

PROJECT DOSSIER

"THE WORD
GRIOT ... IS THE

WORD FOR WHAT I DO AND THE ROLE THAT THE
FILMMAKER HAS IN **SOCIETY**...

THE GRIOT IS A **MESSENGER** OF ONE'S TIME,

A **VISIONARY** AND
THE **CREATOR**
OF THE
FUTURE."

DJIBRIL
DIOP
MAMBETY

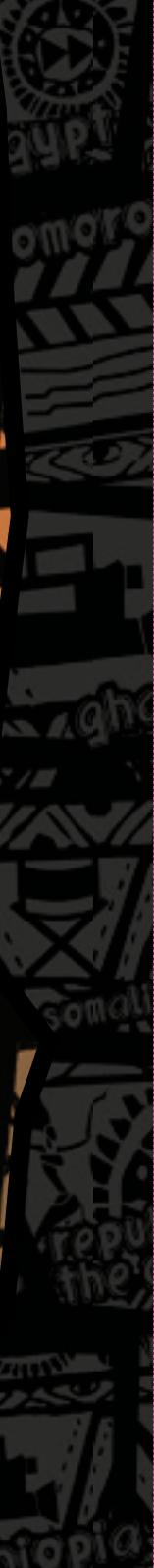


10th

Durban FilmMart

at the Durban International Film Festival 2019

FOUR DAYS • ONE VENUE • UNLIMITED OPPORTUNITIES



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INTRODUCTION

Welcome to the Durban Filmmart 2019

The Durban FilmMart (DFM) is a co-production forum cofounded by the Durban Film Office (DFO) and the Durban International Film Festival (DIFF), and will take place from 19 - 22 July 2019.

The annual event aims to bring visibility to African film projects and facilitate collaboration between African and international filmmakers, introduce new film projects to potential investors and partners, and to provide delegates with the opportunity to network with experienced, established local, continental and international industry associates through a series of workshops, master-classes and interactive forums which cover topical and relevant film-production themes.

In 2019, we celebrate 10 years of supporting and promoting African storytelling. An official selection of 20 Official DFM projects and 7 partner projects in development will participate in this year's forum. The 2019 project presentation in Durban provides diverse insights into African consciousness today, and we are proud to provide you a room with a view to these important conversations in the 2019 Project Dossier.



chad



mali



burundi



djibouti

OFFICIAL DFM DOCUMENTARIES





angola

benin

botswana

swaziland

eritrea

cape verde

sudan

ghana

kenya

somalia

sao tome and principe

south africa

madagascar

burkina faso

mozambique

AFRICA MOTHER

Production Company: Dorzon Sarl

P.O BOX: 04 BP 8270 Ouagadougou 04 - Burkina Faso
Tel: +(00226) 70799351 / 78033494 · Email: dorzonsarl@gmail.com



KOUSSOUBÉ ABDOUL KARIM
Title: Producer



KOUSSÉ YSSOUF
Title: Director
Email: kousseyssouf@yahoo.fr

Country:
Burkina Faso

Running Time:
80 minutes

Total Budget:
€128 876

Finances Committed:
None but solicited funds of the Young Francophone Creation, the Alter Ciné Foundation, and the Ministry of Culture of Burkina Faso.

SYNOPSIS

During several weeks on board her truck-trailer, Massata Cissé browses the roads joining Burkina Faso to Togo, and to Benin. Attacks by bandits, the truck breaking down in a dense forest, roads being in disrepair, and driving through dangerous sections are the adventures that furnish her professional life. She often goes to the city of Bobo-Dioulasso in Burkina Faso where Maïmouna, her unique child, lives.

It is always with pleasure that she encounters Vier the mechanic, her childhood friend and confidant. The reunions between Massata Cissé and Bakary, her former colleague of old, always reminds her

of her beginnings in the business. Massata Cissé frequently faces adversity from the men in her profession. Today, her heart is broken because the heart of her daughter, Maïmouna, no longer beats. She lives far from her family, and refuses a man's company because she has experienced disappointments in the past.

Massata thus falls into solitude. She finds shelter in the only profession that she knows: the business has become her passion and her husband.

Massata Cissé is initiating Akim, the eldest of her grandsons, so that he can take care of her when she will no longer be able to drive. For this to happen, she wishes to have her own truck.

DIRECTOR'S STATEMENT

"In my country, Burkina Faso, is a woman unlike any other. Numerous are those who dream, but how many 'dare'? Fear of the unknown is fear of the different; fear of taking risks; fear of leaving family constraints. "In order to show that these barriers can be overcome, I decided to initiate 'The Night of the Amazon.'

The objective was to stimulate women's action concerning entrepreneurship, and to promote the mindset of feminine leadership. Thanks to this activity, I have met the only female truck driver in Burkina Faso. After several weeks of correspondence, she confides in me: 'In 26 years of employment, I have never been affiliated to a social security case.

My dream today is to have my own truck. I am initiating my grandson Akim. He will be able to take care of me when I won't be able to drive anymore. I don't have the means.

All the doors on which I ask for support remained closed. If necessary, I will drive until my death'. "This movie will reveal the exceptional character of this woman: her fragility, the transmission process of her experience to her grandson, and her desire to have her own truck."

DIRECTOR'S PROFILE

Director and producer, Yssouf Koussé, participated in the formation of the fundamentals of the production, and on writing the documentary in France in 2013, and in Saint Louis, Senegal, in 2015. He participated in the shop of exchange on documentary-writing and the world market of co-production in Agadir, Morocco, the southern part of the Sahara. He produced and co-directed the documentary movie "Before the audience", of 52 minutes in length, which showed at several festivals: the Free Right Movie Festival in 2014 (having received the Prize of the Best Burkinabe Movie), the 8th Liege Police Film Festival (2014), and the Competition FESPACO panorama (2015).

PRODUCER'S PROFILE

"With a degree in geography and a certificate in project management, I was a co-ordination assistant at the first African Animated Film Meetings (RAFA) in the fiftieth anniversary of FESPACO. I was also an assistant in the administration of the 10th edition of RECREATRALES.

My modest journey has allowed me to familiarise myself with support mechanisms and project financing, hence my desire to explore the world of production. "The destiny of a truck driver" - the rich history of a strong woman, passionate about her job despite all the constraints- attracted my attention, and I accompanied her as the producer of this film."

COMPANY PROFILE

DORZON SARL (LIMITED LIABILITY COMPANY) is a society of production film and audiovisual range, headed by a team of youngsters in multiple disciplines. Our objective is to offer, every time, a rich catalog and variety (sets, fiction, and documentary) concerning all thematic of modern Africa, in conformity with international standards. We attach fundamental importance to the accomplishment of projects, starting from the stage of writing. We constantly work with authors and directors who explore different histories with singular steps.

GOAL(S) AT DURBAN FILMMART:

- International coproduction; and
- Research of financial partners

A SUITCASE OF MEMORIES

Production Company: Natives at Work

Cell: +27 79 829 3009



ENGELBERT PHIRI

Title: Producer

Email: engelbertphiri@gmail.com



ZINZI NKENENE

Title: Director / Producer

Email: zinzi.nkenene@gmail.com

Country:
South Africa

Running Time:
70 minutes

Total Budget:
US \$95 000

Finances Committed:
US \$15 000

SYNOPSIS

Before there was Zimbabwe, there was the "Heavy Metal" scene. In the 1970's, rock music rang out from Rhodesia's black townships. Wells Fargo, a black band, was at the heart of a now-forgotten counterculture. In racially segregated Rhodesia, they assaulted multi-racial audiences with a blend of heavy rock that intertwined funk with folkloric melodies. Sadly, at independence, their music was associated with that of the "oppressor." Now, in their sunset years, the band's only surviving members - Never and Ebba - collaborate with the filmmakers. They are transported into a strange place - their psychedelic subconscious -

and to physical spaces that summon silhouettes of their past and shadows of their present.

However, time has robbed them of their youth. Their short-term memory has begun to falter. Against a backdrop that hints of a historical tragedy, they take us on a journey that, though fragmented, offers us a window into their lives as they search for the men they once were. In the process, the film interrogates the healing power of artistic expression.

Ultimately, A Suitcase of Memories explores how much of what artists tell and do is exhibitionism, and how much of it is a sincere and sometimes painful self-confrontation.

DIRECTOR'S STATEMENT

When we met Ebba - Wells Fargo's founder - now elderly, but still suave, his story sounded as farfetched as fiction. His 1970s band cut a unique take on rock; one of haunting melodies and relentless rhythm. Years just after his country's independence in 1980, their sound became despised for convoluted reasons. Four decades later, Ebba and Never are yet to reconcile with the loss of their sound. When I stepped into documentary filmmaking, I had a specific method in mind as to how I wanted to frame my narratives. My obsession within the context of non-fiction was in the performative aspects of insinuating a camera within artificial settings, and then asking the protagonists to recreate their own stories. This is not something completely revolutionary, as many filmmakers are attempting variations on this method with diverse levels of success.

I believe that meaningful works of cinema are never escapist entertainment - hence this collaborative, explorative, and contemplative approach. One set in the present. And incorporates a series of cinematic and visual questions, that contrast the journey, and living narrative of the two protagonists' worlds with a complex and ossified colonial narrative. A Suitcase of Memories is an odyssey of reflection, and an ode to memory and fragility. EP.

DIRECTOR'S PROFILE

Zinzi Nkenene is a director and producer who delicately balances art and commerce. She initially studied finance, and later studied film. She has directed two short films, and has been involved in numerous feature-length documentaries. She gravitates towards narratives and contemporary cinema that explores the human condition. She's Durban Filmmart 2016 Alumni. She is currently in the production phase of a documentary film titled Spirits of the Karoo. The film was selected

as a work-in-progress, and presented at Visions du Reel's (Nyon, Switzerland), SA Focus 2017.

She's also developing another film project titled The Dance of Life.

PRODUCER'S PROFILE

Engelbert Phiri is a creative and director, who followed inter-disciplinary studies in fine art, graphic design, and film. He is committed to exploring new and untested ways that break down conventional notions of genre. He balances creative documentary filmmaking with work as a senior creative at a Sandton, Johannesburg-based advertising agency. He is an alumnus of Durban Filmmart 2014 & 2016, New Cinema Network (Rome, Italy) 2014, and Visions du Reel (Nyon, Switzerland) SA Focus 2017. His documentary film project, Alex on Seventh was awarded the New Cinema Award at Durban Filmmart 2014.

He's currently working on another project titled The Last of a Dying Breed.

COMPANY PROFILE

Johannesburg-based Natives at Work is an independent South African boutique production house, founded in 2014. It was created in order to work with auteur directors who develop character-driven, creative documentary films that embrace complexity over duality. Projects that use cinematic artistry to depict under-represented perspectives. The company is currently working on a slate of projects at various phases of production titled: Spirits of the Karoo, The Dance of Life, and The Last of a Dying Breed.

GOAL(S) AT DURBAN FILMMART:

- To introduce the project to the market.

BLACK WOMEN AND SEX

Production Company: Mogale Pictures

P.O BOX: 213 Notting Hill, Bottlebrush Road, Ferndale 2193
Tel: 011 686 7461 / 060 309 7970



GODISAMANG KHUNDU
Title: Producer / Director

Country:
South Africa
Running Time:
70 minutes
Total Budget:
R4 110 407

Finances Committed:
NFVF (National Film and
Video Foundation) and
The Film Festival Doctor

SYNOPSIS

We're in Akure, Nigeria, to meet Ifeyingwa Solabomi Fekayejo (55 years old), who has been married to Chief Babatunde Fakayejo for 14 years, as his third wife. We talk about agency in a royal household, and how she feels about sexuality in the African culture. We talk about communication between mothers and daughters, and child rape in Nigeria. We get into activism with Glow Makitsi (25 years old), a transgender woman from South Africa. We share her journey as a transgender woman, undergoing transition in the public healthsystem; her experience of female activism

and the lack of representation of transgender people; and exploring her sexuality as a young woman. We end with Iris Kaingu (29 years old), an entertainer from Lusaka, Zambia. She made a sex tape with her then-partner, and ended up being arrested for it, while the man almost got away scott-free for it, until her father stood up for her. Iris, being the daughter of the former Education Minister of Zambia, has received a lot of negative publicity about her leaked sex tape, because pornography is illegal in Zambia. She is seen as a rebel for continuing to show ownership of her body.

DIRECTOR'S STATEMENT

"The basic course to kick off "Black Women and Sex" started in 2015, at the Durban International Film Festival, when I met a filmmaker from Ghana, called Osei Omusu Banahene. He pitched a documentary to me about female genital mutilation in his country, and how that traditional practice, which some would call a violation of human rights, is still very common in Ghana despite it being illegal.

The research for his project opened my eyes to the injustice, pain, and lack of understanding that I have, and why sex is such a risk. It led me to making a mini-documentary series addressing the politics of sex in South Africa in 2016. The project has since been developed into a documentary feature with the funding of the NFFV, and international Distribution with the Film Festival Doctor.

DIRECTOR'S PROFILE

I graduated with a BA in Motion Picture Medium, from AFDA Film School in 2013. I worked in various production companies in 2014, before I was headhunted by Multichoice later that year for their VOD department. I have been with them for five years and counting. I am a Talents Durban alumni (2015), and I went on to be the Regional Manager for The Writers Guild of South Africa, Johannesburg (2016-2017).

I started my company, Mogale Pictures, in 2016, and I continue to make impactful films, that will eventually cure social conditions for women all over Africa.

PRODUCER'S PROFILE

I graduated with a BA in Motion Picture Medium, from AFDA Film School in 2013. I worked in various production companies in 2014, before I was headhunted by Multichoice later that year for their VOD department. I have been with them for five years and counting. I am a Talents Durban alumni (2015), and I went on to be the Regional Manager for The Writers Guild of South Africa, Johannesburg (2016-2017). I started my company, Mogale Pictures, in 2016, and I continue to make impactful films, that will eventually cure social conditions for women all over Africa.

COMPANY PROFILE

Mogale Pictures is a company that is focused on encouraging the Pan-African Movement, as well as make stories that are inspired by African feminism. We work with organisations such as SWIFT (Sisters Working In Film and Television) to fight sexual harassment, and create equal wages and opportunity for women in the film industry. We practice what we preach, hiring women for big roles in our productions, such as Black Women and Sex, which features women in the roles of Producer, Editor, and Director of Photography.

GOAL(S) AT DURBAN FILMMART:

- Pitch my idea to the right people and get funding.

THE DEMOCRATIC REPUBLIC OF CONGO
DOCUMENTARY

KONGO IS BURNING

Production Company: Stone Picturez

P.O BOX: Plot No. 638 Block 249, Bunga - Ggaba Road - Kampala P.O BOX 22643

Tel: +256783146769 / +25 6774125763 • **Email:** info@alimusoke.com • **Website:** www.stoneagepicturez.com



ALI MUSOKE
Title: Producer



ARNOLD AGANZE
Title: Director
Email: arnoldaga20@gmail.com

Country:
The Democratic
Republic of Congo

Running Time:
70 minutes

Total Budget:
\$200 000

Finances Committed:
\$10 000

SYNOPSIS

'Kongo is Burning' was born eight years ago, when La Duchesse, Consolée, and director Arnold Aganze met as neighbors in Bukavu, in the Democratic Republic of Congo (DRC). Since then, a strong friendship has developed; hundreds of conversations about love, sexuality, life, work - the hustle of young Congolese and east Africans - have highlighted the benefits, challenges, and contradictions that exist when identifying, and living, as LGBTQ in the DRC and across the region. Inspired by the 1980's cult classic, 'Paris is Burning', and true to Aganze's signature approach,

this documentary offers an alternative perspective and commentary on what it means to live, and identify, as LGBTQ in DRC. 'Kongo is Burning' is a joyful documentary; it is a celebration of two transgender women who - despite adversity - are surviving, flourishing, and embracing their feminine identities. The eastern provinces of the DRC are known internationally for little, apart from natural resources, violence, and war. Narratives circulating internationally around people living and identifying as LGBTQ in DRC, are predominantly focused on human rights violations.

This is a reality and an important story to share, but it isn't the only one. Through his unique access to these places and people, Aganze is able to tell a different story, celebrating Bukavu's diversity, and exploring the everyday lives of people identifying as transgender, living there. As such, visually, it is important that the footage is authentic: that it captures the grit, the glamour, and the spontaneous conversations and moments that Aganze is privy to.

DIRECTOR'S PROFILE

Arnold Aganze has directed and written multiple award-winning films. Raised between fields of maize and fields of war, he started his university career in political science. "In 2013, I joined 'Maisha Film Lab' in Kampala, where I directed my first short film, 'Rastasophical Mood'. "In 2015 I worked as personal assistant to Mira Nair while shooting Disney's 'Queen of Katwe' in Uganda. "In 2016, I wrote and directed my first feature film, N.G.O ('Nothing Going On'), screened in over 35 film festivals across the globe, and winning 7 awards."

PRODUCER'S PROFILE

Ali Musoke is a creative filmmaker, producer, and director with vast knowledge about filmmaking. Ali's higher education began when he learned filmmaking in a film school. He now mentors the growing, talented young generation in Africa in filmmaking. He has worked on a number

of international and local projects ranging from commercials, documentaries, narrative films, and corporate videos, to music videos. Resourceful and innovative, producing inspiring works; he is constantly stretching his creative abilities to tell breathtaking stories. Ali will continue expanding his reach and ability as a producer in an age where the industry has become competitive.

COMPANY PROFILE

A Stone Age Picture is an award-winning, independent, modern-day art production company encompassing the development, financing, and production of cross-platform content for the audience worldwide. We were established in 2014 with a love to tell inspiring, emotional, mind-provoking, and entertaining stories from Africa, to the world. Our experience and professionalism incorporates cutting-edge technology, industry-leading professionals, technicians, and attentive project managers. A Stone Age Picture has built a reputation for finding the most creative and cost-effective production and service solutions, and providing an incredible experience with our fast, smart-thinking solutions to production challenges. We are based in east Africa, with offices in Kampala and Nairobi.

GOAL(S) AT DURBAN FILMMART:

- Finding financiers and co-producers.

LIVING LIKE A SHADOW

Production Company: Kivu Link

Email: withus@kivulink.com • **Website:** www.kivulink.com



ROMEO UMULISA
Title: Producer



NDIMBIRA CLAUDINE
Title: Director

Country:
Rwanda

Running Time:
90 minutes

Total Budget:
€125 000

Finances Committed:
€5 000

SYNOPSIS

We live in a world where indifference is part of our everyday life. We each create our own bubble, and avoid seeing the diversity that humanity has blessed us with. In February 2017, a picture taken from a private engagement party was leaked accidentally. The cars of many media companies were always at Uwamahoro's place. She never got such media attention before, despite her undeniable acting talent. The story of the Rwandan woman who got engaged to another woman made front-page headlines. Since then, her life has changed- she has lost a home, friends, her job, and has almost lost her own life. Though the country does not have any harsh laws directed

against the LGBTQ community, society has created its own standard, defining "normal" through their own eyes. Uwamahoro wants to know where she belongs. She wrote a film based on her experiences that she wants to share with the Rwandan audience. "Living Like a Shadow" follows her through that whole production journey. Ali, Djihadi, and Shadia are introduced to each other. As they gradually converse, many things are heard, seen, and felt, as they come naturally.

DIRECTOR'S STATEMENT

"In 2014, I was a co-ordinator and participant of a short films project, called Shed Light on Your Rights About Freedom of Expression.

One night, I happened to be at the Goethe Institut- Kigali, where they were hosting a private event about LGBTQ communities in Rwanda. The testimonies that I heard were very tough, sad, and unbelievable. I immediately wanted to use film to start a debate about the topic that is always avoided in this country. "I tried all that I could to make a short documentary, but no one was ready to share her/his story on screen because of fear.

I decided to make a short fiction film called SHE. The short film started a discussion on the topic but it didn't shout out as loud as needed. I want to make this documentary now, as I found protagonists who have found the courage to share their stories; they have told me, 'We are tired of this'. "There is so much cruelty done to the LGBTQ community by society. All I can wish for is humanity; society should understand that being gay is not a crime. Through 'Living Like a Shadow', with time, a positive change can be made."

DIRECTOR'S PROFILE

Ndimbira Claudine "Shenge" is a filmmaker from Rwanda, born in April 1990. She studied digital film making through different Masterclasses in Rwanda and abroad, among them the International program at the Film Akademie Baden Württemberg. Since 2013, she has been engaged in the Rwandan film industry as a writer, director, and fixer. Shenge's short films have been screened in many international film festivals, such as the Pan African Film Festival - Los Angeles, Afrika Film Festival - Leuven, and AFRIKAMERA, among others. Apart from her own projects, Shenge has worked with local and international film productions as a fixer, script supervisor, and producer, from 2014 until now.

PRODUCER'S PROFILE

Born and raised in East Africa, Romeo Umulisa started his career in film at the age of 18, working as an assistant producer within Kigali-based Link Media Production.

After his study in multimedia design and marketing in the USA and later in Germany, he continued working in film as a photographer and editor with a focus on creative film and advertising. "Living like a Shadow" is Romeo Umulisa's first feature-length documentary as a producer, where he is using his expertise in marketing and new media, to bring the documentary to life for a modern and engaged audience. Besides film, Romeo Umulisa also works with a number of film organisations as a communication designer and marketing expert, among others Duaga Film Lab, JCF, and Rwanda Film Festival, where he served as art director for two consecutive years.

COMPANY PROFILE

Kivu Link is a Kigali-based production company focusing on new media, web-based films, and creative direction. The company also provides various services, such as location scouting and photography, fixing as well as training and production for local and international companies working in film, TV, and advertising. The main vision of Kivu Link is to transcend the traditional ethos of a film production company, by incorporating a number of services that makes it a one-stop shop for any film project. The company is also engaged in creating a base for international and big-budget production in Rwanda, by fostering a partnership with regional and international entities working in film.

GOAL(S) AT DURBAN FILMMART:

- Raise production funds through grants, direct investment, distribution, and international coproduction agreements.

MURDER IN PARIS – POURQUOI / WHY, DULCIE SEPTEMBER?

Production Company: EMS Productions cc

Email: ems@eject.co.za • **Tel:** 011 475 6752 / 082 440 7001



LIEZEL VERMEULEN
Title: Producer



ENVER SAMUEL
Title: Director / Producer

Country:
South Africa

Running Time:
90 minutes

Total Budget:
R1.7million

Finances Committed:
International Defense Aid
Fund – R250 000
Gauteng Film Commission –
R100 000
National Film & Video
Foundation – R150 000

SYNOPSIS

For the past 30 years, veteran Dutch investigative journalist Evelyn Groenink has doggedly tried to piece together why the African National Congress (“ANC”) Luxembourger, Swiss, and French representative, Dulcie September, was assassinated in the heart of Paris on 29th March 1988 as she unlocked the ANC’s offices at 28, Rue des Petites-Ecuries. September, who was 52 years at the time, was shot five times with a .22 calibre silenced rifle. Why was this principled cadre and former school teacher murdered? Who were the killers and did she uncover a shadowy international arms-dealing matrix? 20 000 Parisians marched to mourn her,

many carrying posters reading “Dulcie was our friend”. Dulcie’s work in Paris included the everyday lobbying of an ANC representative, but her notes reveal that she had gone far beyond these duties, and was secretly investigating the clandestine arms trade between France and the South Africa apartheid regime. The French investigation into her death was closed after 10 years, and the Truth and Reconciliation Committee findings were inconclusive. Thirty years on, and no one has been charged with her murder.

DIRECTOR’S STATEMENT

After 20 years of churning out content, mainly light entertainment, I decided it was high time to

tell my own stories. Stories that would resonate with me, and would have a social impact. I decided to do a documentary on Ahmed Timol, a political activist who was thrown to his death during interrogation. In 2017, an inquest into the death of Timol was held, unprecedented in South African case law history. I am 53 years old, and therefore my life experience straddles both apartheid and the new South Africa. In the new dispensation, some of our fallen heroes have slipped through the cracks, and are forgotten. I have a passion to tell untold and unsung stories of South Africans who have contributed to getting us to where we are today, not just the stories of Mandela, Tambo, and Sisulu. As South Africa struggles to find answers to the many questions around corruption and its systemic manifestations, the telling of the story of Dulcie September is both timely and appropriate. Her long and uncompromising struggle against apartheid and her persistent battles to unmask the deceit and evil of the global arms trade, that resulted in her murder in 1988, stands out as a sterling example of moral courage and bravery.

DIRECTOR'S PROFILE

Enver Samuel has studied both practical and theoretical aspects of film and television, both locally and abroad in England, Australia, and Germany. A scholarship enabled him to obtain a BA in Media Studies at the Edith Cowan University, Australia, 1990-1993. Enver served on the Film and Publication Board from 1998-2014, including The National Film & Video Foundations training and bursary advisory panel from 2012-18. Enver is a South African Film & Television Award Judge, and a board member for the Documentary Filmmakers Association. In addition, he serves as a mentor for the KwaZulu Natal Film Commission. Enver has won two SAFTA's for his documentary *Indians Can't Fly*, and one for *Someone To Blame* - The Ahmed Timo Inquest.

PRODUCER'S PROFILE

Liezel Vermeulen is an experienced documentary film producer, starting her career in teaching TV Theory at Rhodes University, specialising in documentary filmmaking. During a four-year period, she supervised 26 short documentary projects, of which excellence in student work was recognised in many competitions. Liezel has extensive experience in administering the DTI Film and TV Incentive for Documentary, Animation and Live Action Projects; and has contributed to DTI policy papers in the areas of animation, post-production, and documentary incentives. Liezel has been the financial controller and DTI administrator of a wildlife project based in Cape Town, that delivered 80 hours of nature programming to a Canadian client, the biggest 4K delivery out of SA to date.

COMPANY PROFILE

EMS Productions is a television company established in 1996, based in Johannesburg. The company's ethos is guided by Enver's 25 years of experience in the local television industry, which encompasses passion, dedication, and a promise to deliver high-end quality work. Through EMS Productions, Enver has travelled extensively overseas, and has a wealth of experience travelling in Africa, having visited over 30 countries on the continent. Since 1993, EMS Productions has been responsible for hundreds of hours of content, providing numerous freelancers with job opportunities.

GOAL(S) AT DURBAN FILMMART:

- To explore co-production possibilities for my project and to learn.

THE HOME

Production Company: Red Coat Films



JUSTIN COHEN
Title: Producer



JESSIE ZINN
Title: Director / Producer
Email: jzinn12@gmail.com



CHASE MUSSLEWHITE
Title: Director / Producer
Email: musslewhitechase@gmail.com

Country: South Africa · Running Time: 72 minutes · Total Budget: R 700 000

SYNOPSIS

'The Home' zooms in on a Jewish old age home that has existed in Cape Town for over 100 years - Highlands House. At the close of 2018, residents of the home gear up for the upcoming Resident Committee elections. Out of 300 residents, only 6 lucky individuals can claim a spot. Happening once every 3 years, the residents anticipate the looming elections with both excitement and apathy. Around the same time, the home is given an ultimatum by Cape Town's Fire Department: make the home fire-safe, or shut down. Rigged votes, corruption, spoiled ballots, and bribery involving the 80-year old resident next door- the home's democratic elections wage on,

as the building slowly crumbles and is reconstructed. All the while, the carers sit in rooms, watching the residents frantically campaign, while they worry about their own issues at home: paying rent and looking after their families, who live miles away. Through humorous observation, this quirky documentary takes a comedic look at themes surrounding death, and a desire to find purpose at any age, while raising questions of who has the privilege to grow old in comfort.

DIRECTOR'S STATEMENT

My grandmother often joked, saying, "you'll miss me when I'm gone." And I did. After her passing, I often wondered what her life had been like

living in a Jewish old age home in Johannesburg for the last six years. I didn't know her well during this time. What did she do all day in the home? Contrary to my understanding, the drama of life continues. With *The Home*, we aim to take a comedic look at another Jewish old age home in South Africa, that exists as more of a luxury lifestyle resort than a morose holding cell. The space acts a hermetic world for both the residents, and the carers who look after them. Blunt and unamused, the residents discuss their apathetic relationship with death, and regrets they have experienced during their lives. Growing old is often represented in the mass media as depressing, and an inevitable process that ends in death. In this film, we are trying to undo this narrative to reflect a world that includes the serious undertones of aging, while also bringing life and humour into it.

DIRECTOR'S PROFILE

Jessie Zinn (co-director& co-producer):

Jessie Zinn is a director and producer from Cape Town. In 2018, she was named as a "Mail & Guardian 200 Young South African." Her short films have screened at international film festivals, including MoMA Doc Fortnight, Visions Du Reel, Encounters International Film Festival, and Durban International Film Festival. Jessie is an alumna of the Al Jazeera Pitching Forum (2016), the Visions Du Reel Pitching Forum (2017), Durban Film Mart (2017), Durban Talents (2018), IFP Film Week (2018), and IDFA Academy (2018). In 2017, she was selected as a "Marie Claire Future Shaper." Her work has been covered on creative platforms such as Design Indaba, Between 10 and 5, and Casmir TV.

Chase Musslewhite (Co-director& co-producer):

Chase Musslewhite is a creative producer, director, and writer, currently residing in Cape Town. Her work spans from TV commercials and music videos, to documentaries and webseries. She has screened work at Cannes International Film Festival, as well as MomA Doc Fortnight, and Tampere International Film Festival, among others.

She has featured work on creative platforms, such as Design Indaba, The Lake Magazine, Glamour South Africa, and Milk Studios. She fluidly moves between producer, director, or writer, depending on the project in which she is involved.

PRODUCER'S PROFILE

Justin's obsession with motion picture developed at an early age, with countless hours spent in local cinemas and video stores, catching every title on offer.

As an eager cinephile, he graduated with a BA Honours at AFDA Film School. He later founded Picturescope, as a platform for independent filmmakers. Under this banner, he has produced numerous award-winning short films, music videos, and experimental films. With a focus now firmly set on feature film development, finance and production, he is currently producing Oliver Hermanus' latest film, *The Queen of Azania*

COMPANY PROFILE

Red Coat Films was founded by Jessie Zinn in 2016. It is an independent company that produces local documentary content, and services promotional video content for NGO's, and local businesses. Red Coat Films is currently producing the feature film, 'The Home', with Chasm Films and Picturescope Films. The film has received production support from the NFVF, as well as numerous support from training initiatives including IDFA Academy, IFP, Durban Talents, Encounters, Cape Town International Film Market & Festival, and Sheffield Meet Market.

GOAL(S) AT DURBAN FILMMART:

- We hope to use the film mart to meet with prospective sales agents, post-production financiers, and film festival programmers.

THE LAST SURVIVOR

Production Company: Fig Leaf Studios

Email: mark@figleafstudios.com



MARK LOTFY
Title: Producer



MUHAMMAD TAYMOUR
Title: Director

Country:
Egypt

Running Time:
90 minutes

Total Budget:
150,000 USD

Finances Committed:
10,000 USD

SYNOPSIS

A feature film searching for Aktham Suliman, the last man who survived the collapse of a residential building in Heliopolis, Cairo, after staying beneath the ruins of the building for 82 hours during the destructive earthquake that happened in Egypt on the 12th of October 1992. Heliopolis Pearl or "Loulouet Heliopolis" was a huge residential building in the Heliopolis District of Great Cairo, and collapsed around 3 PM. After 4 days of rescue missions, suddenly a faint sound rose from underneath the ruins, declaring the survival of a new soul and a new victim. Aktham lived underneath the ruins, beside the body

of his dead wife, mother, and daughter, for 82 hours. He urinated on his clothes, drank the liquid to survive, and he kept calling on the rescue teams, but with no hope. During the 82 hours, he went into several phases of a coma from time to time, surviving until the miraculous moment he was finally rescued from hell. After a period of time and only one interview with Aktham for national TV, no one ever heard anymore about him, and he completely disappeared.

DIRECTOR'S STATEMENT

"I was wondering why, after 26 years from the main event, this film was produced; then I realised that

this story still lives on in my generation's mind and heart. It's a living myth and a true story of courage that we can never ignore or forget during our whole lives. "The story keeps invading my mind from time to time, to alert me that it will never leave me alone. "Since then, it has been haunting me every day and night, forcing me to imagine mysterious thoughts about the story's protagonist.

"This film is one of my dreams to explore the personal journey of finding a real hero and to spotlight the life of a great survivor in Egypt. This country is craving to find a hero to be proud of. After all, it's the Egyptian dream that never leaves us. "I want to tell this man's survival story to the entire world, to guide us in our darkest hours. I want to know how he made it; I want him to show me the tutorial of surviving disasters, and how to find the way out, because this is what most of us are suffering now in our country. We are buried alive, and we can't even feel it."

DIRECTOR'S PROFILE

An Egyptian director, producer, and video artist, Muhammad Taymour first showed interest in photography at the age of 22. His work was influenced by abstract, surreal and conceptual art. His interest turned gradually to filmmaking and video art, and his works are characterised by being personal experiences that can easily reach different segments of international audience. Time, memory, nostalgia, and static images are all elements that are presented obviously in his works. Muhammad also found a common interest with film production, so he started to work as a creative producer with other filmmakers from Egypt.

PRODUCER'S PROFILE

Mark is an Alexandrian filmmaker and producer. Through his own production entity 'Fig Leaf Studios', established in 2005, he produced projects which include award-winning and officially selected feature films, short films, documentaries, and visual arts in international and prestigious festivals such as Berlinale, São Paulo, Karlovy Vary, and Dubai film festivals among others. Mark continuously works on opening up new potential for independent cinema and art movement in Alexandria, Egypt, and the MENA region by capacity-building and technical exchange of expertise with international artists and organisations.

COMPANY PROFILE

A full service, professional production company based in Alexandria since 2005, that has produced award-winning and officially selected feature films, short films, documentaries, and visual art, in significant film festivals such as Venice, Berlin, Dubai, London, Karlovy Vary and Sao Paolo, including projects like: Dream Away (2018), I Have a Picture (2017), The Visit (2016), and Mice Room (2013) The studio supports the independent scene in Egypt and the MENA region, with a clear vision in erasing the limitations between mainstream and independent audiovisual worlds, working with and connecting the wide scope of expert, art house, and indie scene to the mainstream, commercial, and online film production.

GOAL(S) AT DURBAN FILMMART:

- To develop and pitch the project and find interested co-producers and investors.

THE MISSING MIDDLE

Address: 547 Cape road, Linton Grange Port Elizabeth, 6001

Cell: +27 860 53 859 **Email:** dyosopu.okuhle@gmail.com

Website: <https://pumpkinokuhle.wixsite.com/intombiyomoya/about>

Vimeo channel: <https://vimeo.com/user51112120><https://vimeo.com/user51112120>



NOMAKHOMAZI DYOSOPU-DEWAVRIN

Title: Producer



OKUHLE DYOSOPU

Title: Director

Country:
South Africa
Running Time:
N/A
Total Budget:
N/A
Finances Committed:
N/A

SYNOPSIS

Missing Middle sets to articulate an experience most post-apartheid youth in South Africa are going through- navigating the contradiction of not being rich enough to access privileges, and also not being poor enough to qualify for State benefit. The documentary follows four young South Africans at different phases of their economic pursuits. Gonzo, an aspiring multi-discipline artist, who went to the best schools with quality education, but after pursuing his ambitions,

now lives in a garage and is unemployed; Nobesuthu and Nhlanhla, business owners, who had to shut down their business due to lack of funds and debt; and Lucille, a single mother with a baby boy, who works for her dream publication – a high fashion magazine- but still owns nothing. The film is narrated by Andile Mngxitama, an economics and social consciousness activist, who will give the audience insight into a generation of a post-apartheid youth, battling to come to terms with their socio-economic place in a society still rooted in the old systems.

Andile contextualises the protagonists' everyday struggles of systems and policies that reject real economic freedom for the current young black generation. Today's post-apartheid youth has inherited an economy that is still embedded in its old apartheid policies.

DIRECTOR'S STATEMENT

"Why are we still struggling to live our best lives in our own country?" After making a documentary, Land and Identity, and having it feature on the official selection of Encounters, I realised the need for Africans to begin to reflect about who we really are, in a post-colonial space in our continent. Today in South Africa, we tend to suffer from a large amount of social ills, but the most affected are the young people of South Africa. The economic fight has compromised our identity and sense of self- we spend all our energies trying to find and maintain a certain lifestyle. South Africa has not truly given itself time to reconcile- today's youth find themselves navigating in an unresolved past, where the black majority has little to no access to economic freedom. As a young person, there are subtle reminders of what and how far we can go, in the work place. For example, I am paid for less than my white colleagues, even though I am more educated, and do the most work. I am motivated to uncover and understand how the economic system is maintained, and how it is able to keep me and our generation out of it. I am motivated to make this film to help us change the status quo, and revisit our education systems, banking systems, and employments systems. I am motivated to remove the shame of poverty, and share its new face ("missing middle"), with the viewer. I am motivated to help young people speak up from their suburban homes, unpaid BMW's, and expensive latest sneakers. I am motivated to honestly say, "the black middle class does not exist". We are all in debt.

DIRECTOR'S PROFILE

Okuhle Dyosopu is a documentary filmmaker from Port Elizabeth, South Africa. In her 5-year experience in film, she has produced a six-part series documentary for the South African national broadcaster, of which an episode, called Land and Identity, was part of Encounter's International Documentary Film Festival, and the Rapid Lion festival. She was commissioned by the MO Film agency in the UK for a short film on women equality, Hidden Queens, which was selected for Encounter's International Documentary Film Festival. The past four months, she was part of the DOK fest Munich, Germany film residency, in which she was selected for the DOK Forum market roundtable pitch.

PRODUCER'S PROFILE

Nomakhomazi Dyosopu-Dewavrin is a commercial and documentary director, based in Port Elizabeth. Nomakhomazi's content creation experiences spans over 12 years. Known for her performance directing skill, Nomakhomazi has completed a significant body of work, ranging from adverts and music videos to a 12-part documentary series on Youth Culture. Nomakhomazi was also chosen as one of the Mail and Guardian 200 young South Africans for making a difference in media. Her goal is to be one of the pioneers to share the art of filmmaking to other young people in the Eastern Cape.

GOAL(S) AT DURBAN FILMMART:

- To network and build potential collaborators, and to see the Project Missing Middle conceived.

WHEN SHADOWS MOVE

Production Company: Elafos Productions, Fireworx Media



BRIDGET PICKERING

Title: Producer

Email: bridget@fireworxmedia.co.za



JACQUI-LEE KATZ

Title: Director / Producer

Email: jacquilee@elafos.co.za



ALIKI SARAGAS-GEORGIU

Title: Director / Producer

Email: aliki@elafos.co.za

Country: South Africa • **Running Time:** 90 Minutes • **Total Budget:** €228 457,52
Finances Committed: National Film and Video Foundation Development Funding

SYNOPSIS

When Shadows Move is a creative documentary at the intersection of power and sex. More details of the film cannot be divulged at this point due to its sensitive nature and out of respect for the characters involved.

DIRECTOR'S STATEMENT

Following on from Elafos production's first multi-award winning feature documentary, Strike A Rock (2012), our second feature, When Shadows Move, explores the complexities of power, sex and nationalism through a creative biographical

story, never before told in its entirety on screen. Still paralyzed after shocking revelations around sexual abuse have been made on every continent, there has yet to be any robust movement towards reconstructing national and personal identities with this in mind. When Shadows Move, therefore, suggests an answer to the question - where do we go from here? With our impact-driven mandate, the film promises to lead a large-scale impact campaign in a similar vein to Strike A Rock, which has had one of the largest and most successful campaigns in South Africa to date.

DIRECTOR'S / PRODUCER'S PROFILE

Aliki is a co-director and co-producer of feature documentary, *When Shadows Move*. She is a South African documentary filmmaker and photographer based in Johannesburg. Aliki's first documentary feature film, *Strike A Rock* (2017), had a very successful local and international festival run including Sheffield Doc/Fest and IDFA and has won multiple awards including the Amnesty International Award for Human Rights (2017), Best Documentary (2017/2018) in multiple juries across the world and was nominated for two SAFTAs. Aliki was selected as one of the 100 young Mandelas of the future (2018), IDFAcademy (2017) and Durban Talents 2018. Aliki is a co-owner of Elafos Productions, a company dedicated to cinematic storytelling that spotlights unheard voices.

DIRECTOR'S / PRODUCER'S PROFILE

Jacqui-Lee is a co-director and co-producer of feature documentary, *When Shadows Move*. She obtained her Masters degree cum laude from the University of the Witwatersrand where she studied Film Production and Race & Gender Theory. During her studies, she refined her filmmaking focus to impact-driven work and was fortunate enough to have one of the short fiction films that she produced and edited on climate change screened in Cannes as part of the Art Video Festival (2012). In 2018 Jacqui-Lee won the Best Portfolio Award at the College of Digital Photography South Africa for her fine art collection entitled *#Queeringfem*. She is currently a co-owner of Elafos Productions and impact producer for multi-award winning documentary, *Strike A Rock*.

PRODUCER'S PROFILE

Bridget Pickering has worked in film and television for over twenty five years producing documentary and fiction. She started her career directing and producing films on the social changes in southern Africa. She was co-producer of *Liyana* which won best documentary at the LA Film Festival.

COMPANY PROFILE

Co-owned and run by Aliki Saragas-Georgiou and Jacqui-Lee Katz, Elafos Productions is an award-winning "documentary duo" female-owned production company in Johannesburg and Cape Town South Africa that is committed to developing quality impact documentary films, documentary-style lifestyle and editorial photography and creative commercial solutions with a focus on powerful and artistic stories that align with our mandate to highlight womxn's stories from the African continent.

GOAL(S) AT DURBAN FILMMART:

- Production funding, workshops and lab support/ exchanges and networking opportunities

OFFICIAL DFM FICTION





ghana

kenya

somalia

sao tome and principe

DAY OF THE VOW

Production Company: Protagonist Studios



MARLIE S. JACOBS
Title: Producer / Writer



NICKI PRIEM
Title: Producer



DAVID FRANCISCUS
Title: Director / Producer

Country: South Africa · Running Time: 100 minutes · Total Budget: R 14 250 000 · Finances Committed: R 1 750 000

SYNOPSIS

Mark is an insta-famous travel v-logger who intends to propose to Maggie, his family-oriented Afrikaans girlfriend, during their Christmas holiday at her family's farm. On their arrival, Mark must do his best to blend into the complicated social dynamics of the rainbow nation, with its ever-present racial tensions, and its lingering colonial legacy. He soon finds himself on the isolated farm with an embedded social hierarchy, where servant and master each have their own place. This idea is introduced when he meets Lungelo, the son of the foreman, who grew up as a friend

of Maggie and Henri, and is confirmed when he witnesses a heated argument between Maggie's father and his foreman, and disgruntled workers. When Henri goes missing that evening, things quickly spiral out of control as the family is attacked by an unseen and well-prepared enemy. Mark realizes they'll need to work together if they're going to survive the night.

DIRECTOR'S STATEMENT

Themes

"Biased media, positioned as the antagonist is the root cause of everyone's suffering

and misunderstanding. "Different groups of people perceive the same event or fact in a variety of ways. Their understanding of the matter is affected by upbringing, which informs their beliefs and identity.

Reception

"Due to the ambiguity in the story, there will be a definite difference in opinion as to who the perpetrators actually were. Audience members biased towards a specific political stance will disregard any evidence that points toward any characters that share their view, suspecting the characters that challenge their view.

DIRECTOR'S PROFILE

David Franciscus is a film producer, and the commercial director and managing director of Protagonist Studios, a production company that produces films for a range of mediums. As far back as he can remember, David has always been in love with cinema - growing up with the films of Spielberg, Scorsese, Coppola, Kubrick, and Fincher. These masters inspired David's approach to storytelling, and his focus on thoughtprovoking, character-centric narratives that seek to entertain and inspire audiences. David is a passionate, driven, and forward-thinking individual that believes all media creators have the ability and responsibility to inform and entertain, as well as to create positive societal change.

PRODUCER'S PROFILE

In 2015, Nicki Priem secured a feature film development deal with South Africa's NFFV. He was invited to attend No Borders at IFP in

New York in 2016. Nicki has produced a string of short films, including the SHNIT award-winning, *The Great Gatsby: Redemption*, which screened at the Durban International Film Festival 2016, before producing *HUM*, a psychological thriller, winning a number of awards at kykNET's Silwerskermfees 2016. He is currently directing and producing the documentary *A Cape Town Song: The Story of The Luxurama*, with Liesel Priem, and Nathan Theys.

COMPANY PROFILE

Protagonist Studios is an award-winning full-service creative agency based in Cape Town, with partners in Lagos, New York, Los Angeles, Paris, and Hong Kong. They've consistently produced effective work for big brands locally, in central Africa, and internationally. More recently, they've produced industry-leading films for exciting tech startups in the global cryptocurrency arena. They excel in projects which tell engaging stories centered around interesting protagonists, and always endeavor to offer a fresh storytelling perspective within the constraints of proven formulas. Protagonist is currently focused on producing groundbreaking entertainment in the form of features, brand films, and television.

GOAL(S) AT DURBAN FILMMART:

- To build relationships, foster co-pro partnerships, and raise finance and interest in our project.

MAMI WATA

Production Company: Fiery Film Company

Tel: +2348036878732 Email: oge@fieryfilm.com



OGE OBASI
Title: Producer



C.J. "FIERY" OBASI
Title: Director / Producer

Country:
Nigeria
Running Time:
110 minutes
Total Budget:
€ 500 000
Finances Committed:
None

SYNOPSIS

When Mama Efe, the intermediary between the mermaid goddess, called Mami Wata, and the people of Iyi, a small fishing village in West Africa, is murdered by a deceptive mercenary called Jasper, the village is thrown into upheaval, and Zinwe, Mama Efe's rebellious daughter, together with Prisca, Mama Efe's protégé, must put aside their differences in order to defeat Jasper, and restore the village to its glory. The two women discover friendship and solidarity, as they form a unified bond to vanquish their

common enemy. Prisca believes her purpose lies in helping Zinwe to achieve this, because Zinwe is the daughter of the late Mama Efe and the expected Chosen One. But she, Prisca, is the true successor to Mama Efe, and her destiny is much greater than she could have ever imagined.

DIRECTOR'S STATEMENT

"When the idea of Mami Wata hit me, I could see this glorious image of the goddess standing by the shore, as she calls for her long-lost child to return to her. I wanted to talk about

destiny and human strength. I want to make a kickass fantasy film about African spirituality grounded in universal themes, and exploring genre through an ancient belief system, as well as subverting genre through that same belief system. African cinema has come a long way, but it is for us to take African cinema to the next level. Mami Wata encapsulates the need to see a new kind of African cinema."

DIRECTOR'S PROFILE

C.J. Obasi directed OJUJU & O-TOWN, screened at the Pan African Film Festival in Los Angeles; Shockproof Film Festival in Prague; New Voices in Black Film Festival in New York; Gothenburg Film Festival; and the Fantasia Film Festival in Montreal. He has won Best Nigerian Film (OJUJU); the African Movie Academy Awards; and the Trailblazer Award at AMVCA. His short film, "Hello, Rain", premiered in the International Competition of the Internationale Short Film Oberhausen; and it received the Special Mention of the Jury prize in the Fantasia Film Festival; and was nominated for the Short Film Award at the BFI London Film Festival.

PRODUCER'S PROFILE

Oge Obasi has produced "Ojuju", winning the "Best Nigerian Film" award at the Africa International Film Festival 2014; and "O-Town", an official selection at the Goteborg Film Festival, receiving 3 nominations at the 2016 Africa Movie Academy Awards,

and winning in the latter. She also produced "Hello, Rain" - an African futuristic short film based on "Hello, Moto", by World Fantasy award-winning author, Nnedi Okorafor. Hello, Rain world-premiered at the International Competition of the Internationale Kurzfilmtage Oberhausen, and screened at the Fantasia Film Festival, receiving the Special Mention of the Jury Prize, and nominated for the Short Film Award at the 2018 BFI London Film Festival.

COMPANY PROFILE

Fiery Film is a production company set up by C.J. Obasi, and Oge Obasi, to create genre-based works of fiction from an African perspective for cinema and TV. In 2014, they produced the zero-budget zombie-thriller "OJUJU", which won the award for "Best Nigerian Film" at AFRIFF. They produced O-Town, which received 3 nominations at the 2016 Africa Movie Academy Awards was an official selection at the Goteborg Film Festival. They produced Hello, Rain, which received the Special Mention of the Jury prize at the Fantasia Film Festival, and was nominated for the Short Film Award at the 2018 BFI London Film Festival.

GOAL(S) AT DURBAN FILMMART:

- We are seeking funding, co-production, distribution, and sales.

MKHULU WASE NEXT DOOR

Production Company: Blingola, Blackweather and Hand Drawn House

Email: bongiwe@blingola.co.za • ollie@blackweather.co.za • brendan@handdrawnhouse.com



BONGIWE SELANE
Title: Producer



BRENDAN C. CAMPBELL
Title: Producer



XOLELWA "OLLIE" NHLABATSI
Title: Director / Producer

Country: South Africa • Running Time: 120 minutes • Total Budget: R5 534 625 • Finances Committed: N/A

SYNOPSIS

Jabu is going through puberty, and discovering that he has feelings for both boys and girls. He hasn't told either of his parents. His next-door neighbour is an old, lonely, well-travelled man who goes by the moniker Mkhulu (Grandfather). Mkhulu goes out into the backyard, and hangs himself from a branch. Jabu and his parents get Mkhulu to the hospital just in time. For Jabu's heroics, he is forced to watch over Mkhulu. Back at school, a new foreign student transfers in, and Jabu is immediately smitten.

Mkhulu tries to kill himself again, this time by monoxide poisoning inside his car. Jabu again comes to his rescue. The two bond over a drink, their shared hatred of the world and make a pact: Jabu will help Mkhulu die if Mkhulu helps Jabu get laid.

DIRECTOR'S STATEMENT

"I come from a matriarchal family where the ratio between women and men is 5:1. My mother's father was a man who didn't say much at all. My father passed away when I was an infant,

and I wasn't close to that side of the family. When my grandfather passed away, I had this overwhelming feeling that I had missed out on the great grandfather/grandson relationship. "I'm continuing a legacy of my grandfather, taking my own experience and playing with the what if's. I'm recreating a version of my childhood to satisfy the need of belonging, for myself and hopefully, for others."

DIRECTOR'S PROFILE

Xolelwa Nhlabatsi was born in Mbabane, eSwatini. He moved from Washington DC to Ottawa, Canada. As a teenager, his family made the final move to Johannesburg, South Africa, where he attained his Bachelor of Arts degree in Film & Television from the University of the Witwatersrand. Shortly thereafter, he started his own production company, Blackweather. He has directed several music videos, corporate videos, and a short film called *Lost in the World*. The film has garnered international recognition, being nominated for Best Short Film at Film Africa in London. He has recently joined Robot TV as a commercials director in 2019.

PRODUCER'S PROFILE

Bongiwe Selane is an award-winning producer, including *Culture Shock*, the 2013 SAFTA winner for best reality show; Best South African Short

Film at DIFF in 2015 for *Unomalanga*; and *The Witch*, *Great Africans* - documentary series for Africa Magic Entertainment, and the NFFV's Female Only Filmmakers Project. *Happiness* is a Four-Letter- Word is her debut feature film. She is an alumnus of La Fabrique Cinema de L'Instituteur Francais, as well as Produire Au Sud in France. Brendan C. Campbell is an accomplished award-winning editor and cinematographer, with a background in writing and direction for theatre that has evolved into film. He is the founder and owner of Hand Drawn House Motion Pictures.

COMPANY PROFILE

Blingola Media is a Johannesburg-based film and television production company, headed by award-winning producer Bongiwe Selane. Bongiwe has executiveproduced over 30 short films, both in South Africa and across the continent, through M-Net's New Directions Project, a skills developmental initiative that she headed for 6 years whilst she was a broadcast executive at M-Net (2001- 2009). Blingola, Blackweather, and Hand Drawn House are partnering to produce this film.

GOAL(S) AT DURBAN FILMMART:

- We're looking to meet like-minded individuals that we can partner with.

PIECES OF SALMA

Production Company: Miss K Productions & Proper Film

Email: khosie1@gmail.com · david@properfilm.com · imranhamdulay@gmail.com



KHOSIE DALI

Title: Producer



DAVID HORLER

Title: Producer



IMRAN HAMDULAY

Title: Director

Country: South Africa · Running Time: 90 minutes · Total Budget: R7 000 000 · Finances Committed: N/A

SYNOPSIS

It is ten years since our democracy was born, and ten years since her husband's death. Salma, a teacher and former PAC (Pan Africanist Congress of Azania) activist, has been struggling as the sole breadwinner of her family. After receiving notice from the bank, she has two weeks to save her home from being repossessed and auctioned. She approaches the PAC, but finds her old party in disarray. She then approaches friends and family, but is rebuffed at every turn. When she does manage to meet a PAC official, she is asked to validate her role in the struggle before her request will be considered. As her relationship with her teenage sons deteriorates, and with no

one by her side, Salma enters a severe depression. Only an old activist friend is willing to help, but even his generosity comes at a price. When he abandons her at the last minute, she loses her house. On the last night, to free herself from her grief and the yearning memories of her husband, she sets her home alight. One month later, a flicker of hope arrives, when Salma learns her house was bought by the family of a comrade whom she had helped during the apartheid years.

DIRECTOR'S STATEMENT

Pieces of Salma is the personal story of a mother, her two sons, and a family torn apart by the

death of the patriarch of the family. Since 1994, our liberation narrative has been dominated by the male voice, while the role women played in the struggle has often been reduced to that of baby-carriers. As our democracy has stuttered and faltered at the hands of corrupt politicians and skewed governance, those that sacrificed their studies, careers, and families during the apartheid years, have found themselves stuck in a system that does not recognise their legacy. My intention with this film is to present a story of grief and memory. While apartheid is no longer part of our lives, it still has a strong presence in the spaces we move through, in our personal lives, and in society. I want to create a film that humanises this struggle where there are no real antagonists. Like Salma, our democracy is burdened with a crippling trauma. And as we begin to analyse and dissect ourselves as South Africans, we learn that as a country, we resemble a fragmented family more than we do a rainbow nation.

DIRECTOR'S PROFILE

Imran Hamdulay is a writer, director & story editor based in Cape Town, South Africa. He has written and directed numerous projects working between film & commercials. His recent short films, FATIMA & BROTHER, played at numerous international festivals and have won multiple awards. His feature film, Of Virtue, was granted development funding by the National Film & Video Foundation of South Africa, and was selected as a featured project at the Durban Filmmart 2018. Imran is a Berlinale Talents Durban alumni, and currently lectures directing at CityVarsity School of Creative Arts. Producer's Profile: 99 words Khosie Dali is a South African producer based in Cape Town. She has been working between TV, music

videos, and narrative film for over 10 years, producing content for local and international artists and clients.

David Horler has produced and collaborated on more than fifteen titles, in both long- and short-form documentary and narrative fiction; alongside film-related projects across a wide variety of media. He is an alumnus of the EAVE Producers Workshop, Biennale College Cinema alongside various other laboratories, networking and training forums such as Rotterdam Producer's Lab, Paris Projects, Produire Au Sud, and the Independent Filmmaker Project.

COMPANY PROFILE

Proper Film's recently completed feature films include Jenna Bass's Feminist Western FLATLAND (2019 Berlinale Panorama opening film), and Bass's supernatural dramedy HIGH FANTASY (2017 Toronto International Film Festival, 2018 Berlinale, currently on release in the USA), while Roger Young's contemporary youth drama LOVE RUNS OUT is in postproduction. Miss K Productions was founded in 2012 to provide emerging black creatives a home to hone their skills in a safe space, and present their stories to a global audience. The company is now seeking to produce and develop films exclusively by black filmmakers, with special focus on unearthing female writers and directors.

GOAL(S) AT DURBAN FILMMART:

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

SUNFLOWERS IN THE DARK

Production Company: Ambidextrous Pictures and Mahaka Media



BEN MAHAKA
Title: Producer



TAPIWA CHIPFUPA
Title: Director / Producer
Email: tapiwachipfupa@gmail.com

Country:
Zimbabwe
Running Time:
107 minutes
Total Budget:
€637 272
Finances Committed:
€1 500

SYNOPSIS

Sunflowers In The Dark traces Paidamoyo's attempts to reconcile her difficult relationship with her husband, Kevin, within the confines of the complex traditions and customs of Zimbabwean society. Unfolding in a non-linear and fragmented manner, her story is told through a combination of flashbacks, dreams, and real time events. The film begins with Kevin (39) attacking a sleeping Paidamoyo (27), in a fit of rage, because she cannot hear their baby daughter Ruvarashe (5 months old) crying. Awakened from a terrible nightmare, she is groggy and disoriented. Kevin only cares that the baby is crying - such is the couple's daily

existence. Trapped in the house with a volatile Kevin, Paidamoyo's tale begins to unravel through her memories and dreams as she tries to make sense of her life with her husband. Haunted by terrifying dreams where a mysterious figure pursues her, her attempts to find freedom are continuously thwarted by her unstable husband. Paidamoyo begins to realise she must break free of Kevin's grip on her before it is too late, and that within the dreams that torment her lies the answers that she seeks. She tries to escape from the house and Kevin one last time.

DIRECTOR'S STATEMENT

"There are many norms within a society that are considered normal and yet, when closely examined, fall into the category of the absurd. Unspoken, unchallenged, and unacknowledged, they remain the status quo. This status quo facilitates the existence of prejudice. "The film examines these elements through a narrative that delves into magic, misogyny, superstition, and the social intricacies of a people. "Paidamoyo's dilemma is a metaphor for a society that appears to be advancing and yet innately remains bound to its old ways. The film seeks to force the viewer to ask questions; to provoke a feeling of empathy, rather than sympathy."

DIRECTOR'S PROFILE

Tapiwa Chipfupa, an AFDA graduate, completed her Honours (2009), and Masters with Distinction (2015). Her films have been broadcasted on SABC, MNET, YLE, Al Jazeera, TVRennes 35 France, and screened at Tampere, Dok Leipzig, the New York Film Festival, and Docpoint, among others. Tapiwa is an IDFAcademy (2016), Hot Docs (2016), La Fabrique (2016), Berlinale Talents (2015), Durban Talent Campus (2013), and AfricaDocs(2010) alumna, and the inaugural winner of the Sundance Institute Spotlight Award (2015), among several others.

PRODUCER'S PROFILE

Ben Mahaka is a multi-award winning producer, director, cinematographer, and writer. Starting in 1996, after earning a Bachelor of Business Administration Degree, Ben has been a highly sought-after director, with over 90 directing and producing credits on commercials, short films, development communications films, and two low budget features, garnering 5 national arts merit award nominations, and 2 directing awards,

and one editing plaudit. He has worked all over Africa and southeast Asia. He is the patron of, and sits on, several boards of various organisations in Zimbabwe. Over the past 4 years, Ben has been transitioning from development communication and corporate media, to creative documentary and feature film.

COMPANY PROFILE

Ambidextrous Pictures

Originally founded by Tapiwa Chipfupa in 2012 as TC Pictures, primarily to facilitate coproductions. Since 2017 Ambidextrous Pictures has been functioning as a fully-fledged independent production company, with several features and documentaries in development. Its projects to date have attracted private equity investment, public funding, and sold content to top international broadcasters. The films have won awards, been screened at several festivals worldwide, and broadcast internationally.

Mahaka Media

Founded in 2001, Mahaka Media is one of the leading production companies in southern Africa, with a proven track record in most SADC countries. The company takes pride in producing film that strikes a good balance between disseminating information, and good old-fashioned story telling. Over the past four years, the company has sought to grow its portfolio to expand and interact with the world on an international level, by shifting its focus to creative fiction and documentary projects that are strongly driven and authentic.

GOAL(S) AT DURBAN FILMMART:

- Seeking co-producers, development finance, financiers, partners, distributors, sales agents, and networking

THE BURSARY



BRETT MICHAEL INNES

Title: Producer

Email: brettinnesonline@gmail.com



NOMAWONGA KHUMALO

Title: Director / Producer

Country:
South Africa

Running Time:
90 minutes

Total Budget:
\$1 000 000

Finances Committed:
35%

SYNOPSIS

Kwa-Zulu Natal, present day. 'The Bursary' tells the story of Khethiwe, a recipient of a maiden bursary for university, who is faced with a difficult decision after she is sexually assaulted. Does she stay silent, allowing her attacker to walk free; or does she say something, exposing that she is no longer a virgin, thus disqualifying herself from the bursary? In order to protect her future, she decides to remain silent, and this triggers a series of events that will force her to choose between her own preservation; and that of her community and culture.

DIRECTOR'S STATEMENT

The duty of an artist is to repeatedly question the moral position of the audience, asking them to re-assess what they have drawn conclusions on. 'The Bursary' is one such film that looks at the culturally black and modern white discourse on virginity, and asks of the audience to suspend their beliefs, and look at the world through Khethiwe's eyes.

When my producer and I first engaged in the discourse of virginity testing and the direction of the film, my first instinct was to tell a story that advocates for the negation of this intrusive practice. As a Zulu woman who has suffered

sexual assault by a family member, I wanted to remind the world that my body was mine. But I soon realised that I, like most of society who do not advocate it, knew very little about the practice, and why women would uphold it. It was then that I realised that that this film would require me to look at women who have felt what I have felt, but still had choices to make. Choices that affected futures of whole families, livelihoods, and whether or not there was a meal that day. Telling Khethiwe's story required me to confront, and forgive, the part of me, that refused to lay charges against my perpetrator, 16 years ago, because I 'needed to get over it'. This is a film that will speak to the cost of sacrifice, and all that goes with it.

DIRECTOR'S PROFILE

Born in Krugersdorp, Nomawonga Khumalo began her journey in the film industry as a tutor/childminder. Craving a deeper understanding of the functionality of film sets, she worked as a continuity supervisor on features such as 'Spook van Uniondale', 'Lag Mense', 'Mrs Right Guy'; and drama series such as 'Soul City' and 'Broken Vows'. Her directing debut for television was in 2016 on SABC 1's 'Mokapelo', and she went on to direct a children's show for SABC 3, 'Work Of Art'. The Bursary will be her feature film debut.

PRODUCER'S PROFILE

Brett Michael Innes functions as both a writer/director and a producer, having been part of the producing team on the SAFTA-winning film 'Sink', and the 2019 adaptation of the iconic novel, 'Fie!a Se Kind'. His script, 'Nyanga'/'The Horn',

was selected for DFM in 2018, where it was presented the Cinemart Award and he is currently packaging an NFVF-funded film, called 'The Dam'. Company Profile Nostalgia Productions has acted as one of the production companies on both 'Sink' and 'Fie!a Se Kind'. It is also packaging 'Nyanga'/'The Horn', and will facilitate 'The Bursary'.

COMPANY PROFILE

Nostalgia Productions has acted as one of the production companies on both 'Sink' and 'Fie!a Se Kind'. It is also packaging 'Nyanga'/'The Horn', and will facilitate 'The Bursary'.

GOAL(S) AT DURBAN FILMMART:

- **Nomawonga** - The film industry, although vastly populated, tends to be isolated. Events such as the DFM are important for the growth and shared knowledge experience South African film makers need. In the countywide agenda of economic upliftment and ownership, DFM is a prime event at which I hope to educate myself about how to optimise the learning and networking opportunities available. My goals are to participate in, and learn from, the Masterclasses and workshops, equipping myself as a film practitioner who hopes to contribute to the industry.
- **Brett** - My goal for DFM is to introduce the project to the local and global market, and use the platform to attract sales agents and international distribution.

NIGERIA / SOUTH AFRICA

FICTION

THE LEGEND OF THE VAGABOND QUEEN OF LAGOS

Production Company: Slum Dwellers International

Websites: www.sdinet.org · www.knowyourcity.tv · www.justempower.org



JAMES TAYLER
Title: Producer



ELIJAH ATINKPO
Title: Director

Country:
Nigeria / South Africa

Running Time:
100 minutes

Total Budget:
\$280 , 000

Finances Committed:
\$144 , 000

SYNOPSIS

Jawu is one amongst millions of slum dwellers in Lagos, Nigeria. A young woman with a small child scraping by in an indifferent city, "nothing special", as she has been repeatedly told. However, the spirit of the great warrior-king Egbaezen has marked her for a terrible responsibility. Egbaezen's spirit takes the form an African grey parrot, and sets in motion a chain of events that changes Jawu, and her entire community, forever. Jawu uncovers a hoard of corruption money: ten million dollars, hidden away from prying eyes. Jawu stumbles upon this hiding place, and takes the money for herself. However, the money has the stain of blood

on it, and carries a powerful curse. All Jawu's efforts to enjoy her new-found wealth only bring misery and despair. She loses her child, her home, and her community. Crazed by grief and unable to spend the money, but unwilling to part with it, she wanders the mega-city dragging the bales of money around with her, like a ball and chain. She is taken in by a kind old couple and begins to heal, but when she tries to use the money for good, her actions alert the corrupt politician of her whereabouts.

DIRECTOR'S STATEMENT

One evening two years ago, we were crawling through Lagos traffic, when a news report of an

uncovered cache of corruption money came in over the radio. We wondered what would happen if one of us discovered a ten million-dollar hoard, and instead of using the cash to enrich ourselves, we set out to transform our community? Many of the scenes described are based on true events that happened over the course of the violent eviction of the Egun fishing community of Otado Gbame, between November 2016 and April 2017.

DIRECTOR'S PROFILE

The core of the Nigeria Federation Media Team comprises of Elijah Atinkpo, Temitope Ogungbamila, Samuel Okechukwu, Bisola Akinmuyiwa, Tina Edukpo, Mohammed Zanna, and Mustapha Emmanuel, supported by JEI's Mathew Cerf. South African filmmaker, James Tayler, has made three full-length feature films in Uganda, as a core member of the Yes! That's Us collective; and brings 20 years of experience in documentary and social justice films. He is helping to build a film and media agency for the urban poor, called KYC. TV, through the social movement Slum Dwellers International. He holds a MFA degree in film from the South African Film and Drama School (AFDA).

PRODUCER'S PROFILE

SDI brought James Tayler on board to launch Know Your City TV as a collective of youth film makers

from slums across SDI-affiliated movements. The Nigerian Federation launched a youth media team to strengthen documentation of forced evictions ongoing in member communities, and to develop capacity of youth from the slums to tell their communities' own stories and create films for advocacy. JEI's co-directors, Megan Chapman and Andrew Maki, had been making short advocacy films to support the struggle against evictions for many years, and wanted to find new, creative ways to "change the conversation." Sundance Stories for Change have provided funding, networking, and ongoing mentorship.

COMPANY PROFILE

The Nigerian Slum / Informal Settlement Federation is a grassroots movement of the urban poor across hundreds of informal settlements in Nigerian cities. The Nigerian Federation is supported by Justice & Empowerment Initiatives (JEI), a Nigerian NGO. The Nigerian Federation and JEI are the Nigerian affiliates of Slum Dwellers International (SDI), a social movement that mobilises youth under the banner of Know Your City TV. This film is part of a broader ongoing partnership, and is a co-creative endeavour to support the co-producers' joint efforts to fight forced evictions and land grab negatively impacting urban poor communities in many cities around the globe.

THOSE WHO DWELL IN DARKNESS

Production Company: Maverick Resistance

Address: 68 Wren Way, Yellowwood Park, Durban, 4004 Cell: 0672727538 Email: Sthabile218@gmail.com



SITHABILE MKHIZE
Title: Producer



DOLLY MHLONGO
Title: Producer



MICHAEL JAMES
Title: Director

Country: South Africa • Running Time: 120 minutes • Total Budget: R7 479 940
Finances Committed: R250 000 development funding from the Durban Film Office

SYNOPSIS

In South Africa, in the mid-1800's, a community of British missionaries are busy at work at a mission station, amongst a growing Zulu community in KwaZulu-Natal. One of these missionaries is a young, idealistic man of faith (Daniel Fox) who is driven by his "heavenly vision" of seeing the souls of African people turned from darkness to light. This vision, however, is disturbed by the arrival of a large contingent of Boer Trekkers, who desire possession of the land already occupied by the Zulu people. After learning that his Superior in the faith (Edward Cunningham) has made a deal with the Boers to allow them access to the Zulu land,

Daniel finds himself doing the unthinkable: murdering Mr Cunningham during a heated confrontation of ideals and perspectives.

This event sets in motion the arc of the story. Overcome by guilt, Daniel places the blame for the crime on his right-hand man, a recent convert: Siyabonga. This causes a public outcry, and gives precedent for the Boers to "justly" attack the Zulu people. Daniel subsequently flees into the hills where he first received his visions and there - blinded by the darkness now within him and around him, and with the community burning in the distance - he kills himself: undone by the weight of his sins.

DIRECTOR'S STATEMENT

Those Who Dwell in Darkness will be set as a brooding exploration of colonial injustice, spanned across the majestic and alluring landscape of KwaZulu-Natal. Fictionally created, yet inspired by historical events, the story looks to engage with the deceitful, and ultimately unjust, morality of the European missionaries sent to Africa to "save the souls of the natives", yet who were ultimately complicit in not only destroying African cultural paradigms, but also intricately involved in the outworking of colonial economic expansion throughout the 1800's and beyond. The intention of the film, therefore, is to engage with this reality through the most stark and honest of morality tales, and in doing so, attempt to critique the historical notion that the only villains of colonialism were those with guns. In this case, the main character of the film, the young British idealistic missionary, Daniel Fox, with the Bible in his hands, is in fact just as guilty and responsible for the injustice as the Boers who carry rifles in their hands. Thus, the desire is for this film to be held up as a mirror to contemporary South African society - both as a sobering reminder and an ethical caution.

DIRECTOR'S PROFILE

Michael James is a creative individual, with a passion for meaningful storytelling. He has a significant interest in using various mediums to craft stories that create strong political, social, and philosophical human engagement from within the South African context, and beyond. He has written several award-winning plays and screenplays, written and directed for television, as well as directing and producing several short films and documentaries, one of which - a documentary entitled Free Education: The Story of Bonginkosi Khanyile - won numerous awards at both local and international film festivals..

PRODUCER'S PROFILE

Sithabile Mkhize is a creative screenwriter and producer, based in Durban. She has produced a 65-minute feature film under the DFO Micro Budget Incubator program, and a documentary commissioned by eTV about the Fees Must Fall movement in the context of Nelson Mandela's legacy. She has worked as a screenwriter for various Durban production companies including SMM Projects, Vuleka Productions, Durban Motion Pictures, and Well Done Productions. She has a passion for telling stories that help humans understand each other better, and have more compassion for each other.

COMPANY PROFILE

Maverick Resistance is a team of writers, producers, and directors who have dedicated their lives to telling compelling stories with, and for, people we believe in. The team has created stories for companies like e-TV, and our short documentaries have travelled to festivals around the world, and won awards. We care deeply about telling stories for ideas we believe in, without compromising quality and entertainment value. We believe that good storytelling makes the world a better place, and are committed to using this powerful tool well.

GOAL(S) AT DURBAN FILMMART:

- To gain funding and support for pre-production and production.

TUNIS - DJERBA

Production Company: Atlas Vision

Address: 75 Av Kheireddine Pacha, Tunis **Tel:** +216 23 330 423 **Email:** asmachiboub@yahoo.com



ASMA CHIBOUB

Title: Producer

Email: asmachiboub@yahoo.com



AMEL GUELLATY

Title: Director

Country:

Tunisia

Running Time:

105 Minutes

Total Budget:

\$684 448

Finances Committed:

\$59 292

SYNOPSIS

Alyssa, 19, and Mehdi, 24, have been bonded since childhood by an unambiguous friendship. They lead harsh lives. In fact, Mehdi is the only college graduate in his family, yet he is the only unemployed one in his family. As for Alyssa, she lives with her mother, who suffers from an addiction to prescription drugs. She consequently finds herself in charge of her sister, Lily. One day, Mehdi, passionate about drawing, finds out about a contest in the southern region of the country, which would allow him to win an internship in Germany. Alyssa sees it as an opportunity to turn their lives around. Thus, they start a crazy road

trip, during which they unrelentingly experience adventures and hardships. Their friendship is put to the test. At Djerba, another participant wins. Our heroes do not reach their intended goal, that's for sure, but they do come back more mature, and closer than ever.

DIRECTOR'S STATEMENT

"In Tunis- Djerba, I wanted to talk about a youth plagued by the lack of jobs, infrastructure, and culture; a generation that sees emigration as the only solution for a brighter future. "The movie depicts the harsh reality of two best friends: Alyssa, a 19-year-old girl, and Mehdi, a 24-year-old

boy, suffocated by their conservative families, and professional daily lives. But I had no desire to write a social drama, both dark and hard-to-grasp. It is very crucial for me to make a comedy, where the more serious topics are treated lightly, and with humour. "The morose realities of the characters are counter-balanced by their overflowing imaginations. They constantly re-invent their environment. Their dreams and their chimeras are intertwined with the difficulties of their lives. Without specific editing or calibration changes, imagination takes place in the narrative. All these elements bring a surreal and poetic side to the story, that contrasts with a tough reality. Finally, it was essential for me to tell a story about a boygirl relationship, that does not carry any romantic or sexual dimensions. All over the world, but especially in Arab countries, genders are separated physically, and emotionally. Tunis- Djerba is the story of two friends, sharing the same dreams and despairs.

DIRECTOR'S PROFILE

Amel is a Tunisian photographer and director. In 2014, she co-directed a documentary, *Born in the Spring*. In 2017, she made her first professional short fiction, *Black Mamba*, which won several prizes, including: Best Short Film, and the Thomas Sankara Award at FESPACO; the Audience Award at Films Femmes Méditerranée Festival; the Audience Award at Cinémas d'Afrique; the Grand Prize, Best Fiction, and Best Actress awards at Rencontres du Film Court in Madagascar; the Jury Award at the Malmö Arab Film Festival; the Francophonie Award at Dakar Court; and the Best Short Film at the Sochi International Film Festival and Awards. The film was broadcast on Canal +. Amel is currently developing her short fiction, *Comme des Garçons*, and her first feature project, *Tunis-Djerba*.

PRODUCER'S PROFILE

Asma is a Tunisian producer. She was a member of the organising committee in several editions of the Carthage Film Festival, and worked as a reading consultant for Med Film Factory.

She produced, among others, Amel Guellaty's short fiction, *Black Mamba*, which has been selected for the Clermont-Ferrand "African Perspectives", and was awarded several prizes, among those, Best Short Fiction at FESPACO; the Rencontres du Film Court in Madagascar; and the Sochi International Film Festival. The film also won the Audience Award at the Films Femmes Méditerranée Festival, and at Angers Cinémas d'Afrique; and was broadcast on Canal +. Asma is currently developing Amel's short fiction, *Comme des Garçons*, and feature project, *Tunis - Djerba*.

COMPANY PROFILE

Atlas Vision is a Tunisian-based production company. It has produced several short films, such as the award-winning Amine Chiboub's *Why me?*, and Amel Guellaty's *Black Mamba*. Equipped with an editing room, and a mixing and recording studio, it provides post-production services. The company also produces commercials and TV content, and provides line production services. Atlas Vision is currently developing emergent directors' features, such as Amel Guellaty's *Tunis-Djerba*.

GOAL(S) AT DURBAN FILMMART:

- Meeting potential partners, getting feedback on the project, and attending masterclasses and panels.

EGYPT
FICTION

THE LAND BEYOND (YAM AND I)

Production Company: Hassala Films



HALA LOTFY
Title: Producer



RUBA ATIFY
Title: Producer



NADINE SALIB
Title: Director / Producer
Email: nadine.salib84@gmail.com

Country: Egypt · Running Time: N/A · Total Budget: N/A · Finances Committed: N/A

SYNOPSIS

In a faraway land atop a mountain, Yam the mute has to partake in the ritual of erasing the memory of her dead mother, Tiara's existence in seven days, in order to be freed from the curse of the mournful spirits of death. But Yam is haunted by the lullaby her mother used to sing her about Nahro, the mute who is saved by a strange bird, after it leads him to an unknown river. Yam breaks the rigid obliteration law when she allows remembrance to kindle in her soul, leading to uncovering a great secret concealed by the Guardians of the Well, and eventually cracks her relationship with her loyal father, Abra, and thus jeopardises her time to come in the village

DIRECTOR'S STATEMENT

"During my first documentary 'Um Ghayeb', I was mostly exploring notions, such as estrangement and the sense of isolation that happens under socio-political repression. In this film; it moves to another premise, where it delves into ways of dealing with loss by juxtapositioning the collective tendency to bury memories, with a journey where memory becomes the root to a sense of belonging that maintains life and being. "My intention is to create a film in a form of fable, told from the perspective of a young girl, as if it is a bedtime story told through the summation of childhood imaginings.

DIRECTOR'S PROFILE

Nadine Salib started her career as an assistant director in feature-length films. In 2012, she directed her first short documentary 'Fagr', winning the second prize in the Arab women filmmaker's competition in the Baghdad International Film Festival. Salib was selected to participate in the Durban Talent Campus in 2011, and the IDFA summer Academy in 2014. 'Um Ghayeb', her first feature-length documentary, premiered in IDFA 2014. 'Um Ghayeb' won the Peter Wintonick Special Jury Award for First Appearance competition; the FIPRESCI for best documentary in Abu Dhabi Film Festival 2014; first prize from Mizna Twin Cities 201; and Best documentary in Afrycam FF in Poland 2016.

PRODUCER'S PROFILE

Hala Lotfy is an Egyptian director, producer, and the founder of Hassala Films collective. Her documentary, Feeling Cold, (2005) received the Special Jury Prize at the National Film Festival in Egypt; the best composition in Biang Yang IFF; and the Golden Hawke at the Rotterdam Arab Film Festival. Her feature-length debut, 'Coming Forth by Day', won many awards in the FORUM-Berlinale 2013, including the FIPRESCI, and Best Director from the Arab World at Abu Dhabi FF. Lotfy produced her feature debut "Coming Forth by Day"; "Little Eagles", which was officially selected for DFF, and, in 2018, she produced her second feature fiction "Ext./ Night" with Egyptian director, Ahmad Abdalla, which premiered in TIFF.

Ruba Atiyeh held drama workshops that came out with collective plays. She has an MA in Documentary from Goldsmiths College, London. She has been making documentaries since 2001. She made many documentaries for the Aljazeera Documentary channel. Her documentaries include: Salute Comrade. Let Me Stand Alone. Mizrahi Jews in Israel; The Palestinian Draws His Portrait; Syriac Quitharat, Tal Ezzaatar. Ruba is currently in the post- production of "A Home of One's Own", her first authored feature hybrid film. She teaches documentary filmmaking at the Lebanese University, and trains emerging documentary filmmakers from Syria and Lebanon.

COMPANY PROFILE

Hassala Films is an independent production collective based in Cairo. In 2012, Hassala released its first feature film "Coming Forth by Day", directed and produced by Hala Lotfy, which won a FIPRESCI prize and Best Director from the Arab World in ADF 2012; its European premier was in Berlinale FORUM 2013. In 2014, "Um Ghayeb" by Nadine Salib, the second film produced by Hassala, scooped the First Works Award in IDFA; and received the FIPRESCI Award for Best Documentary in Abu Dhabi. Between 2012 and 2013, Hassala started producing 6 feature debut documentaries- all received funding from AFAC, SANAD, IDFA, Hot Docs, and the Doha Film fund.

GOAL(S) AT DURBAN FILMMART:

- Meeting with potential co-producers, funders, international financiers, sales representatives, and commissioning editors.

PARTNER PROJECTS IN FINANCE FORUMS

Realness Residency

Realness is an initiative that aims to uncover the depth of cinematic talent that the African continent has to offer. Realness provides a space for filmmakers to develop their authentic voices within an African context; thus, creating an environment of diversity, but also finding familiarity in different layers of each writer's experiences. Now in its 4th edition, Realness has hosted writers / directors from 16 different countries in Africa; including Senegal (Rama Thiaw), Rwanda (Kantarama Bahigiri and Kivu Ruhorahoza), Angola (Mario Fradique Bastos), Kenya (Ng'endo Mukii), and Egypt (Mohamed Siam).

Realness alumni have gone on to be selected to take part in the Sundance Directors and Screen-writers Labs, Biennale College Cinema, and La Fabrique in Cannes. Two of the Realness projects have already been produced: Lemohang Jeremiah Mosese (Lesotho) recently wrapped production on his film "This Is Not A Burial, It's A Resurrection", and will have its world premiere at the Venice International Film Festival this August; and Hiwot Admasu's "A Fool God" is currently in post-production. The 4th Edition's participants began their journey at the idyllic Nirox Foundation Residence and Sculpture Park in the Cradle of Humankind, on the 11th of June. Over the course of 6 weeks, the residents were furnished with the resources and mentorship that will empower them to create their best work.

Following prolific success with the screenwriter's residency, having launched 20 film projects, we recognised a clear need for a programme

catering to African producers. Core to the programme's development is the view of the producer as the key architect of cinema; the driving force for changing the landscape of African and international cinema. This realisation has driven us to launch the Realness Institute to house our existing programme and a brand new one: the Creative Producer Indaba.

The Indaba has been met with great enthusiasm by our industry peers. We have big dreams; we are expanding Realness into an Institute inspired by the Sundance Institute within an African context, which not only caters to writers, directors, and producers; but in future, also nurtures professionals in other disciplines of film, such as curation, production design, sound, and cinematography.

Moreover, we intend to structure a film fund to help finance the filmmakers and projects we support. Realness is an initiative created by Urcu Media in partnership with Nirox Foundation, Berlinale Talents,

Durban FilmMart, The Durban International Film Festival, Durban Talents, Institut Français, The French Institute of South Africa, TorinoFilmLab, EAVE Producer's Workshop, Locarno Filmmaker's Academy, CNC (Le Centre National du Cinéma et de L'image Animée),

Toronto International Film Festival, TIFF Filmmaker Lab, Robert Bosch Stiftung, Coccoon Productions, Organisation Internationale de la Francophonie, and Deuxième Ligne Films.



chad



mali

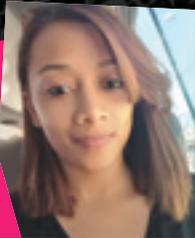


burundi



djibouti

BURNED LAND



FIROZA ZAHIR HOUSSEIN
Title: Director

Country:
Madagascar
Running Time:
70 minutes
Total Budget:
N/A
Finances Committed:
N/A

SYNOPSIS

Em, a 7 year-old girl, lives with her family in Madagascar, where it hasn't rained in a decade. It's dry and there's no real economical movement. The United Nations supplies the country with water packs and frozen food, that's supposed to be for free but the population is not aware of this, so some highly-placed people sell them or exchange them for a valuable item. Those who have the means already migrated.

Em lives with her father, convinced that he had found a revolutionary way to grow a plant in this drought and therefore, will save the people. Her mother, an assiduous member of a manipulative religious sect that promises rain and God's forgiveness, by taking the members' money. Her brother, who's barely at home, is busy working to get something to exchange for water.

Em is alone most of the time and is having a hard time adjusting to all this, she wants her family to be normal again, and tries her best to change the situation.

DIRECTOR'S STATEMENT

"I am making this film to talk about the Malagasy families that are easily broken by what surrounds them; we can be busy fighting against injustice, busy finding a way to feed the family. Some parents are so busy looking for ephemeral things; they forget the most important part of life, loving each other for better or for worse, but even more importantly, loving the kids.

My childhood memories are full of myself trying to understand what was so important outside, that nobody had time to spend with me. I was trying almost everyday to impress them so that I get even eye contact, I thought I wasn't good enough to deserve my father's love and affection. Also to open my people's eyes about how vulnerable nature can be, if we don't take care of it.

Madagascar is an island; it's almost impossible to think that someday the rain would just stop, but it did happen already, and we have the duty to remedy the situation.

Therefore that's not a home anymore, it's just a house. The ideal is to make the film without any special effects added in editing; every needed effect will be built on set."

DIRECTOR'S PROFILE

Firoza Zahir Houssen is 25 years old, with Degrees in Communication and Media. She has completed 6-month courses at ART-ON-THE-RUN FILMSCHOOL, Berlin Filmmakers' Academy at Festival del Film Locarno, and Script Pitch Competition at INTERFILM Berlin. Languages: English, German, and French.

GOAL(S) AT DURBAN FILMMART:

- Being guided to put out the best of me.

COURA + OULEYE



IMAN DJONNE
Title: Director

Country:
Senegal

Running Time:
100 Minutes

Total Budget:
500 000 Euros

Finances Committed:
N/A

SYNOPSIS

'Coura + Ouleye' tells the story of two estranged sisters, whose mothers are co-wives, racing each other to find a will left by their father after his sudden death. This quest will take the young women on a journey of self-discovery, where they will end up redefining themselves, and their relationship, outside of their complex family dynamics. Mixing reality with some elements of fantasy, this coming-of-age tale explores loss, legacy, and identity, in an adventure throughout Senegal.

DIRECTOR'S STATEMENT

"Through this story of two estranged sisters, I wanted to question the impact of polygamy on the children, an aspect that hasn't often been looked at in Senegalese cinema. Sisterhood in itself is a complex relationship, and I wanted to see what that bond could be like in this particular context: how can we be so close to someone yet so far?"

The search for their father's will is the starting point of the film, an excuse to put the sisters on this quest, away from any interference. Starting in Dakar, in a chaotic environment, the girls will head for the countryside. It is there, far from the

rest of the family and society, that they will be able to shed those masks we wear, and finally be true to each other. I want to show how those opposing forces come together, feed off each other, and learn from one another.

The film, with mainly female protagonists, will also explore the different sides of womanhood, from one generation to the next, as well as the themes of loss and the search for one's identity, despite society's burdens and expectations.

'Coura+Ouleye' aims to tell the story of authentic Senegalese youth, in all its complexities."

DIRECTOR'S PROFILE

After completing a Bachelor's Degree in Economics, Iman took a film course in the USA, where she directed her student film, In the Jam. She then returned to Dakar, where she dabbled in different positions (second AD, production manager, etc),

while freelancing as a director on music videos, corporate videos, and mini-docs. Her genuine love for actors and for discovering talent in unusual places led her to casting, a natural complement to her directing. She now works as a casting director for local and international productions. In 2016, she wrote, directed and produced her first short film, Boxing Girl, which travelled to several festivals: Luxor, NYAFF, Koln, PÖFF Shorts, and Kyiv International Short Film Festival, to name a few.

Iman is currently developing her first feature film, Coura+Ouleye, while preparing her next short film. She is a Durban Talents alumnus (2012).

GOAL(S) AT DURBAN FILMMART:

- Goals at DFM: Network and meet potential co-producers and financiers, build relationships with fellow African filmmakers

THE TEARS OF A LAST DECEASED



BEZA HAILU LEMMA

Title: Director

Country:
Ethiopia

Running Time:
90 Minutes

Total Budget:
200 000 Euros

Finances Committed:
N/A

SYNOPSIS

A young Ethiopian Orthodox priest has a crippling fear of death, which affects everyday life as a practicing cleric. The daunting process of facing his fears includes being given tasks that directly and indirectly involve the dead: Performing fithat (prayer for the dead) on the recently deceased, taking care of the church cemetery, taking confessions from the terminally ill, and the most difficult of all, believing in an afterlife. These tasks do nothing to soothe Samuel's fears, until he confronts what happened to him as a child. Abba Samuel is forced to question his faith, when he's confronted with the devastating task of preparing his sister's body for burial after

she commits suicide, despite the strong rules the Church has, concerning those who have committed suicide.

DIRECTOR'S STATEMENT

"Faith, as a thematic subject, has been an interesting enigma I've wanted to explore in my works for quite a long time. More so, in the context of the Ethiopian Orthodox Church, an entity with a deep-rooted history, mythology, and tradition as old as the country itself. As someone who grew up in the church, in the midst of an increasingly globalised world, I've always had a conflicted view of faith, mortality, and the afterlife.

However, one persistent concept that I was always inquisitive about is the idea of absolute faith and how it manifests itself.

The Last Tears of a Deceased, as a feature film, is the perfect way to explore that particular concept, because it's a story of a young Orthodox priest struggling with his own mortality. I believe a lack of faith manifests itself in the fear of death. This idea is close to my heart because, it takes my journey, my own hesitant belief in God, and one that is constantly plagued by the fear of death, and makes it the prevailing theme of the film. This ironic narrative of a priest, someone who is supposed to be a beacon of true belief, preoccupied with the dread of oblivion, allows me to dig deep and explore the same questions I have been asking since I was young, through a medium I love the most."

DIRECTOR'S PROFILE

Beza Hailu Lemma is an Ethiopian filmmaker, based in Addis Ababa. A graduate of Addis Ababa University's School of Mechanical and Industrial Engineering, he has written, directed, and independently produced a number of short films, including *Ballad of the Spirits* (2017). He is currently writing his debut feature film, *The Last Tears of a Deceased*, which explores the idea of absolute faith and its manifestations in the context of the Ethiopian Orthodox Church. His work focuses on the enigma that pervades the intersection between faith, ancient tradition, and nature. Beza is an alumnus of *Berlinale Talents* (2019), and the Africa Centre's Artist in Residency program.

GOAL(S) AT DURBAN FILMMART:

- To meet potential co-producers that are able to help finance my film.

THE LUNAR SONGBOOK

Production Company: WHATIFTHEWORLD

Cell: 076 422 2387



ATHI-PATRA RUGA
Title: Director

Country:
South Africa
Running Time:
100 Minutes
Total Budget:
TBC
Finances Committed:
TBC

SYNOPSIS

The year is 2044 and Nomalizo, a young, sophisticated woman from rural Tsomo, returns from her rite of passage ceremony, Intonjane, with a secret that haunts her. Her son, Mayibuye, is to be raised by her mother while she pursues her career in the city. Many years later, working as a publishing executive, she discovers that her employer, Brink Publishing Limited, is mobilising a propaganda-war against her community with the help of a 50-year monarchy. Following this discovery, Nomalizo meets the beguiling Clytemnestra, a rich cosmopolitan city-dweller in the steamy darkness of a nightclub. "Noma and Nestra", through an intimate bond,

find a common enemy in Clytemnestra's industrialist husband, Memnus Brink, and all that he represents. The two women are thrown on a course for revenge as they try to navigate their anger and the mourning of their two sons, who are engaged in a revolutionary war which aims to overthrow the monarchy in power. This compels them to neutralise the only symbol of their pain: Memnus.

DIRECTOR'S STATEMENT

"The Lunar Songbook arises from my desire to tell better stories of women from my generation, and the communities before them. I want to tell stories of individuals leaving their communities due to socio-political circumstances, or as the

sacrifice for autonomy; migrating from rural to urban as a chosen "exile", a pursuit for survival. This film glances into human growth, the present history of urbanisation, and idea of destiny and one's true name, specifically, Nomalizo - the one who brings reward.

The characters and themes are informed by the women who raised me, and those who were absent. The motif of combat intertwines with themes of protection, safety, sacrifice, and amnesty. Importantly, Nomalizo [the protagonist] undergoes the process of forgiving herself, for what she feels was forsaking her child.

The consoling element of hymns and choral music features, is a companion to the story-world of borders and inequality - a continuation of my research into elements of resistance and spirituality in the Eastern Cape: the outcome of over 200 years of resistance.

The story's timeline centres around the Xhosa calendar, as a way of opposing the hegemonic Gregorian one, and revitalising story-telling. Ecology, botany, and seasonal changes correlate with celestial events and Nguni/Sotho rituals, to inform the film's set design. The expansiveness of the cosmos and its influence translates to the tone of an ethereal, offbeat passing of time, and an unforeseen future."

DIRECTOR'S PROFILE

Born in Mthatha, Athi-Patra Ruga is an award-winning, multidisciplinary South African artist, whose work has adopted the trope of myth as a contemporary response to the post-apartheid era. Ruga constructs alternative identities and avatars, creating an interesting space of self-reflexivity, in which he parodies and critiques the existing political, cultural, and social systems and status quos. Through his practice, Ruga attempts to process the fraught history of a colonial past, to critique the present, and propose a possible humanist vision for the future.

In 2015, Ruga won the Standard Bank Young Artist Award for Performance Art. Significant recent exhibitions include *Of Rainbows, Gods, and Omissions*, Somerset House, London; *Over the Rainbow*, Performa 17, New York; *Queens in Exile*, WHATIFTHEWORLD, Cape Town; and *Imaginary Fact* at the South African Pavilion, 55th Venice Biennale, as well as many acclaimed museum and gallery exhibitions worldwide.

GOAL(S) AT DURBAN FILMMART:

- To expand the story world and enhance the lived experience of humanity.

DIRECTOR'S STATEMENT

"The Spirit Guest, as a cinematic vehicle, concerns itself with deeply-resonant themes of memory, healing, and belonging. These are universally-understood ideas, but how does one make sense of these concepts in the lived experience? It's much easier to shove traumatic moments into the recesses of our minds, and keep moving. My aim is to present an ancestral being into our world, as a mirror for my characters to look into. Like I do with Kgabane and Tito, I want to say to my audience, 'deal with that which brings you the most pain'. And on this broad canvas of history and pain, I look to paint with colours that reflect the spiritual, religious, and familial. I want to move in and out of these disparate worlds, by underscoring them with a sense of the mystical. This allows me to visually render black South African township life as reality, with a stroke of hyperbole - like a moving Gerard Sekoto piece. If someone from the furthest corner of the globe can walk away from this film, having peered into a world they've never known, and yet experience a part of themselves in my characters - then I will have done my job."

DIRECTOR'S PROFILE

Alexandra-born Fanyana Hlabangane graduated from the Cape Peninsula University of Technology, where he studied a three-year course in filmmaking. He is a screenwriter and director, whose short films have been screened internationally. He's interested in reaching back into his childhood to reflect narratively on the joys and traumas of growing up, in part inspired by a constant need to interrogate his upbringing. His most recent short, I Want To See For Myself, was awarded Best Documentary at the Dieciminuti Film Festival in Italy. The film was produced for the 2018 Commonwealth Games. Aside from producing and directing his own shorts, he has worked as a screenwriter on some of South Africa's most popular TV dramas.

GOAL(S) AT DURBAN FILMMART:

- To identify co-production and funding opportunities.

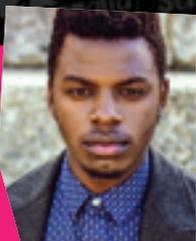
MILES

Production Company: LEMONSLICE PICTURES

Tel: +254 705 951 981



CAROL KIOKO
Title: Producer



SILAS MIAMI
Title: Director

Country:
Kenya
Running Time:
80 Minutes
Total Budget:
N/A
Finances Committed:
N/A

SYNOPSIS

The film follows the story of Miles Kariuki - a young, perpetually anxious, and wholly sleep-deprived gay man struggling to negotiate his sexuality in Nairobi; a space that sets him up to believe his value can only exist in the shadows. It kicks off at his grandfather's funeral where we meet his peculiar family: his neurotic mother on the brink of a breakdown; his escapist father avoiding all responsibility; his eccentric best friend who doubles up as his girlfriend at family gatherings; an old flame; and his sweet grandmother, who is battling Alzheimer's. Miles, in a bid to avoid dealing with loss, plays the role of everyone's fixer, at the expense of his well-being and a healthy engagement

with his grief. His relationships continue to disintegrate as he tries to negotiate a new normal without the emotional support of his grandfather. His relationship with men, sex, and gender are tested. The ghosts of his past resurface, demanding to be resolved and his carefully-ordered life implodes shortly before he has a chance to make a clean break; off to a foreign land where he can be whomever he chooses. Unfortunately, because they don't really exist, nobody gets a 'clean break'.

DIRECTOR'S STATEMENT

"The importance of representation in film and television has recently been aggressively

frontloaded in contemporary creative spaces, with historically marginalised groups around the world demanding to see themselves in the content they consume. The portrayal of disenfranchised groups in film and television plays two crucial roles. First, it offers marginalised communities a mirror through which they can see their lived experience reflected back at them: where they share in a sense of inclusion. Secondly, representative media functions as a source of civic education by promoting the visibility of 'othered' existences, and facilitating the foundation on which tolerance and acceptance is built. I want 'Miles' to act as stone that builds a fortress for the next generation of queer Africans to seek shelter under, away from a world hell-bent on convincing them that being different is a crime. This is the sword I put on the table as the queer community in Kenya take stock of its arsenal in the fight for equality and equity. A story. One that screams, "Gay people exist!" They live wonderful, multi-dimensional, and complex lives. African queerness is no longer interested in debating its existence and its humanity. Miles isn't either."

DIRECTOR'S PROFILE

Silas Miami is a Cape Town-based Kenyan storyteller. Silas has written and co-written several feature films, including *Supa Mado* (2018, Berlinale) which was Kenya's official submission to the 91st Academy Awards. He is currently developing his feature-directorial debut with the KZN Film Commission, and is the founding director of Ten Times Half, a Cape Town-based film production company.

He holds a BA in Motion Picture from AFDA (Summa Cum Laude – Valedictorian 2016), and a BA Hons in Film Studies from the University of Cape Town (First Class), where he is currently pursuing an MA in Media Theory and Practice. Silas also acts as an adjunct lecturer at UCT's Centre for Film and Media Studies. Storytelling has been passed down to him through generations, as part of his genetic heritage. He hopes to distil, package,

and showcase narratives that celebrate identity and cultural ownership, as forms of resistance and celebration.

PRODUCER'S PROFILE

Carol is the CEO of LemonSlice Pictures, a film production company based in Nairobi and Johannesburg. As a passionate lover of African content, Carol introduced the '48 Hour Film Project' to Nairobi, Kenya in 2013, managing over 500 hundred filmmakers and producing over 50 independent short films, all of which premiered to sold out cinemas in Nairobi – a first of its kind. Carol is also the National Co-ordinator (Kenya) for the African Narrative Co-Production Forum, a platform backed by the Department of Arts and Culture (SA) towards creating high-quality films through co-productions amongst African filmmakers. Carol is currently the co-producer of two feature films being developed under this initiative.

COMPANY PROFILE

Ten Times Half is a boutique production outfit specialising in the conceptualisation and production of film, television, and visual art content. Our focus is grounded in the development of a cinema-viewing culture that is uniquely African: Africans telling African stories for African audiences. The core principle of our motivations are informed by the need to deliberately and accurately revise our continent's interrupted history, with a renewed focus on the celebration of its evolving culture. We are governed by the ethos of intersectional Pan-Africanism and a search for a unifying ideology. Our stories matter: all of them. We cannot be one until all have had their voices heard and their lives witnessed.

GOAL(S) AT DURBAN FILMMART:

- To put together an army – because making this film will be war.



10th

Durban FilmMart

at the Durban International Film Festival 2019

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