

# REVOLUTION/EVOLUTION

CHANGING THE NARRATIVE



13<sup>TH</sup>

**Durban FilmMart**

**PROJECT DOSSIER**

22-31 JULY 2022

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# MESSAGE FROM THE CHAIR

The Durban FilmMart continues to establish itself as a critical platform for the development of African storytelling talent. This year we will host a uniquely designed hybrid event ensuring we reach as many if not more filmmakers as we have done in previous years.

Providing South African industry an opportunity to engage each other again in much needed face-time, but most importantly, providing a platform to introduce local and global decision makers to some of the most exciting projects on the continent.

Our 2022 driving inspiration “Revolution / Evolution” is significant as our industry is going through unprecedented paradigm shifts, and we need to evolve and adapt to the many changes while ensuring we stay relevant and competitive. The good news is that the demand for African content is continuously increasing and the Durban FilmMart remains a key entry point for both film creatives and businesses on the continent to connect, develop and be celebrated. Noted by UNESCO in the October 2021 publication, *The African Film Industry: Trends, Challenges and Opportunities for Growth*, as the continent’s best film market, we continue to adapt and respond proactively to ever shifting market realities, remaining committed to democratising access across the value chain and this year’s edition speaks to that.

I’d like to acknowledge my fellow board members Mandisa Zitha, Thandi Davids and Neil Brandt for their contribution and strategic direction as we steer and grow the organisation. We are proud that the Durban FilmMart Institute has implemented year round programmes where we continue to develop and connect with filmmakers across the continent.

We congratulate the organising team and programme participants for delivering the 2022 programme, asserting the Durban FilmMart as a pan-African platform that connects our industry to the world and ensuring that African storytellers can continue to tell authentic African narratives to the largest possible local and global audiences across an ever increasing array of platforms.

We also extend deep gratitude to our partners and supporters, old and new, for their continued love and support in promoting the African story. On behalf of the DFMI Board, we wish you all a successful and rewarding Durban FilmMart 2022!

**Jacintha de Nobrega**

Chairperson

Durban FilmMart Institute



# INTRODUCTION & WELCOME

Under the theme, 'Revolution/Evolution: Changing the Narrative', the 13th edition of the Durban FilmMart, will focus on the ever-shifting evolution within the industry, the game changers working to bring inclusivity and access to all levels of filmmakers, and the new spaces driving content creation. With African and the African Diaspora interests as the core of the industry programme, mainstream film professionals, established independents, emerging and alternative filmmakers who continue to shape new directions with their work will present masterclasses, panel discussions and hangout sessions.

## MARKET PROGRAMME

### Pitch and Finance Forum (22-24 July)

Our Pitch and Finance Forum offers financiers, funders, investors and programmers an opportunity to fully explore African projects in development. The 2022 programme will present 40 projects as the official DFM selection and 27 projects in the Story Junction selection. The 2022 Pitch Forum will include 10 Animation projects in development. Story Junction is the presentation of projects from partner programme – Talents Durban.

### DFM Content Shop (15 July-15 August)

The DFM Content Shop programme will present a digital catalogue of 91 African projects that are ready for sale and distribution (fiction, documentary film of all lengths as well as series and animation). These films have been curated to reflect the unique storytelling of Africa that is available to the international market.

## PROJECT LABS (JUNE AND JULY)

### DFM Official Projects

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

### Talents Durban

The DFM, in cooperation with Berlinale Talents, is proud to present the 15th edition of Talents Durban. Talents Durban has selected 27 projects, and 4 film critics, representing 16 African countries - they will participate in a 6-week mentorship programme during the months of June and July.

### Jumpstart

The Jumpstart incubator programme, in partnership with Produire au Sud, Nantes, will provide script development mentorship for 5 emerging directors.

## INDUSTRY PROGRAMME 22-31 JULY 2022

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

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

**Durban Does Docs** – Unpacking the world of creative documentary filmmaking.

**Talents Filmmaker Talks** – Interrogating stories, messaging and filmmaking processes.

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

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

**New Voices** – The film professionals and organizations changing the narrative of the film industry in the established film space.

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

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

Thanks for joining the 13th DFM.

**Warm regards,  
Durban FilmMart 2022 Team**



# PARTNERS & SPONSORS

## PRINCIPAL FUNDERS



## FUNDERS



## SPONSORS AND EXHIBITORS



## PROGRAMME PARTNERS



## AWARDS



## YEAR ROUND PROGRAMME



# DFM DOCUMENTARY MENTORS



From Associate Producer for *Lágy eső* to executive producing *And Romeo Married Juliette* (Best Muhr Short - Dubai International Film Festival), **Amel Bouzid** has over 14 years in film and production. Between 2014 to 2015 she distributed the feature film *The Taste of Blueberries* and produced the docu-series *The Man With The Harpoon*. Further to that she is a member of Greenhouse; Rotterdam Film Lab; Cannes Producers Workshop; Eurodoc; FidaDoc/ Ruche documentaire and Commission de Sélection des films.



**Sylvia Vollenhoven** is, founder of Vision in Africa, is an award-winning writer, playwright, journalist, and filmmaker. Vision in Africa has spearheaded innovative international media training initiatives and specialises in filmmaking, creative writing, cross platform storytelling and training. Her works, among many, include: *Keeper of the Kumm*, *Mandela the Living Legend*, and *District Six, Revolution, Rumba & Romance*, and *Cold Case – Revisiting Dulcie September*. Alongside all of this Sylvia has been a member of a number of filming organisations, including Emmy Awards (2018), SAFTA and the South African NFVF grant awards.



Curator of Durban's ARTiculate Africa, **Tiny Mungwe** is a documentary film and arts producer. She currently produces Generation Africa, a pan-African anthology of 30 documentary films from 17 countries in Africa. Her films include *Akekho uGogo*, which screened at several festivals including DIFF, Apollo Film Festival and DOKANEMA Festival. She has written for television dramas such as *Muvhango* and *Matatiele* and was one of the directors on *Uzalo*. She has been the festival organizer for Time of the Writer, DIFF, Jomba! Contemporary Dance Festival and Poetry Africa. She continues to work as a programme curation associate for the DFM.



# DFM FICTION MENTORS



**Bongwiwe Selane** is an award-winning producer across multiple media. This includes commissioned serials for Africa's largest pay TV network, short films, as well as a feature film and a documentary series. An EAVE Producers Workshop Scholar, her credits and accolades include *Culture Shock*; *uNomalanga* and *The Witch* and the documentary series *Great Africans*. She was the first recipient of the NFVF Female Only Filmmakers Project, which saw her produce a series of 26 short narrative films by women filmmakers. Her award-winning debut feature, *Happiness is a Four-Letter Word*, remains a popular choice in South African romantic comedy.



Filmmaker and producer **Femi Odugbemi** is the Academy Director for Multichoice Talent Factory (West Africa). In addition to the Academy of Motion Picture Arts and Sciences (USA), Femi has served as President of The Independent Television Producers Association of Nigeria; co-founded the International Documentary Film Festival Lagos, and is a 4-time Head Judge of the prestigious AMVCA. He has also served as a 3-time Head Judge of the Uganda Film Festival, juror of the British Council "Shakespeare lives" project, juror of the Emmy Awards in New York and many others.



**Themba Bhebhe** is the head of Berlinale's Diversity & Inclusion initiative for the European Film Market. This involves co-managing the DocSalon Toolbox Programme and working as the Indigenous Cinema Coordinator in collaboration with imagineNATIVE. Alongside Mitchell Harper and Tiny Mungwe, Themba is the co-founder of Engage, a series of curated think tank conversations on the pertinent, challenging and multi-faceted questions facing the African (diaspora) screen sector. Themba is also one of the founding members of the Programmers of Colour Collective.

# DFM ANIMATION MENTORS



**Olivier Cathrin** is an ethnologist by training. He was a board member and employee of the French Animation Film Association, where he created the International Animation Film Day. In 2008 he founded production company Les Trois Ours and produced, among others, *Kiki of Montparnasse* which won a César for Best Short Animation. He was also in charge of the animation sector for the Hauts-de-France region at Pictanovo. He is one of the co-founders and administrators of the European Animation Awards. Today he is a freelance producer on international co-production projects (*Steakhouse, Granny's Sexual Life, Franzy's Soup Kitchen*), consultant for various entities as CITIA or CEE Animation, and also teaching animation production and History of Cinema (INA sup, Sciences Po).



**Vanessa Sinden** is an award-winning producer with over 20 years of filmmaking experience. She is currently based at Triggerfish Animation Studios in Cape Town, where she is producing a number of TV and film projects with Disney Junior, Disney+, Warner Brothers, and Netflix. Together with this studio Vanessa has Co-produced Africa's most successful animated feature films to date *Adventures in Zambezia, Khumba* and *Seal Team*. Vanessa draws on her experience as a Development Producer to mentor young producers/creators and has been an integral part of Triggerfish Story Lab, Writer's, Directors and Story Artist Labs for Netflix. Upon noting the massive disparity between the percentage of women studying animation versus women working in the industry, she started 'African Women in Animation'.

# JUMPSTART MENTORS



**Guillaume Mainguet** is a film critic, screenwriter, and director. Five of his short films have screened in international festivals since 2010, including: *The Shadow of the trees doesn't exist anymore* (2010); and *Walker* (2013). In 2014, he took part in the Nordic Factory program and co-directed *The Girl and the Dogs* (2014), which premiered at the Director's Fortnight - Cannes. After shooting his second short film, *The Middle of a Lake* and *Vincent before Noon*, he also produced his first full-length feature, *Green Woods*. He runs the international training workshop Produire au Sud alongside 6 similar workshops abroad.



**Jérémie Dubois** has written countless short stories as a seasoned screenwriter; two of which were selected at the Cannes Film Festival; four feature-length films, with Carlo Francisco Manatad as well as Zhang Tao (Cinéfondation Prize at Cannes, 2020). He is currently writing features with Akihiro Hata and Vimukthi Jayasundara. In addition, he also works as a script consultant with Måns Månsson and Jean-Gabriel Périot, as well as in writing workshops in Asia, in Africa and the Middle East (via Fidadoc & Produire au Sud).



**Tracey-Lee Rainers** is an experienced story developer, story mentor, and screenwriter. Her filmography spans over a decade, including 40 short films and her most recent work *Seriously Single* currently showing on Netflix and SAFTA award winning film *Address Unknown*. Tracey-Lee is a story consultant for a variety of organisations including the KZN Film Commission; the NFVF; and Netflix. A founding member of the Writers Guild of South Africa, creating stories and collaborating with fellow creatives gives Tracey-Lee life.

# TALENTS DURBAN MENTORS



**Akosua Adoma Owusu** is a Ghanaian-American filmmaker and producer currently lecturing at Harvard University. Her films examine the overlapping identities of black immigrants in America using a variety of media. In addition to being named one of six preeminent Avant-Garde Female Filmmakers Who Redefined Cinema by IndieWire, her film *Kwaku Ananse* was selected for the 59th Biennale di Venezia's International Art Exhibition. Her work is available on PBS, The Criterion Channel, and MUBI, and she has screened at the NYFF, Berlinale, Locarno, MoMA, and BFI.



**Bongzi Ndaba** is a South African writer, producer and director. She's been head writer of some of South Africa's biggest shows such as: *Gaz'lam*, *Home Affairs*, *Generations*, *Isidingo* and *Uzalo*. Currently she is creator and co-director of MojaLove's first drama series, *Erased*. Her first short film *Father Christmas Doesn't Come Around Here* won the Tribeca award (New York, 2020). In addition, her latest short film, *Miracle*, has won several awards including Best SA Short (DIFF, 2021).



Franco-Burkina Faso journalist and film critic, **Claire Diao** founded the short films program Quartiers Lointains; PanAfrican Film Critic magazine *AWOTELE* and currently heads distribution company Sudu Connexion. Her essay *Double Vague*, *Le Nouveau Souffle Du Cinéma Français* (2017) received the Beaumarchais Medal from the French Authors' Society SACD (2018). A member of the Cannes Directors Fortnight selection committee, Diao also hosted *Cine Le Mag* and collaborated with Clermont-Ferrand International Short Film Festival.

# TALENTS DURBAN MENTORS



Senegalese, **Iman Djionne** is a writer, director and audiovisual content producer. Her short film, *Boxing Girl*, has been selected at several festivals, including: Louxor, POFF Shorts, and Cologne. She is the casting director for productions such as *Amin* by Philippe Faucon (La Quinzaine, 2018), Amazon series 'ZeroZeroZero' and Robert Guédiguian's upcoming feature 'Mali Twist'. She also served on the casting team for *Atlantics* (Grand Jury Prize, Cannes, 2019). In addition to her residency with Realness (2019), she is a Berlinale Talents alumna (2020) and a graduate of La Fabrique (2018).



**Mamadou Dia** is a Senegalese film writer, director and co-founder of production company, Joyedidi. Exploring the tension between fact and fiction, realism and abstraction, his work is inspired by his life in West Africa. Among the awards he received for his debut feature, *Nafi's Father* (2019), are the MOMA/ Lincoln Center 2020 New Directors/New Films and the 2019 TIFF Talent Lab. His latest short, *Samedi Cinema*, premiered at the Venice and the Toronto International Film Festivals in 2016 and has since received dozens of awards



A member of The Oscars Academy, **Mohamed Siam** is a fiction and documentary filmmaker; and a Sundance, World Cinema Fund, Aide aux Cinémas du Monde fellow. His films: *Whose Country?*; *Amal* and *Carnaval* have won numerous awards across festivals such as Carthage, IDFA, Robert Bosch Film Prize, Thessaloniki and Cannes Cinéfondation (2020). Siam is also a jury in Karlovy Vary, Göteborg Film Festivals; IDFA Bertha and Hot Docs Funds; and was selected for the Netflix Fellowship (2022).

# TALENTS DURBAN MENTORS



Passionate about representing Africa in film, Moroccan-French, **Mounia Aram** has over 19 years of experience in animation. After studying Oriental Language Studies (INALCO) she joined ShoPro Entertainment (2003) and founded Mounia Aram Company which specializes in African animation. Mounia was elected as an Emmy Awards organizer for the Academy of Television Arts and Sciences (2020). She further joined the Geena Davis Institute as an 'Africa Council Chair' (2020 - 2021) and won the 'Black in Animation' Award in the Cultural Innovator category (2021).



**Nadine Angel Cloete** is the temporary Production and Development Manager for Non-Fiction at the NFVF. *Action Kommandant*, her first feature documentary, was released to global acclaim. In *Conversation*, her short documentary, was screened at the Social Justice Film Festival, and *Jeanette Makes Masks* has been selected for various local festivals. In 2019, Nadine directed *Address Unknown* which won the SAFTA for Best Short Film (2021). She also received a Certificate of Appreciation from the African Union Youth Envoy. The director of the *Melody* series (2020), her short fiction, *Net Ons* (Just Us), premiered at Silwerskermfees, 2022.



**Sara Blecher** is the co-founder of award-winning South African production company Real Eyes Films. Her works include *Surfing Soweto*; *Kobus And Dumile* (CNN's African Journalist of the Year); *Senzo: Murder Of A Soccer Star* for Netflix. Her first feature film, *Otelo Burning*, won over 17 international awards and was named as one of the Top Ten African Films of the Decade (CNN). She has continued to win awards including: Best Feature Film and Director (SAFTA, 2016) for *Dis ek Anna*. Sara served on the SASFED council and was founder and Chairperson of the Board of SWIFT.

# OFFICIAL DFM DOCUMENTARIES



<b>Amasotsha</b>	<b>16</b>
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# Amasotsha

## SYNOPSIS

At about 4pm on Friday 22 March 2013, about 200 South African soldiers got ambushed by over 6 000, well-armed Seleka rebels, outside Bangui in the Central African Republic (C.A.R). Here, South Africa suffered the worst military defeat since the end of Apartheid. The rebels had already defeated the CAR Army while the peacekeeping forces from the regional armies quickly disappeared from the scene. Without any air cover or airborne assets for a tactical withdrawal, the South African soldiers stood their ground and the series of running battles continued until 24 March. 13 brave South African soldiers put their country first and sadly lost their lives, leaving behind family, friends and lovers.

When gunfire ceased, over 800 rebels had died, with hundreds more injured while the South Africans lost just 13 with a further 27 injured. The Battle of Bangui was the hardest-fought battle that the South African military has ever experienced, and the soldiers fought outstandingly. That is not only reflected in the fact that this small force retained cohesion to the end of the action, but also in the casualties that it inflicted on its opponents. Their courage was underlined by how even the French force at the Bangui airport held a formal parade to bid farewell to the 13 who had fallen.

William Monchusi grew up in the army base being surrounded by generations of family members who were in the army, he takes interest in the Bangui story as he navigates the causes and consequences. The widows and family members are still trying to find closure. One way of finding closure is to get the details on how their loved ones died but most importantly to be given an opportunity to practise an African ritual where they can go back to the Central African Republic and fetch the spirits of their loved ones.

COUNTRY: **South African, Central African Republic**

PRODUCTION COMPANY:  
**Algemo Pictures**

RUNNING TIME: **90 minutes**

TOTAL BUDGET: **630 000 ZAR**  
(Development)

**4 000 000 ZAR** (Production)

FINANCES COMMITTED: **330 000 ZAR**



Omelga Mthiyane  
**CO-DIRECTOR**



William Gaoate Monchusi  
**CO-DIRECTOR**



Nami Mhlongo  
**PROUDCER**



## DIRECTOR'S STATEMENT

### William Gaoate Monchusi

I was born in a military family and grew up at the Lenasia military base called 21SA1 Battalion until I was 21 years old. When I had to choose a career path, being a soldier was an obvious option but I was more passionate with storytelling and so I ended up doing sound engineering for television. This will be my first documentary film to direct and I am compelled to tell this story as I represent the generation of my family members who were in the military.

Although I grew up in the army base, I hardly know about the deployment intricacies and the war in Bangui has puzzled me so much that since it happened in 2013, it still unsettles me. It turns out that the widows and family of those who lost their lives in the war are also conflicted, searching for answers and hoping to find closure. This is a journey that I am willing to take with them.

### Omelga Mthiyane

As ordinary South Africans we hardly hear about battles from our home front because in recent years we haven't engaged in any. We don't really understand the reasons and intricate details as to why our soldiers have to be deployed to foreign lands. As a woman filmmaker I empathise with the women whose husbands and sons have died in a foreign country fighting a war that was so far removed from the reality of their country. My focus has always been to make films that give voice to those without a platform to express their concerns. I am also passionate about telling stories that preserves our history and heritage, and since this is a first battle for the post-apartheid South Africa, I believe it is important that it is well documented and preserved for the future generations.

## DIRECTOR'S PROFILE

**Omelga Mthiyane** is an award-winning filmmaker. She has directed and produced several documentary films for the South African Broadcasting corporation (SABC) and ETV. Her first film, *Ikhaya* premiered at the Sundance Film Festival and more international Film Festivals. Other films directed and produced by Omelga Mthiyane are, *Different Pigment*, *Ikhaya Malawi*, *Inanda*, *My Heritage*. She has also directed TV series including *Headwrap*, *Khumbulekhaya* and *Yobe*. She co-directed *Baraka* which was a reaction documentary against xenophobic attacks that happened in 2008 in South Africa.

*Baraka* premiered at Berlinale before it was broadcasted by BBC World. Her film *Kushaya Ikgasi* won a prize at the Surfing festival in Portugal. Omelga's latest film *Lefu* deals with one of the many devastating realities of Covid-19. She received her Bachelor in Technology from the Durban University of Technology and a Certificate in Documentary filmmaking from the Binger Institute.

**William Monchusi**, has a Diploma in Audio Engineering from the Sound of Sounds Audio Industry Training. He has worked in different countries including the US, France and Italy. His has worked on numerous programs on television. Notably: *Anele On 3*, *Big Brother*, *Super Sports* and *David Tlale* etc. In addition to founding radio station Bokamoso in Lesotho, William has worked for SESANI, Super Sport, Endemol, Red Pepper, Cheeky Media and Vision View.

## PRODUCER'S PROFILE

**Nami Mhlongo** first trained at the Institute for Advancement of Journalism and Deutsche Welle, a German TV Station. He directed a 7-minute insert called *My City, My Tongue* for *Fokus met Freek*. He has also directed television shows such as *Khumbulekhaya*, *Rize Mzansi*, *Bonisanani Nami* and was then accepted onto the Protégé course at the Film & TV Unit at Monash SA. There he was selected to be one of the 12 chosen participants that were a part of South Africa's first Film & TV Hothouse Incubator at Monash. After working as a freelance sound technician, he produced and directed *God Loves Sinners* and *Democracy 101* and is currently in post-production for his feature length documentary *Queen of the Struggle*.

## COMPANY PROFILE

Omelga Mthiyane of **Algemo Pictures** has won several awards for her work. The company, as new as it is, has already produced an award winning film, *Lefu*. *Lefu* is a short documentary that follows Mpho as he describes his grief at having to bury his mother without the normal rituals, for fear of contracting the novel coronavirus strain that took her life. The film was also nominated for three SAFTAS. Algemo Pictures has also produced *A helping hand*, which looks at the difficulty faced by the health frontline workers during Covid 19.

## GOALS AT DFM

- To secure funding for the film 'Amasotsha' through Pre-sale, Licensing and Distribution.

# Captured Water

## SYNOPSIS

Cape Town's newly elected City Mayor and his staff have committed to solving a lingering water and sanitation crisis within two years. The long standing policy of cost recovery and profitability of the billable potable water has continued at the expense of the city's citizens, as well as the web of wetlands and rivers fed by underground aquifers that are presently drowning in sewage and pollution.

Through the council's new head of water and sanitation unit, Zahid Badroodien, we get to understand the problems associated with the tender system which has seen management services outsourced to a web of interconnected companies. Maryam Salie, the newly elected councillor and former water activist, has made it her priority to fight these companies' water policy based on take, make, consume and waste.

Through Maryam we meet with citizen groupings, fighting for the importance of alternative water management systems that are based on eliminating waste, regenerating and supporting nature in order to bolster resilience, and also inclusivity. This is something that is vital for everyone to live sustainably. Water commons activist, Fawzia Williams, is mobilising against water restrictions for the city's 1.5 million poor people. She insists that the "water belongs to all, no one owns it, our basic needs have to be the priority." We follow her fight as she seeks equality in the water wars.

COUNTRY: **South African**

PRODUCTION COMPANY:  
**Uhuru Productions**

RUNNING TIME: **80 minutes**

TOTAL BUDGET:  
**Development 630, 000 ZAR**  
**Production 4 Million ZAR**

FINANCES COMMITTED: **330, 000 ZAR**



Rehad Desai  
**DIRECTOR**



Anita Khanna  
**PRODUCER**

## DIRECTOR'S STATEMENT

When the Dutch Vereenigde Oostindische Compagnie (VOC) expelled the San people, the first inhabitants of the land, and provided imported slaves for sugar and then wine production, it signalled the capitalist foundations of this country's and the relationship we have with nature and society.

In order to hold dominion over the San people, the VOC had to present the slave law and nature of human hierarchy as a natural God given right of Dutch people. At the same time, the ancient practices and regenerative knowledge of the San required repression in order to fully suppress any rebellion. The city's water crisis laid bare systemic contradictions and failings that the municipality has failed to address. A new alternative is now emerging however. Born from necessity and powered by those frontline communities who have no option but to fight for their rights.

I was drawn to the project when approached by local water activists and an academic to make a film shortly after the Wall Street Stock Exchange began to trade Water Futures. For someone who ascribes to the view that the climate crisis demands a new economy, where we develop a new relationship to nature - based not on economics, but rather sustainability and equity - drew me to the project. As Bertold Brecht's poem explains "we cannot afford to sit in a burning house when the flames are licking the rafters and question whether a new house is possible. We must seek to abandon the old structure and build a new one."

## DIRECTOR'S PROFILE

**Rehad** is one of the continent's leading documentarians. He has been active in both the TV and festival creative documentary space since 2002. In 2014, *Miners Shot Down* was released garnering over two dozen awards including an International Emmy, One World Best Documentary, and 12 public broadcasters

partnered the film. In 2019, *Everything Must Fall*, garnered acclaim and became one of the most popular TV shows. 2020 and 2022 saw the release of two further internationally co-produced documentaries that were screened at multiple film festivals, television and documentary funding. He has participated in international producer workshops such as AVEA, SEDIBA and Eurodoc.

## PRODUCER'S PROFILE

**Anita** is a trained educator and worked as an HIV/AIDS youth trainer before becoming a high-school teacher in the 1990s. She studied screenwriting in the UK and started scripting documentaries in 2002. To date she has produced three docuseries, *Alexandra My Alexandra*, *Story of a Small Town*, and *The Food Series*. Anita also wrote and produced an award-winning feminist drama series, *Mating Game* (SABC).

Anita Khanna has been the creative producer behind all of Uhuru's Production major titles. She is currently the lead producer on a high end documentary series on the climate crisis in Southern Africa.

## COMPANY PROFILE

Founded in 2003, **Uhuru Productions** creates high-quality documentary and drama productions for local and international audiences. Headed by acclaimed producers, Rehad Desai and Anita Khanna, the company has a wealth of expertise in the production and management of documentaries, drama and advocacy films. We are committed to developing the quality of documentary and drama productions in the region so that local, and particularly black filmmakers, can make productions that are internationally competitive. We aim to develop strong stories and voices through innovative and professionally crafted productions. Our motto is: entertain, inspire, inform and at times educate.

# Conjestina (The Final Round)

## SYNOPSIS

A story about the rise and fall of a matriarch, motherhood and mental health. Conjestina is an intimate portrait of a fallen female fighter, a mother, a daughter and a victim of circumstance. Narrated by her only son who today follows in his mother's footsteps while pursuing his own dreams of becoming a professional boxer someday soon.

Once a reigning world champion at the top of her game, Kenya's boxing queen, Conjestina Achieng's career was cut short by a bigger fight outside the ring, one that would bring her to her knees in a lifelong battle to redeem her own mental health. A single mother raising a little boy in a male dominated sports arena, she constantly struggled to put food on her table and cracked under the pressure of it all. The first African female boxer to hold an international title and compete internationally, the future of the Kenyan-born sportswoman was nothing short of stellar.

As a way to revive his mother's legacy Charlton Otieno (26) runs a boxing club and deeply believes that one day he will bring his mother back from her abyss. Told through his eyes as a boy at the height of his mother's career, in his teens as his mother fell to the man he is today with his own dreams. We aim to show the struggles he has endured as the son of a waning star afflicted by mental health issues, the struggles he faces as a Kenyan athlete while hustling as a part time trainer.

The film is set between Nairobi (where Charlton lives) and Kisumu, the rural village where Conjestina resides with her family. By capturing her daily life and the current struggles that she and her caregivers are going through, we intend to explore what led to Conjestina's mental breakdown, what life she is currently living and address the issue of Mental Health affecting athletes in Kenya. How the lives of close family and friends are affected and what gaps need to be filled in this regard.

May Conje's story be the final round in such stories and the first step in highlighting mental health in the field of sports in Africa.

COUNTRY: **Kenya**

PRODUCTION COMPANY:  
**Rocque Pictures Limited**

RUNNING TIME: **80 minutes**

TOTAL BUDGET: **300 000 USD**

FINANCES COMMITTED: **50 000 USD**



Bill Jonnes Afwani  
**DIRECTOR**



Natasha Elkington  
**PRODUCER**

## DIRECTOR'S STATEMENT

Two years ago I produced a short nine-minute documentary as a way to help raise funds for this woman, a former world boxing champion, who is pretty much surviving on the edges of humanity. Nine minutes cannot do justice to the story of her life and now that I have experienced filming this fragile situation, the feature-long documentary will differ in style, treatment and approach. Firstly, it is now her son who is the main storyteller rather than us trying to put Conjestina in front of cameras in her condition.

From childhood, I have been one of Conjestina's biggest fans watching from the sidelines as this African mama grew into a force to be reckoned with. The idea of a black, African, female boxer empowering young girls to stand up and 'Conjestina' (rough up) anyone who tries to violate their rights, was more than an inspiration to every child growing up in the early 2000s.

I am a storyteller conscious of my social-political environment. I aspire to explore constructive narratives that shape how society treats unpopular, ignored and underdog stories.

In my country, sportsmen and artists are assumed to make a great living from their flashy interviews and appraisals from the public and media. This is absolutely the opposite as most of the celebrated heroes and heroines end up living or dying on the wayside under miserable conditions.

Conjestina's experience is not any different. Being the first African woman to hold an international boxing title, she surely deserves better. She has flown the Kenyan flag as high as she could, the least life can do is let her live out her days with dignity.

## DIRECTOR'S PROFILE

**Bill Jonnes Afwani** is a storyteller with a Bachelor of Arts in Theatre and Film production from Nairobi Kenya. He has made films in his country for the past seven years. His very first short film *Sticking Ribbons* won the Best East African Talent Award at the Zanzibar International

Film Festival in 2014. He is the co-founder of Rocque Pictures Ltd, whose first feature film, *18 Hours* won Best Overall Film at the Africa Magic Viewer's Choice Awards (AMVCA) 2018, Nigeria. He is soon releasing his writing and directing debut with a feature film *Safari* - a grantee of the Kenya Film Empowerment Programme under the Kenya Film commission (KFC).

## PRODUCER'S PROFILE

**Natasha Elkington** is an award-winning and Emmy-nominated independent multimedia journalist, producer, writer, editor and TV presenter based in Nairobi, Kenya. She recently worked with A-Line Pictures and HBO on a documentary partly filmed in Kenya and finished co-writing the memoir for Kenya's former Chief Justice. She has worked with Thomson Reuters in Toronto and with the Thomson Reuters Foundation in London. She has previously worked as a TV producer with the Canadian Broadcasting Corporation (CBC) and also worked on a myriad of wide-ranging media projects for various organisations including CIFOR, Mediastorm, FilmAid, ActionAid, Facebook, Cornell University and the European Union.

## COMPANY PROFILE

**Rocque Pictures Ltd** is a growing independent multi-award-winning film production company. We spearhead content, from development to distribution, partnering with local and international stakeholders to deliver high quality narrative visuals.

Based in Nairobi, our portfolio of work reflects diversity and ambition to bring great stories to the screen. We have produced over five short films and two feature films, winning awards and accolades globally.

## GOALS AT DFM

- Financing and Impact Campaigning
- Production & Post Production Support
- Distribution & Sales
- Networking & Connecting
- Co-production

# Fatna Une Femme Nommee Rachid (Fatna, A Woman Named Rachid)

## SYNOPSIS

After years spent in recovering from torture and state violence, Fatna El Bouih, former political prisoner in Morocco, goes back to activism. She gets involved in prisons in Casablanca, fights to send girls back to school in remote areas and travels to Turkey to meet with Syrian women survivors.

As we follow Fatna driving through Casablanca from one activity to another, the images of the city today mix with images filmed in the 70s. Fatna's voice over narrates the story of her revolutionary Marxist youth in the 70s' as a student in Casablanca leading to her forced disappearance.

Constructed as a sensitive and intimate journey blurring present and past, the film makes us feel this dream for change that Fatna never gave up and pursues until today.

## DIRECTOR'S STATEMENT

In the National Archives of the Kingdom of Morocco a crucial operation is about to begin. The inventory of files of thousands of people and recognized victims of human rights violations and political violence, during the 70s by the state, is uncovered. Among these files, there is one of Fatna El Bouih, a former political prisoner.

In her book, *A Woman Named Rachid*, Fatna El Bouih reveals how her torturers forced her to be called by the masculine name Rachid while detained in a secret detention centre in the 70s. They not only wanted to persecute her for her revolutionary Marxist ideas but for being involved in 'men only activities' in politics. The belief that women should stay at home and have kids was rife at the time. Everything was viewed as just "queer nonsense." As a filmmaker, I am highly interested in this "queer nonsense." I have explored LGBTQ+ stories already in my previous documentary in a film about women playing soccer in Senegal.

COUNTRY: **Morocco**

PRODUCTION COMPANY:  
**Abel Aflam, Wendigo Films**

RUNNING TIME: **80 minutes**

TOTAL BUDGET: **35 022.06 USD**

FINANCES COMMITTED: **122 794.86 USD**



Helene Harder  
**DIRECTOR**



Ilham Raouf  
**PRODUCER**

But how do you tell a story when there are no traces left of its characters and places?

Today, Fatna is almost 70 years old and has still not given up on her dream for change. By filming her while she keeps her fight for justice and rights alive in Casablanca, I am filming a woman who embodies this change we all hope for and that we are so afraid of.

I follow Fatna in her last struggles as her husband wants to divorce, her health declines and her daughter just gave birth.

## DIRECTOR'S PROFILE

After a serious car accident disrupted her philosophy studies, Helene recovered by making short films. She directed her first documentary in Senegal, *Ladies' Turn*, in 2012. The film won four awards and was broadcast on ARTE, TV5 Monde and US public broadcaster PBS.

While working regularly in Casablanca, this is how she was introduced to Fatna El Bouih. Struck by her story, she entered the French residency Groupe Ouest to start writing *Fatna, a Woman Named Rachid*. In 2022, the film gets the CNC advance on receipts fund and the International Cinema Production Support from Paris Region.

## PRODUCER'S PROFILE

After completing her studies in English Linguistics at Casablanca University **Ilham Raouf** started working as a production coordinator. She worked on *Game of Thrones* and *Bureau des Légendes*. In addition, she's worked on features such as *Paris, A view of Love, Of Gods and Men* and *Queen of the Desert* by Werner Herzog. In 2014, Ilham Raouf joined Abel Aflam Company, helping fiction and documentary directors in their creative process. She develops documentaries that reflect the social, political and cultural situation in Morocco like *Mothers* and *Fatna, A Woman Named Rachid*.

**Nadège Labé** joined Wendigo Films in 2011 and has since collaborated on a dozen films. She directs her production towards creative

films and international co-productions in order to support the emergence of a new generation of filmmakers. In 2021, she produced the hybrid film *Mother Lode* by Matteo Tortone and co-produced with Malfé Film and C-Side Productions (Switzerland), which premiered at the Venice International Critics' Week and will be released in France in 2022. In 2021, she was part of the Alps Film Lab training initiated by Torino Film Lab and Annecy Cinema Italien and is now participating in the Eurodoc 2022 training.

## COMPANY PROFILE

Jean-David founded **Abel Aflam** in Casablanca in 2012. As a global producer and co-producer, the company focuses on fiction and documentaries films like: *Hope* by Boris Lojkine which won the Prix Sacd at Semaine De La Critique Cannes in 2014, *Mothers* Myriam Bakir [IDFA 2020], *Mutts* which won the Crystal Bear for Best Short Film, Berlinale 2020. As we enter this era of social networks and a Moroccan society experiencing massive changes, we are mindful of the new forms of storytelling through new technologies while preserving cinematographic standards. By encouraging artistically ambitious projects, we can ensure that future Moroccan and foreign talents have a chance to make their voices heard.

**Wendigo Films** is a French company founded in 2006 and dedicated to audiovisual production. Its catalogue contains about twenty films, including *Ladies' Turn* by Hélène Harder which was awarded four times in festivals and broadcasted by Arte France and PBS in the US; *The Third Shore*, which was selected in Dok Leipzig and Forum Doc; *Traces De Vie* (Best First Film), *It's All True* (Best Documentary) and many more.

## GOALS AT DFM

- To meet broadcasters, international funds representatives
- To find the right international sales agent and distributor.
- Meeting festival organisers

# In Transit

## SYNOPSIS

*In Transit* takes us on an introspective look into the notion of hospitality, sense of security and migration. We are introduced to these themes through the lives of Saada Sincere, Mr Oke, Mama Senegalese and a Mouride lodge known as the Dahira. The lodge is located in an old neighbourhood at the heart of Ouagadougou. At the same time, it's a personal story of my journey from Lagos to Ouagadougou in a quest to fulfil my filmmaking ambitions. It is a portrait of a neighbourhood, the Dahira, and the daily lives of migrants, like myself, who are confronted with their status of temporality and how they arrive at answering the pressing question of whether to remain or leave.

## DIRECTOR'S STATEMENT

The notion of hospitality and acceptance towards strangers has intrigued me as an individual and this is largely due to the exemplary acts of hospitality demonstrated by my mother. On more than one occasion, she has hosted strangers in our home in Lagos. I do also remember two of those strangers being francophones, a Senegalese footballer and a Cameroonian lady.

The tables have turned as the saying goes, and I am now a stranger in a francophone country in pursuit of a filmmaking aspiration. I have however benefited from the gesture of hospitality which I saw my mother exemplify to those strangers, from unlikely sources.

*In Transit*, attempts to capture the notion of hospitality to strangers and the pursuit of an ambition. The story is told primarily from my point of view as the director. From my experience in the Dahira – a Mouride lodge located in a local neighbourhood which offers free accommodation to transit travellers in Ouagadougou, to meeting Saada and Mama Senegalese, inhabitants of the local neighbourhood both of whom have exemplified hospitality to me and migrants before me. It further portrays my personal journey of fulfilling an aspiration of becoming a filmmaker and what sacrifices are required to fulfil that ambition.

COUNTRY: **Burkina Faso**

LANGUAGE: **French**

PRODUCTION COMPANY:  
**Pilumpiku Production**

RUNNING TIME: **60 minutes**

TOTAL BUDGET: **155 085 EUR**  
FINANCES COMMITTED: **2 500 EUR**



Tomisin S. Aderuku  
**DIRECTOR**



Mamounata Nikiema  
**PRODUCER**



## DIRECTOR'S PROFILE

A lawyer by training, having graduated from the University of Lagos, Nigeria I was driven by my passion for photography and coming to terms with the power of storytelling via images. I opted to pursue filmmaking in Burkina Faso and have participated in a number of film productions and documentary residences. These include: Ouaga Film Lab, FIDADOC and DocA to name a few. In addition, I have directed a couple of short films: from documentary *L'eau, le Cycle de la Vie*, 2019 and notably fiction short *Pour L'amour De*, 2019 which was an official selection for the Mobile Film Festival. Currently, *In Transit* is my first feature length film.

## PRODUCER'S PROFILE

Specialised in creative documentary filmmaking and Communication for Development (CPD), **Mamounata Nikiéma** has been working both as a director (since 2007) and as a producer (Pilumpiku Production since 2011). She is very involved in the networks of Burkina Faso filmmakers (Africadoc Burkina, Guilde des scénaristes, Association des producteurs du Burkina Faso, Fédération Nationale du Cinéma et de l'Audiovisuel.) and has actively participated for several years in FESPACO, within the Espace Junior until 2017. She has also been a trainer at the documentary writing residencies in Bobo-Dioulasso, since 2014. In 2018, she launched the event Ciné-équipement and then also the digital platform on cinema Sulunsuku in January 2019. During the FESPACO 2021 she was awarded the title of Chevalier de l'Ordre de Mérite, des Arts, des Lettres et de la Communication with Clasp Cinématographie.

## COMPANY PROFILE

**Pilumpiku Production** is a limited company based in Ouagadougou, Burkina Faso, since January 2011. The company focuses on documentary and fiction film production, as well as the organisation of writing and production training courses. Pilumpiku Production was created to meet the need to support film and audiovisual projects by Burkinabe and African author-directors. Currently it has produced several documentary films, documentary series and fictions, in partnership with production structures in other countries (Côte d'Ivoire, Niger, Senegal, Mali, Togo, Cameroon, Gabon, France). It also works with NGOs, associations and state institutions. Pilumpiku Production has also worked on five short fiction and documentary films and 3 feature-length documentaries, the latest of which, *Les Traces d'un Migrant (Tracks of a Migrant)* by Delphine Yerbanga, received the 'Grand Prix du Président Du Faso' at FESPACO, 2021.

## GOALS AT DFM

- Feed-back on project, networking for co producing, financing

# Kange

## SYNOPSIS

*Kange* is a sacred game, an ancient traditional practice. It consists of combining systematic rhythms and movement with sounds that give power to the players. Villagers believe it can put an end to drought and save humanity.

This film is an exploration about what it means to be an urban millennial child with deep rural roots. It's a spiritual journey of a father and daughter. Arnold, a filmmaker and his daughter Alisa, whose mother has died, are searching for ways of connecting with their traditional Congolese heritage. When we are left alone as kids, we play different roles, create government, invent currency and even families. These games have shaped my own life. I learned dexterity by playing 'Skipping rope', 'Pick Up Stones' and something called 'Three Tins'. I learnt strategy, mental agility, as well as finances from activities as diverse as Monopoly and an 'I Declare War' game. And then there's the sexual exploration in the universal 'House' game with a Mommy and a Daddy.

These games are fun, but they also have a darker side. Sometimes there is punishment, leading to injury. We explore this world through the eyes of Alisa who is discovering herself and the village. She has to connect to the village, without her phone for TikTok. Alisa is English and French speaking, but most village kids do not speak her languages.

This film is also about the universal language, the music, the learning and the messages embedded in the games.

COUNTRY: **Democratic Republic of Congo, Uganda**

PRODUCTION COMPANY:  
**Zizuke Limited,  
Stone Age Africa**

RUNNING TIME: **70 minutes**

TOTAL BUDGET: **40 000 USD**

FINANCES COMMITTED: **5 000 USD**



Arnold Aganze  
**DIRECTOR + PRODUCER**



Ali Musoke  
**PRODUCER**

## DIRECTOR'S STATEMENT

Congo is known internationally mostly for its natural resources, violence and war and little else. Through my unique access to my place and my people, I'm able to tell a different story, celebrating innovation and the universal culture of children's games. Through this journey, my daughter and I both find healing.

*Kange* will follow my personal journey with my daughter Alisa, who has some health issues after losing her mum in Uganda. It is important that the footage captures the grit, the glamour, the spontaneous conversations and moments. Artistically, *Kange* will show Congolese natural beauty, the music, the fashion, the colour. We will also explore the darker side when the children fight and the parents join in the squabbles.

Inspired by my own childhood and with a strong desire to do something for the next generation, *Kange* is true to my own signature approach. I'm assuring that all kids who will be filmed, will be under supervision of an adult beside myself and I all the required legal rights and permissions will be obtained in order to ensure the wellbeing and safety of the kids being filmed.

## DIRECTOR/PRODUCER'S PROFILE

**Arnold Aganze** is a multi-award-winning director who was born in 1986, in a small village in the East of the Democratic Republic of Congo. Raised between fields of maize and fields of war, he started a degree in Political Science in Bukavu, before dropping it and moving to Kampala, Uganda. In 2013, in Kampala, Aganze joined Maisha Film Lab where he directed his first short documentary film *Rastasophical Mood*, an introspective essay on an alternative community in Kampala. In 2015, after developing several scripts that were costly and with no access to serious producers, Aganze brought together his close network of fellow filmmakers and they went on to shoot *N.G.O: Nothing Going On*. In the last 7 years he has been working on a documentary project titled, *Kongo is Burning*.

## PRODUCER'S PROFILE

**Ali Musoke** is a filmmaker, producer and director committed to telling stories visually that can change human nature and society. After studying filmmaking at Kampala Film School and attending various workshops he has devoted all his time to filmmaking, both on independent and client-based projects.

Both resourceful and innovative, over the years Musoke has refined his style and skills as a cinematographer, editor and director with an ability to envision the genesis of a creative idea and manage conceptual projects successfully from the beginning to end. Musoke founded Stone Age Pictures in 2014, an award-winning independent production company based in Kampala, Uganda.

## COMPANY PROFILE

Based in East Africa, **Stone Age Pictures** is the brainchild of Musoke. Over the years Musoke and Stone Age have worked on a number of local, regional and international projects including commercials, documentaries, narrative films, corporate videos and music videos. Clients include: National Geographic, Rutgers and Save the Children. With a growing portfolio and network, as well as the desire to continue to push the boundaries of filmmaking, Musoke and Stone Age are now leading in the production of a range of innovative documentaries and fiction feature films across the region. As well as writing and directing two short films, Musoke has also produced over films, short and long narratives and was also the producer for *Nothing Going On* (N.G.O.), which has gained international recognition and won numerous awards at festivals around the world.

## GOALS

- We are looking for funders and co-producers.

# Khamseen Mitr (50 Meters)

## SYNOPSIS

After his retirement, my father joined a water aerobics team with a group of elderly men. They meet three days a week in a 50 metres long pool. The film explores my relationship with my father by interacting with his world. This comes in an attempt to redefine my relationship with him whom I do not know much about his past life. Once I started the film's journey I realised that we share the same dream of becoming filmmakers, but he chose to conform, leaving remnants of this dream captured on VHS. The same material that I will use here to highlight our visible similarities and differences.

The film explores the space that I am trying to find as a young woman among a group of men, reflecting on their past lives with pride and regret as I wonder about my own future. Their slow movements, the hilarious tales of the past, and the heated childish conversations of current events come at the heart of the film. A film that they are attached to in an attempt to avoid the ghost of a looming end.

*Fifty Meters* is my way of confronting this generation's concepts of authority, patriarchy and masculinity.

COUNTRY: **Egypt**

PRODUCTION COMPANY:

**A.A.Films**

RUNNING TIME: **85 minutes**

TOTAL BUDGET: **95 000 USD**

FINANCES COMMITTED: **35 000 USD**



Yomna Khattab  
**DIRECTOR**



Ahmed Amer  
**PRODUCER**

## DIRECTOR'S STATEMENT

My father always had a secret life. He hasn't been a traditional man. He was always surrounded by secret friends. I imagined that his was a magical world filled with adventures and exciting stories. I grew up looking forward to sharing this world with him. But never did. We both got older, and I lost interest in his shrinking life. That is until he joined the aerobics team a few years ago. He regained his private life, and I, my curiosity with it. *Fifty Meters* comes as part of a bigger project that I started in 2016. A project that is interested in the elderly and concepts of ageing and confronting life choices made when we were younger. Decisions made in a cruel city ruled by patriarchy, that judges life choices and separates oneself from their true desires.

I share with my father the fear of getting old. I follow him and his friends while thinking about what ageing will be like for me. I fear health deterioration, lost dreams and monotonous life. I want to step into my father's narrow but niche world and share with him his journey of reflections so that I may learn something about my own future.

## DIRECTOR/PRODUCER'S PROFILE

**Yomna Khattab** is an Egyptian filmmaker with a background in banking with a 2015 published story book, *Videotape From the Nineties*. As a scriptwriter, her feature *Rokaya* won Sawiris Cultural Prize for Best Script for Young Scriptwriters 2018. In addition, she won the Film Prize Robert Bosch 2021 Development Fund for her script writing on her short film *The First Sin*. She is currently developing her first feature documentary *Fifty Meters* with producer Ahmed Amer. The film has won nine prizes at Gouna Film Festival 2021. Coming from an economical background, her main interest is to explore the politics affecting women's lives and modern family dynamics in contemporary times.

## PRODUCER'S PROFILE

**Ahmed Amer** is a multidisciplinary filmmaker. Launching his career in NYC on film sets and theatre. He worked as an editor, playwright, screenwriter, director and producer. He has released his first feature as a writer, director and producer titled, *Kiss Me Not*. As a screenwriter, his films have been recognized by top tier festivals, including *Feathers* that won the Nespresso Grand Prize at the Cannes Critics' Week 2021. As a producer, Amer co-produced his directorial debut and served as associate producer on *Looking for Oum Kalthoum*. Through his new company A. A. Films, two feature scripts are being developed to be shot in 2022.

## COMPANY PROFILE

**A.A. Films** was founded in 2020 by Ahmed Amer. It aims to be the go-to production house for filmmakers that need support in a conservative country that does not promote cinema. We are planning on keeping a balance between male and female directors, as women we are underrepresented in the local market. Our mission is to bring unusual creative projects to life without prejudices against gender, sexuality, race or faith, and help filmmakers realise their vision without sacrificing creatively to bypass censorship.

We are currently working on 2 films: *Hamlet From the Slums* (co-production Film Clinic) and *Fifty Meters*.

## GOALS

- Meet mentors for development.
- Meet potential co-producers and sales agents.

# Plagued

## SYNOPSIS

The world has moved with trepidation into a future of living with COVID-19. At a provincial hospital in South Africa, relatives sit outside the COVID-19 isolation ward, performing an ancient Zulu ritual. They have come to fetch the spirits of loved ones who have died. The Harry Gwala Hospital is situated in Edendale, a large peri-urban township with a rich struggle history. This place – a character in the film – has witnessed it all.

The narrative interweaves the journeys of young doctors at the forefront. Like so many of us, they are also coping with the 'ghosts' that the plague leaves behind. We have been allowed rare access to the lonely children in paediatrics, the anxious women giving birth and the traumatised patients in the emergency unit. We see the exhaustion and mental fatigue in the COVID-19 ward. The film provides an intimate observation, telling human stories of suffering and survival. Sometimes there is a joyful reunion with relatives, at other times, the heart-rending ritual to fetch the spirit of the dead - lest their souls be left to roam the hospital wards forever.

As COVID-19 numbers decline, what does the future hold for post-pandemic South Africa? In search of meaning in a bleak world of 'colliding epidemics', the film holds out hope with beautifully captured characters and moments of compassion that reflect our common humanity.

COUNTRY: **South Africa**

PRODUCTION COMPANY:  
**Thinking Strings Media**

RUNNING TIME: **70 minutes**

TOTAL BUDGET: **1 655 000 ZAR**

FINANCES COMMITTED: **550 000 ZAR**



Nicole Schafer  
**DIRECTOR & PRODUCER**



Teboho Pietersen  
**DIRECTOR & PRODUCER**

## DIRECTOR'S/PRODUCER'S STATEMENT

*Plagued* is as much about a hospital and the South African healthcare system, as it is a reflection of the current state and psyche of our nation. COVID-19 has aggravated the multitude of other 'plagues' we are already dealing with. A strained healthcare system with high levels of disease, high mother and child mortality, trauma and violence – especially against women; are some of the major health challenges fuelled by deepening levels of poverty and social inequality. Shameless corruption, the failure of crucial community services and social unrest, as seen across KwaZulu-Natal in 2021, are all symptomatic of our broken society. And then we have our history, the legacy of our colonial and apartheid past that hangs over us like an unshakeable 'plague'.

The recently renamed Harry Gwala hospital, is the perfect vantage point from which to witness these 'colliding epidemics'; through the eyes of a new generation of healthcare workers who confront these harsh realities on a daily basis. African cultures, Western medicine and different socio-economic groups converge in this stark, 1950's apartheid style building; where some come to be healed, some to birth new life and others come to die. I feel this old hospital becomes a metaphor to explore the dynamics of our 'post-democracy' South African landscape.

## DIRECTOR/PRODUCER'S PROFILE

Born in 1980, **Nicole Schafer** is a South African documentary filmmaker based in the KwaZulu-Natal midlands. She graduated with an MFA degree in Film and Television production from the University of Cape Town (2005). Along with her qualifications, Nicole has experience as a video-

journalist for an international news network and as a writer, researcher and editor. Her award-winning film *Buddha in Africa* (2019), about the identity struggle of a Malawian boy growing up in a Chinese Buddhist orphanage, has shown widely at festivals around the world and broadcast on international networks including ARTE, Al Jazeera, NHK and VPRO. The film received numerous awards including Best Achievement in Directing, Best Documentary and a nomination for Best Cinematography in the South African Film and Television Awards (SAFTA) in 2020.

**Teboho Pietersen** is a reputable executive in the audio-visual industry with a career spanning more than 20 years. He is a writer, script editor and executive producer on fiction and factual content in South Africa and internationally. He is the CEO of Insight Creatives, a solution driven TV and film script development hub. He managed and performed an executive role in the funding, development, production and distribution of feature films at the KZN Film Commission, a film and television funding agency in South Africa.

## COMPANY PROFILE

**Thinking Strings Media** is a South African production company based in the KwaZulu-Natal midlands. Thinking Strings is committed to the production of creative documentaries and to developing the industry within the KwaZulu-Natal province. Thinking Strings Media also offers services in documentary development, production and post-production.

## GOALS

- Raise the visibility of the project
- Secure financiers, broadcast; distribution partners

# The Camera Never Cries

## SYNOPSIS

For the last three years, Elsadig and Abuzar have been trying to make a film about the Sudanese revolution. The journey of this project starts when they realise that they accidentally filmed each other during the bloody morning of the massacre of Khartoum in June 2019, when armed forces opened fire on peaceful protestors killing hundreds. The film becomes their joint mission, their resistance, but also their motivation to share the story of the revolution with the rest of the world.

Together, they embark on adventures filming their stark reality, inevitably becoming each other's protagonists. The story starts taking a new form. The two characters lean towards an insightful discussion about the power of the image and the value of art. A new-found perspective towards their images inspires them to search for fresh visual representations of their story. They embrace filmmaking as a playful recreation of their so-called reality. They finally acquire a sense of direction and ownership over the story they are choosing to tell. Nevertheless, they both realise two lessons; that the camera is their tool to twist their reality and that they are now in charge of the reality they wish to twist.

COUNTRY: **Sudan**

PRODUCTION COMPANY:  
**Black Balance Artistic Production**

RUNNING TIME: **75 minutes**

TOTAL BUDGET: **177 400 EUR**

FINANCES COMMITTED: **50 700 EUR**



Abuzar Adam  
**DIRECTOR**



Elsadig Abdelgayoum  
**CO-DIRECTOR**



Alyaa Musa  
**PRODUCER**



## DIRECTOR'S STATEMENT

After surviving the Khartoum massacre in June 2019, we had to face guilt, vulnerability and despair. We were in doubt of the purpose of our mission as witnesses, with our cameras still in our hands. The Covid19 quarantine became our refuge where we began to reflect and retrace our stories of the revolution, opening up about our traumas and fears. Time had stopped, offering us an opportunity to collect our thoughts and decide what to do with our visual archive, full of victories and defeats, until we realised we were in fact the story.

This is when we turned the camera towards each other. We decided to make this film to tell the story of our generation with our own voices and lenses. The story we are trying to tell is alive and being played out now. After the brutal military coup of October 2021, here we are, again, witnessing a new revolution in 2022 and how our city and our people are fighting to hold onto a glimmer of hope for the future. In this film, we follow our own personal journey, full of self-discoveries and emotional transitions that settle transformations.

## DIRECTOR'S PROFILE

**Elsadig Abdelgayoum** is a Sudanese photographer and filmmaker. He studied Multimedia and participated in a few filmmaking and photography workshops in Khartoum and other cities in the continent. Elsadig employs filmmaking, photography not only as tools to tell stories, but to research and develop further understandings and new perspectives towards his own reality.

In 2012, **Abuzar Osman** graduated from Telecommunication Engineering. His passion for classic photography started during his childhood before he had to flee the Darfur region. Abuzar

has joined filmmaking workshops and directed two graduation projects. Between December, 2018 until the end of March. He is also a part of the journalistic network Ayin (Witness).

## PRODUCER'S PROFILE

Transforming from a development professional to a storyteller, **Alyaa Musa** is searching for controversy, hope and beauty behind closed doors. She has creative credits as a producer, director, cinematographer, editor and visual artist in about ten shorts that were screened in international film festivals. Alyaa has two higher degrees in filmmaking from the UK; PGD London Film School 2012 and MA with distinction in Cinematography and Post Production from the University of Greenwich 2014. A graduate of EAVE producers workshop 2021, Alyaa is currently leading two feature documentaries that are supported by regional and international funds and film institutions.

## COMPANY PROFILE

**Black Balance Artistic Production** boasts a number of award winning films that have shown locally and internationally. Their catalogue includes: *Iman* in 2017 (Human Rights Film Festival Geneva, Festival Cinema, Afrique, Middle East); *Now Florance* [Luxor African Film Festival, Bushwick Film Festival, Winthertur, Wekalet]; *Behna in Alexandria* [Afrikamera Festival Berlin]; *Listen To My Dance* in 2020 (Sudan Independent Film Festival 2020, Luxor African Cinema Festival 2021), *Sukkar* which is currently in development and supported by the Göteborg Film Fund.

## GOALS

- Raise the visibility of the project
- Secure financiers, broadcast; distribution partners

# The Missing Camel

## SYNOPSIS

Former French President Nicolas Sarkozy made a speech in Dakar in 2007 that left me knocked out. He claimed Africans had not made enough history. Feeling faint, I sought the strength within me to respond. My solution was to fly from Paris to West Africa, taking along with me my imaginary characters: my little pocket Sarkozy, my mental coach and political mentor Muhammad Ali, and my camel Zarathustra, who whispers in my ear the wisdom of my African ancestors.

With Ali and Zarathustra as my weapons, I lead the bitter fight in my film *The Missing Camel*. There is denial within my family and country after country. There is revelation after revelation. I finally unveil what is plaguing me.

Take my word for it: the African man has made history well enough.

## DIRECTOR'S STATEMENT

This documentary is a response to the racist speech of former president Nicolas Sarkozy, who said "the African man had not made enough history". I needed fifteen years to assimilate, that is how great my shock was.

I had to answer to this supposedly great man, who seemed untouchable and frightening to me. To overcome my fear, my imagination decided to dress him up in a Napoleon costume.

I chose Muhammad Ali as my ally because of his courage and struggle in the true sense of the word, with his fists and his ideas, to resist the inexorable domination imposed on black people. If I have invoked his emblematic figure, it is also to allow myself to incarnate in a non-victimary way.

To start with, I had only one piece of information. It did not come from my father, who died about 30 years ago and did not tell me our history. It comes from my Mauritanian aunts, who constantly repeat that we are direct descendants of King Alboury N'Diaye and this is my gateway as an African man into my history.

COUNTRY: **Mauritania/France**

PRODUCTION COMPANY:  
**Abel Aflam, Drole De Trame**

RUNNING TIME: **80 minutes**

TOTAL BUDGET: **335 211 USD**

FINANCES COMMITTED: **123 211 USD**



Cheikh N'diaye  
**DIRECTOR**



Maud Huynh  
**PRODUCER**



Ilham Raouf  
**PRODUCER**

## DIRECTOR'S PROFILE

**Cheikh N'diaye** studied at the Practical School of Studies (the Sorbonne) and at the International Institute of the Image and Sound (3iS), where he opened himself to directing and audiovisual technology. He made his first documentary film *Najib Soudani*, *Craftsman and Master Gnawi* in 1999. This first experience led to three documentaries: *Malouma*, *Sand Diva*, *The Shadows of Marabouts* and *White Negro*. He also launched the online culinary magazine *Afrique Je Te Mangerai*, which aims to talk about a positive and dynamic Africa.

## PRODUCER'S PROFILE

**Maud Huynh**, from France, has joined Drôle de Trame since 2019. A graduate of the Femis, she previously worked for nine years at Les Films d'Ici and six years at Gloria Films. She has produced works such as *The Missing Camel*, *Nothingwood* which was selected at the Director's Fortnight, Cannes 2017, as well as *Heidi in China* by François Yang that was selected for FIFF Namur 2021 and *Visions du Réel* 2020. Huynh sits on the Documentary Assistance Commissions for the Centre National du Cinéma, Alca Aquitaine, Images Normandie and Région Sud. In addition to her film work, Maud is a lecturer in numerous training courses and a member of EURODOC.

**Ilham Raouf** completed her studies in English Linguistics at Casablanca University and started working as production coordinator. She worked on *Game of Thrones* and *Bureau des Légendes*, along with features *Paris* by Cedric Klapisch, *A View of Love*, *Of Gods and Men*, *Xavier Beauvois* and *Queen Of The Desert*. In 2014, Ilham Raouf joined Abel Aflam Company. She accompanies fiction and documentary directors in their creative process. She develops documentaries that

reflect the social, political and cultural situation in Morocco like *Mothers* and *Fatna, A Woman Named Rachid* by Hélène Harder.

## COMPANY PROFILE

**Drôle de Trame** is a Paris-based film production company created in 2009, composed of five female producers. We have produced high quality and challenging audiovisual and multimedia content for television, the cinema screen, digital media and museums. Our exploration field is broad and eclectic. It ranges from culture, society, history, investigation and the sciences. What binds the five of us together are films that we follow with passion, a will to understand, and a taste for storytelling.

Founded in 2012 by Jean-David in Casablanca, **Abel Aflam** produces and co-produces fiction and documentaries in local and global projects such as *Hope* by Boris Lojkine that won the Prix SACD prize at Semaine de la Critique du Festival, Cannes 2014. Other works include: *Mothers* by Myriam Bakir which was screened at IDFA 2020; *Mutts* by Halima Ouardiri (won the Crystal Bear for Best Short Film at Berlinale 2020). In this era of social networks and a Moroccan society undergoing deep changes, we are quite mindful of the new vectors of storytelling through new supports while preserving our cinematographic requirements. We advocate in support of artistically ambitious projects which allow for future Moroccan and foreign talents to find a voice.

## GOALS

- To meet broadcasters, international funds representatives
- To find the right international sales agent.

# The Sharp End of A Knife

## SYNOPSIS

Eight women share a prison cell in the women's section of the Johannesburg Correctional Services. Their charges have one thing in common: they all murdered their husbands.

South Africa has one of the highest rates of Gender Based Violence and femicide in the world. We look at the very limited choices that women actually have to escape these situations and the failure of the justice system that insists on punishing them for saving their own lives. Each episode will start with a different knife through reenactments of one woman's story. We will journey with her from the beginning of the relationship, to falling in love, seeing the red flags and the first time the violence happened.

The series also unpacks the social environments as the third character as we look at the social standing that married women have and the desire to hold on to that. How they try to fix things and protect the image of the marriage or the man while the violence keeps escalating. Lastly, we provide a lens into the ways in which the need for survival outweighs everything and the climax of when a woman decides to kill her husband in self defence.

There is a popular South African proverb that reads: "a woman holds the sharp end of a knife." Which means a real woman can handle any pain, it is also a promise that should you endure it, you will be celebrated. In reality, there is nothing to be proud of because in the end, the women who endure it and the women who try to escape it both die.

COUNTRY: **South Africa**

PRODUCTION COMPANY:  
**The Gauteng Film Commission**

RUNNING TIME:  
**25 Minutes per episode**

TOTAL BUDGET: **2 000 000 ZAR**

FINANCES COMMITTED: **90 000 ZAR**



Godisamang Khunou  
**DIRECTOR & PRODUCER**

## DIRECTOR'S STATEMENT

I was deeply moved by the photographs that I saw by Jodie Bieber at an exhibition in Johannesburg at the Goethe Institute, called Feminism Ya Mang. I thought about the Gender Based Violence that these women had gone through, but how the failing justice system in South Africa has made them stay decades in prison for self-defence. I thought about a horrific story I heard from my grandmother about how my mother landed in the hospital when I was still very young. She was married to my father at the time and he was driving her to the cemetery saying that he was going to kill her there. Desperate to get away, my mother opened the door and jumped out of a moving car. The drivers behind them saw this and stopped, then my father had no choice but to also stop his car and take her to the hospital. But only because of the attention they were receiving. Had it not been for the people around, that story could have had a different ending.

I look at the women in Jodi's pictures and I think of my own parent's marriage that luckily only ended in divorce. I think about how my own mother could have ended up in prison just from defending herself and would have continued to be punished by the South African justice system, after she was already a survivor of abuse.

## DIRECTOR'S/PRODUCER'S PROFILE

**Godisamang Khunou** is an award winning filmmaker and the owner of Mogale Pictures. Mogale Pictures is a production company that is driven by the Pan African movement and African feminism to validate the experiences

and emotions of African women. We want the voices of black women to be heard in this production company and bring the female gaze into the industry, not only through female stories onscreen, but also behind the camera.

She worked in VOD at Multichoice Group for seven years, and has over ten years in film and television. The business is supported by the 2021 Hub@Goethe mentoring programme for entrepreneurs at the Goethe Institute. The programme gives voice to creative and innovative minds to create documentaries, fiction films and virtual reality content.

Khunou's project, *Black Women And Sex*, explores black women and the politics of sex and stars three women who identify with sex from different parts of Africa. It has won numerous local and international awards, including the Best Female Director by the Saxon State Minister; two development awards at DOK Leipzig in Germany, 2019 and The Most Promising Film Award at the Durban Film Mart in 2019.

## COMPANY PROFILE

With a dozen programmes and support available for filmmakers, the **Gauteng Film Commission (GFC)** develops, promotes and coordinates the film and television production industry in Gauteng, South Africa's. They partner with industry and government agencies and key stakeholders to provide for all production-related needs.

## GOALS

- Funding, get into more markets, labs and get a distributor

# Trash Cemetery

## SYNOPSIS

At the rate it's going, Borj Chakir will soon be the biggest landfill in the Mediterranean. It has expanded so much that it now completely overshadows the small village of El Attar next door. If things continue on their current course, the gigantic monster will eventually swallow the small village whole. If it weren't for the cemetery separating them, the villagers would be facing an uncertain fate.

*Trash Cemetery* is a film that follows the lives of the people in the El Attar community as their stories intersect and collide. It is a miracle that they have survived this long. Since the landfill opened its doors 20 years ago, the community has been devastated by a number of sanitary and ecological tragedies. Ridha, a 54 year old singer, will be at the forefront of the fight of his community to close-down the doors of hell.

COUNTRY: **Tunisia**

PRODUCTION COMPANY:  
**NAP**

RUNNING TIME: **75 minutes**

TOTAL BUDGET: **200 000 USD**

FINANCES COMMITTED: **30 000 USD**



Firas Rebbi

**DIRECTOR & PRODUCER**



Dhia Rebbi

**DIRECTOR & PRODUCER**

## DIRECTOR'S STATEMENT

This project represents for me the culmination of my previous efforts as a filmmaker and storyteller as it not only gives voice to a marginalised community but also tackles one of the issues to which I, along with people in my generation, are most sensitive about: preserving our planet. Sustainability is now, more than ever, a vital lifestyle. If we want to ensure our existence in this natural habitat, that allows us as humans to live and evolve, we have to take care of Earth's resources. We need to figure out a way to exist in harmony with Earth and its natural resources as opposed to having a predatory consumer mindset that sustains only humans and does not return what it took from the resources. A consumer mindset could end up bringing catastrophic repercussions that threaten our existence. We can see from things like the unexpected, viral, COVID-19 pandemic; and the social uprising that occurred worldwide following George Floyd's death. Such events showed that the world has become an intertwined global village where something happening in one corner of the planet will inevitably affect other parts.

We, as humans, can no longer act independently from one another and have to take into account how our actions will impact others even if they are not physically next to us. Climate change and environmental issues are affecting all of us regardless of where we are, it is our duty to address this issue head on.

## DIRECTOR'S/PRODUCER'S PROFILE

**Firas Rebbi** is a Tunisian filmmaker and producer. He graduated at Université Paris with a Business Law Master's degree (M.A) and also taught Television Production to the Journalism Masters Degree candidates at Université Centrale de Tunis (Honoris Group) in 2020-2021.

Over the last 10 years, Firas has created and supported numerous documentary films and TV series for international audiences that cover a wide range of socially relevant and cultural subjects. Firas' background allows him to grasp the subtle nuances between different cultures in order for the story to be told in a smooth yet authentic way. He is a producer with international work experience and has worked in Africa, Europe and America. Along with his work on international projects, he has developed and produced numerous documentaries, short & feature length films and TV series for international audiences.

Firas has collaborated with the major networks in Europe and in the MENA region. These include films, TV shows & series in Arabic, English and French languages, as well as digital content. Most of these productions have exceeded the projections and some of them have millions of views on YouTube.

## COMPANY PROFILE

**NAP** is a production company specialising in documentary productions. It has produced over 40 documentary and docu-fiction films, in addition to institutional films and TV shows. NAP's productions are environmentally and socially conscious, and a number of them have been prized at film festivals across the globe as well as in local and regional festivals and institutions.

## GOALS

- The unique opportunity to be amongst filmmakers and industry leaders.

# Vigango: The Vanishing Totems

## SYNOPSIS

The Vigango are totems made out of hardwood belonging to the Mijikenda community - the largest indigenous coastal community in Kenya. When an elder known as a Gohu (Priest) dies, a Kigango is carved on his behalf and erected on their grave. The Mijikenda believe the Vigango are living objects and the physical embodiment of the deceased person's soul. The totems are of spiritual and cultural importance to the Mijikenda community, serving as a medium of communication between them and God through their ancestors.

The cultural tradition which in itself is a religion to the Mijikenda, has been in existence for thousands of years and persists to date. Baya Mistanze, an academic researcher and a Gohu (Priest- spiritual elder) of the Mijikenda is at the forefront of championing the return of the Vigango. Mistanze is helping different Mijikenda families to identify Vigango's that belong to them and advocating for their return to their respective families. Through his work, he embarks on a quest to help Saumu Kazungu, Zawadi Kadenge, and Mwenda Saru in tracing their families Vigango. The three women are granddaughters of Gohu priests. Their grandfathers passed on and were carved as 'Vigango'.

During the 80's the Vigango representing their grandfathers were mysteriously stolen from their homesteads and never identified nor recovered. The journey to identify the Vigango includes visiting the recently repatriated Vigango from the USA at the Fort Jesus Museum, and the Denver Museum of Nature and Science in the USA. Apart from the missing Vigango, the Mijikenda community also faces religious backlash and discrimination from other religions (Christianity and Islam). The majority accepted religions have labelled their African traditional religion and the ritual of carving and erecting a Kigango, as witchcraft. The Mijikenda's prayer sanctuary and shrine at Kaloleni, Kilifi has been grabbed by other institutions due to the discrimination of the religion. This shrine has been in use for thousands

COUNTRY: Kenya, USA

PRODUCTION COMPANY:  
Baruu Collective

RUNNING TIME: 60 minutes (approx)

TOTAL BUDGET: 240 180.50 USD

FINANCES COMMITTED: None



Saitabao Kaiyare  
**DIRECTOR**



Mumo Liku  
**PRODUCER**



of years. The Mijikenda people led by Baya Mistanze are fighting for the return of the land as they seek their constitutional right of freedom of religion.

## DIRECTOR'S STATEMENT

From the colonial period to date, there has been an obsession and fetishization of African customaries and African artefacts. The fascination however, instead of merely appreciating, neglects the deeper meaning of the artefacts and what it means to the originating African community.

The documentary will bring to light the looting and illegal trade of the Vigango objects in the post-colonial era. These objects of cultural and spiritual importance to the Mijikenda community have been treated and traded as 'art' among the wealthy and western museum institutions. Whereas, the Vigango objects are a gateway to the Mijikenda's spirituality and represent their ancestors. We hope to help the three Mijikenda women identify their missing Vigango objects which represent their grandfathers who have been missing for decades and advocate for their return to give their families comfort and solace.

## DIRECTOR'S PROFILE

**Saitabao Kaiyare** is a writer, director, and producer from Kilifi, Kenya. He is an alumnus at the Filmakademie Baden-Württemberg in Germany. His films, documentaries, and TV shows have been critically acclaimed across numerous film festivals internationally and won accolades. He is the creative director and co-founder at Baruu Collective, a multi-media production house that re-thinks and re-imagines the African narrative and goes beyond documentation. The hope is to create a conducive environment for the sustainable audience and community participation in the conservation of cultural heritage.

## PRODUCER'S PROFILE

**Mumo Liku** is a multi-disciplinary producer and curator. An Alumni from Daystar University with a BA in communication. He is currently pursuing an MA in Creative Enterprise at the University of Reading, U.K. He has produced award-winning short films, documentaries and television shows. He is the Head of business development and co-founder at Baruu Collective, a multi-media production house that re-thinks and re-imagines the African narrative. The aim is not just to document stories but to go beyond that and merge audience and community in conserving cultural heritage.

## COMPANY PROFILE

By telling African stories by African people, **Baruu Collective** goes beyond just documentation. Instead it aims to preserve cultural heritage by merging the audience and communities it portrays. A multi-media production company, they are a creative agency based in Nairobi, Kenya.

## GOALS

Our goals in participating in the DFM 2022 include:

- Obtaining mentorship in strengthening and developing the story.
- Pitching the project to producers, financiers, sales representatives, and commissioning editors to support the project.
- Networking with industry stakeholders.

# Women In The Sun

## SYNOPSIS

Hafida, a divorced woman, lives with her 3 children in a small house that she has been building with the little money she earns. Raising them in Adouz, a seasonal agricultural village, where the majority of the houses, including Hafida's, have been built without legal permits. Hafida dreams of finally finishing the construction of her house off, but for that she will need to go to Huelva in Southern Spain and work there as a seasonal strawberry picker for many months.

Once she arrives at her new workplace, she suffers from poor working conditions on isolated farms. Problems never stop and the El Dorado dream turns into a nightmare. As soon as Hafida comes back to Morocco, she finds herself trapped again in a vicious cycle of hard work and uncertainty. She always has to go back to the Moroccan fields to earn her living. Repeating the arduous cycle of living from hand-to-mouth.

To add insult to injury, the residents of the village suddenly receive notifications from the local authority informing them that their homes will be demolished. Tensions flare up when Hafida and hundreds of other families fight for their livelihoods and shelter.

COUNTRY: **Morocco**

PRODUCTION COMPANY: **IrisProd  
Haut les mains**

RUNNING TIME: **80 minutes (approx)**

TOTAL BUDGET: **253 279 USD**

FINANCES COMMITTED: **8 000 USD**



Merieme Addou  
**DIRECTOR & PRODUCER**



Karim Aitouna  
**PRODUCER**

## DIRECTOR'S STATEMENT

The idea for **Women In The Sun** came to me when I was making my previous film *Suspended Wives*, which follows three women who were abandoned by their husbands. While I was filming *Suspended Wives*, I found myself in many tight situations, with other women doing seasonal agricultural work. When I encountered Hafida she asked me to make a film about her and the women who live in the seasonal agricultural village. I have to admit that I was so lucky that I met her. Hafida represents determination, hope and resistance. She also gives me access to the whole village.

The inhabitant's seasonal agricultural village as well as happy to collaborate. They believe that the film gives them a voice, since they're not listened to. While they want to speak out. They are afraid to find themselves homeless and no one wants to talk about what may happen to them if they begin to push back.

With *Women In the Sun* I aspire to paint a picture that reveals the harsh social dynamics impacting the daily lives of women. The film takes place far away from the Moroccan capital, in the region of the city of Beni Melal. An underdeveloped zone where the religious and cultural traditions are much more rigid, and women's stories are rarely recited in films.

## DIRECTOR'S/PRODUCER'S PROFILE

Born in Morocco, **Merième Addou** graduated from Mohammed V University with a degree in Law and a Masters degree in Documentary Film. She has also acted as a freelance producer as well as a freelance correspondent for Radio D-W.

Specialising in documentaries that tell Moroccan everyday stories with the quiet strength of women's activism. Her works include: directing and producing for *Suspended Wives*, 2021. The film follows wives left behind by their husbands, where they are neither married nor divorced. Ghita, Latifa and Saadia are seeking their freedom through an unfortunate long divorce process. Her second documentary feature film, *Pirates of Salé*, 2014, follows four young performers as they join Morocco's first

professional circus for its largest and most spectacular annual event called Pirates. She has also worked as Associate Producer for *Casablanca Calling* in 2014; which explores the lives and the Morchidats - Morocco's first female Muslim leaders as they set out to transform their country.

## PRODUCER'S PROFILE

**Karim Aitouna** is a Moroccan producer working between France & Morocco. He graduated in Law from the University of Mohammed V in Rabat. After a short working experience at the French Institute of Tangier as Cultural Programming Assistant, he joined the University Lumière Lyon 2 in France, where he got a Master's degree in Film Studies and another in Cultural Management. He has produced short film, feature-length fiction and documentaries and was also part of Emerging Producers 2013 in Jihlava for the International Documentary Film Festival.

## COMPANY PROFILE

**Haut Les Mains** is a production company based in Lyon, France. The company produces both documentary, fiction and hybrid films for cinema and television with a special interest in international co-production. They have produced Anna Roussillon's documentary *I Am the People*, which was selected at ACID Cannes, Rotterdam IFF and awarded at more than 37 festivals; David Yon's first feature *The Night and the Kid*, selected at the 65th Berlinale; *Sans Bruit* by MML Collective presented at FID Marseille and Doc Fortnight at the MOMA, and lately *Poisonous Roses* by Ahmed Fawzi Saleh which premiered at Rotterdam IFF and was awarded more than 16 international awards, including being Oscar nominated by Egypt in 2020.

## GOALS

- Financing
- Distribution Agents
- Sales Agents
- Broadcast Pre-Sale
- Deals
- Impact Plan Team
- Acquisition



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# Aisha Can't Fly Away Anymore

## SYNOPSIS

Aisha, a 29-year-old Somali Muslim woman lives in a neighborhood in the heart of Cairo. Here she witnesses the gritty underworld of African society where tensions are constant between the various groups of people that inhabit it.

Her days are spent working as a caregiver for the elderly and going through the motions in her loveless relationship with troubled Egyptian cook, Abdoun. A number of things threaten to tip her over the edge. It's the monotony of her life, her insomnia and the discovery of an abandoned microbus under her house where an Egyptian gang stacks their drugs.

Life gets complicated when she gets assigned to work in a new house where she feels uncomfortable. Not long after, Abdoun, her already troubled boyfriend starts to show suicidal tendencies and then one day just disappears.

Aisha tries to cope with her fears and lost battles but when Abdoun reappears a long time after his absence, married, the pressure she bears becomes unbearable and pushes her to the point of explosion.

COUNTRY: **Egypt, Sweden**

PRODUCTION COMPANY:  
**Bonanza Films**

RUNNING TIME: **120 minutes**

TOTAL BUDGET: **402 185 EUR**

FINANCES COMMITTED: **116 000 EUR**



Morad Mostafa  
**DIRECTOR**



Sawsan Yusuf  
**PRODUCER**

## DIRECTOR'S STATEMENT

The story I'm telling takes place where I spent my childhood and early teenage years. When I returned to visit years later, what seemed like a miniature African colony within the heart of Cairo had formed. Many of the inhabitants had come from different countries looking for work, peace or asylum away from war and starvation. They had formed their own world with their own terms and rules. Some work hard in under-paid jobs for a living but others rebelled against their inevitable fate of acquiescence. For both sides however, simply making it alive and surviving the day to day is considered heroic.

While riding a microbus minibus there in that neighbourhood, an African girl with a tired face sat beside me and slept. She then woke up frightened and in her confusion started crying hysterically. I wondered a lot about her and the fears that kept her from sleep even in daylight. Aisha became somewhat of her biographer as the character started to answer my questions. She took form as a lonely girl trapped between the two survival mechanisms of her society whilst facing the same social pressure from a universe bigger than us. Despite living among people who look like her in colour she still resides in a sense of uncomfortability and not belonging. I compare her sense of alienation to that of the flightless, Ostrich bird. A bird in mae and looks only but cannot live with its other feathered friends.

## DIRECTOR'S PROFILE

**Morad Mostafa** is; an Egyptian Filmmaker who has worked on several independent films and collaborated as an Executive Director in the feature film *Souad*. The film was selected as part of the Cannes Film Festival in 2020 and as well as in the Panorama section of the Berlinale. He wrote and directed three short films, all of them selected at the Clermont-Ferrand Film Festival for three consecutive years and participated at other major festivals where the films won about 35 awards. Morad is currently working on his first feature film and was selected at Rotterdam Lab IFFR, La Fabrique Cinéma in Cannes FF and Red Sea Lodge in collaboration with Torino.

## PRODUCER'S PROFILE

**Sawsan Yusuf** is an Egyptian producer with a degree in Drama and Criticism. She has been in the film industry since 2009 as a festival and marketing coordinator in the Middle East and a line producer in independent cinema. Her work has covered both documentaries and shorts. In 2019, she established her company Bonanza Films and as a producer made the first short film *Henet Ward* and *Khadiga* which had their world premiere as part of Clermont Ferrand's International competition titles. The works were also screened at over 180 festivals worldwide. She is currently developing her first feature film and the project was selected at Rotterdam Lab IFFR, La Fabrique du cinema and Red Sea Lodge.

## COMPANY PROFILE

**Bonanza Films**, a Cairo-based production company established in 2019, aims to help in developing the film industry by co-producing or producing shorts and feature films for directors in their first or second project that can be presented internationally. Its productions are created in collaboration with international production and distribution companies that share enthusiasm for cinema. It has produced two shorts *Henet Ward* and *Khadiga* which were both selected as part of Clermont Ferrand's international competition and have won more than 35 international awards. *Aisha Can't Fly Away Anymore* was selected at Rotterdam Lab IFFR and received funding and support for the development from El Gouna Film Festival and Cinemed.

## GOALS

- We are looking for European co-productions and meeting festivals from the African continent.

# Black Burns Fast

## SYNOPSIS

*Black Burns Fast* is a queer coming of age story set in an elite boarding school in the Eastern Cape. Now in her final year of high school, Luthando, an 'adorkable' nerd, wants to be 'normal' and go to the matric, end of year high school dance with someone. Her goal to conform is at risk when a new student, Ayanda, arrives and makes Luthando question her sexuality. After grappling with her sexuality and the conservative side of the school, her peers and society, Luthando and Ayanda start dating in secret. To blend in, Luthando is set up by her new, popular friends with a boy. While juggling her new identity and friend group, Luthando neglects her best friend and fellow nerd, Nadine. It all comes crashing down when a jealous Ayanda's actions lead to pictures of her and Luthando making out being circulated around the school.

Luthando is outed and could face an unfair expulsion. Despite this, she stands up to her mother, affirming her queer identity. Luthando is suspended and whilst at home, the school debates whether she should be allowed to come back. When Luthando comes back, she reconciles with her best friend and finds that there are people who support her for who she really is. On the night of the matric, year end dance, she chooses to attend alone. As she enters the hall, the spotlight hits her. She looks and feels amazing. She's chosen herself and begins to own who she is.

COUNTRY: **South Africa**

PRODUCTION COMPANY: **Urucu**

RUNNING TIME: **90 minutes**

TOTAL BUDGET: **10 000 000 ZAR**  
**660 000 USD**

FINANCES COMMITTED: **250 000 ZAR**  
**16 500 USD**



Sandulela Asanda  
**DIRECTOR**



Cait Pansegrouw  
**PRODUCER**



Elias Ribiero  
**PRODUCER**

## DIRECTOR'S STATEMENT

*Black Burns Fast* is the coming of age story of awkward, queer, high school student, Luthando. The school she attends is a skewed microcosm of South African society. The attitudes towards gender and sexuality are as old as its buildings and reaffirmed by conservative school policy and culture. Coupled with the pressure that she receives from her conservative mother, Luthando finds herself trying to squish herself into different identities to make everyone, but herself, happy.

The film as a whole is a fun exploration of how a young girl comes to discover and love herself. For me, it's important to make a film about Black queerness that is not laced with trauma. The tone is light, bubbly and modern, moving away from the usual dark narrative that queer coming-of-age films so often have. The dialogue is fresh, young and cool; the characters are comedic and sometimes outrageous. Like *Wild Child* and *Booksmart*, this film reflects the irreverent feeling of this stage of one's life.

Luthando's self exploration is clumsy and somewhat messy, but also a natural part of becoming comfortable with oneself. This is an authentic coming of age narrative for young girls and queer people to share in experiences, to feel seen and heard in their struggles. Isn't that what we all want for ourselves?

## DIRECTOR'S PROFILE

**Sandulela Asanda** is a dynamic young filmmaker with a background in Law and Economics. She holds an Honours degree in film from AFDA Film School in Cape Town. Her short film, *Nongqawuse*, received critical review and was selected as the South African entry for the Escolas section of the BRICS film festival 2019. Asanda is the winner of the second edition of The Pitch South Africa Short Film competition. In addition to her award-winning film work, Asanda has recently participated in the Queer Writers' Incubator with mentors such as Jenna Bass, Gabe Gabriel and Kelly-Eve Koopman. Sandulela also directs commercials and is represented by Butterfly Films production company.

## PRODUCER'S PROFILE

**Cait Pansegrouw** is a South African producer with work that has travelled to Sundance, Berlinale, Venice, and Durban to name a few. *Inxeba (The Wound)*, which she produced and cast directed screened at more than 60 festivals worldwide, winning 28 awards, and selling to Netflix, HBO Europe and ZDF among others. It was also selected as South Africa's official entry for the Academy Awards for Best Foreign Language Film in 2018, making it to the December shortlist of 9 films. *This Is Not A Burial, It's A Resurrection* was awarded the Jury Prize for Visionary Filmmaking at the 2020 Sundance Film Festival, where it premiered. The film has gone on to win 32 more awards and was also announced as Lesotho's first ever entry to the Oscars. Cait is a co-founder of the Realness Institute which strives to foster a new wave of African cinema. She is a Durban Talents, Berlinale Talents, La Fabrique Cinéma de L'Institut Français, EAVE Producers Workshop and Biennale College-Cinema alumna.

## COMPANY PROFILE

**Urucu** is a South African based production company. Brazilian Producer Elias Ribeiro founded the company in 2011 and was joined by South African Producer Cait Pansegrouw in 2015. Both EAVE alumni, they have worked across Africa for the past decade. Their work has travelled to Sundance, Berlinale and Venice, to name a few. Specialising in international co-productions, their work has been funded by private and public sources globally. They also co-founded Realness Institute, a talent development initiative which houses 6 programmes. They are most passionate about telling African stories from an African perspective and challenging preconceived ideas of Africa through film.

## GOALS

- To officially launch the project and find possible financing partners.



# Bosryer (Bushrider)

## SYNOPSIS

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

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

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

COUNTRY: **South Africa**  
 PRODUCTION COMPANY: **Protagonist Studios & BePhat Motel**  
 RUNNING TIME: **100 minutes**  
 TOTAL BUDGET: **1 500 000 USD**  
                   **1 400 000 EUR**  
                   **24 000 000 ZAR**  
 FINANCES COMMITTED: **15000 USD**  
                                   **14000 EUR**  
                                   **24000 ZAR**



Aadil Dhalech  
**DIRECTOR**



David Franciscus  
**PRODUCER**

## DIRECTOR'S STATEMENT

In December, I happened to be on an animal rescue farm where I heard about drug dealers using stolen horses to run drugs through the night so that the police could not trace them. I thought, what a great world for a movie to take place in. Jump to three months later to a coffee date with my now producer, David Franciscus, who pitched me this script about a young woman who tries to stop illegal horse racing events called Bosrys.

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

## DIRECTOR'S PROFILE

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

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

## PRODUCER'S PROFILE

**David Franciscus** is a producer and writer at Protagonist Studios. He's always loved cinema, raised on the films of Steven Spielberg,

Lucas, Coppola and peers. This incited David's approach to character-centric, genre storytelling.

In 2015 he won a Loerie and was invited to Cannes for his first commercial, launching his directing career. In 2018, David won another Loerie and Brand SA's Young Creative under 30 and in 2019 for the Mail & Guardian's 200 Young South Africans in media.

David has since received awards and praise for his proof-of-concept shorts, while developing features together with the new wave of SA's brilliant film directors.

## COMPANY PROFILE

**Protagonist Studios** is an award-winning production company based in Cape Town. They strive to be a leading producer of world-class, character-centric genre films.

They have produced consistently effective commercials and content for large brands locally, and internationally. The team are passionate about engaging stories centred around interesting protagonists, always pushing to offer a fresh perspective within the constraints of proven formulae.

Protagonist has transitioned from dependence on advertising and begun solely focusing on producing groundbreaking entertainment, inspired by the business models and culture of independent studios such as A24, Annapurna, Tyler Perry Studios and Blumhouse.

## GOALS

- We're seeking financiers and sales / distribution partners.

# Brainless

## SYNOPSIS

Nada lives in Canada enjoying the freedoms denied to her in her hometown of Casablanca. In Canada she is free to be who she is: a little bit Punk, a little bit tattooed with piercings and with dyed hair.

The story starts when she sneezes and her brain pops out onto the kitchen counter.

We follow her as she begins her mission to try and raise the money to have the operation to put her brain back in her head. Naturally, like all brain related surgeries, it costs a fortune and the only person rich enough to pay for it is her father. The only problem being that she has not spoken to him for 15 years.

Desperate for a solution, she inevitably goes back to Casablanca. While there however she discovers, to her horror, that her father is dead. She uncovers that 40 thieves have taken everything her father had. Willed by her determination to not only put her brain back in her head, but also to get back what is rightfully hers, Nada embarks on a journey to find the 40 thieves.

The city becomes a hunting ground. A hunt for treasure in a jungle hostile to Nada and her decomposing brain. Nada sets out on a race against time, at first to save her brain and later fuelled by the guilt of abandoning her deceased father.

COUNTRY: **Morocco**

PRODUCTION COMPANY:  
**Abel Aflam**

RUNNING TIME: **100 minutes**

TOTAL BUDGET: **1 740 612.90 USD**

FINANCES COMMITTED: **290 682.35 USD**



Hicham Lasri  
**DIRECTOR**



Jean David Lefebvre  
**PRODUCER**

## DIRECTOR'S STATEMENT

Our societies try to stuff us into the safety boxes of conformity, but as most people are complex individuals on their own, something usually gets broken. *Brainless* is an absurd comedy and fantasy about a person who loses her brain and fights to maintain her physical and mental integrity.

Between *Johnny got his Gun* and *Being John Malkovich*, the basic premise of the film is the only fantastist element of a story told as a dramatic comedy in which we follow Nada who heads progressively towards oblivion. Nada is on a frantic journey, trying to escape the inertia of her surroundings, the weight of a society and the desires of those who court her brain.

Nada should be a mix of Gena Rowlands and Anna Karina with a light touch of Audrey Hepburn. The writing style will have a touch of Hitchcock's *North by Northwest*, the direction fluctuating with Nada's rotting brain.

This film is an allegory of the violence of a society that aggressively pushes for conformity, illiteracy and consumerism to avoid people becoming independent, using their heads and maybe starting a revolution.

## DIRECTOR'S PROFILE

After studying law, **Hicham Lasri** embarked on a career as a writer and playwright with the play, *(K)rêve* in 2006 and the novel *Static* in 2008. Since then, he's directed several short films before making his first feature film, *The End* in 2011. Included in his catalogue of films is also as director of many other feature films such as *They Are The Dogs* in 2013, *The Sea is Behind* in 2014, *Starve Your Dog* in 2016 and *Headbang Lullaby*, 2017.

## PRODUCER'S PROFILE

**Jean David** began his career as an assistant director for major artistic figures such as Bernardo Bertolucci, Marguerite Duras, Daniel Schmid and William Klein. At the same time, he directed more than 250 commercials. In 2002 Jean David moved to Morocco and worked as executive producer on many films such as *Of Gods And Men* by Xavier Beauvois, which won the Grand Prix at the Cannes Film Festival in 2010. He will co-produce *Souad El Bouhati's Française* with Hafsia Herzi. In 2012, in order to be able to produce works of his own choice, Jean David founded Abel Aflam production in Casablanca.

## COMPANY PROFILE

Founded in 2012 by Jean-David Lefebvre in Casablanca, **Abel Aflam** produces and co-produces internationally and locally, fiction films and documentaries. His works include *Hope* By Boris Lojkine (Semaine De La Critique Prix SACD Cannes 2014); *Mothers* By Myriam Bakir which screened at the International Documentary Film Festival in 2020 and *Mutts* By Halima Ouardiri which received the Crystal Bear for Best Short Film at Berlinale 2020.

In this era of social networks and a Moroccan society undergoing profound changes, we are quite mindful of the new ways of storytelling through new supports while preserving our cinematographic requirements. We advocate in support of artistically ambitious projects which allow for emerging Moroccan and foreign talents to find a voice in local and global film markets.

## GOALS

- Secure Development Funding
- Attend workshops
- Meet potential co-producers/ financial partners

# Breakfast, Lunch, and Dinner

## SYNOPSIS

Using her three meals: breakfast, lunch, and dinner, a 70-year-old mother always managed to captivate her 45-year-old son and made him stay home with her. She always ensured to protect him from doing any effort or carrying any responsibility.

By turning home into man-made heaven; she didn't give him any reason to go outside. She is the one who goes out to the market everyday, and comes back with amazing food along with scary stories about the world, which made him afraid of anything outside his home.

A deadly illness forces her to see the truth: She realises that, because of treating her son as a precious prince, she made him grow into a useless man who's not good for anyone, not even himself. He is like a domesticated cat, he can't even feed himself.

As she races for time, against death, in her last days on Earth, will she be able to right the wrongs of her love? Will she be able to find the perfect wife who will accept him as useless as he is? Or perhaps she might reincarnate herself in the wife-to-be, in order to ensure his survival with a younger mother disguised as his wife. While most importantly, suppress his new urge to escape her grip that threatens her plan for him.

## DIRECTOR'S STATEMENT

*Breakfast, Lunch, and Dinner* is a tragicomedy that examines the tyranny that's disguised as love and over-care. This kind of tyranny is very hard to recognize and it carries a philosophical paradox: would you trade your freedom for heaven? From the heart of this paradox stems a very attractive cinematic world, that's constructed of the juxtapositions of opposites, darkness vs. light, comedy vs. tragedy, and love vs. possession.

The three main elements that made me see the highly cinematic potential of such a story are the son who has no character and doesn't deal with life at all, the mother that through love stole the character of her son, and finally, her weapon of choice that she uses to control her son, food.

COUNTRY: **Egypt, France**

CO-PRODUCER/S: **Clair Chassagne**

PRODUCTION COMPANY:  
**DayDream Art Production  
Dolce Vita Films**

RUNNING TIME: **120 minutes**

TOTAL BUDGET: **600 000 USD**

FINANCES COMMITTED: **69 500 USD**



Mohamed Samir  
**DIRECTOR**



Marwa Abdalla  
**PRODUCER**

In the Arab world, a family is a sacred entity, it is above scrutiny, and the most prominent figure of the family is the mother. Through the character of the mother, I raise questions like: can too much security be corrupting and destroying? If tyranny strips people of their own will, can over-care and too much love do the same with the hands of our own loving mothers?

## DIRECTOR'S PROFILE

**Mohamed Samir** worked as a film editor for many years before becoming a producer. In 2007 Mohamed Samir founded his own production company DayDream Art Production, aiming to support the independent film movement. In 2014, he was appointed the Artistic Director of Cairo International Film Festival, for its 36th edition. He produced several short films for independent Egyptian filmmakers such as *Factory Girl* by acclaimed director, Mohamed Khan. Now Samir is mainly focusing on writing and directing his own films. Starting with his feature film project *Breakfast, Lunch, and Dinner*.

## PRODUCER'S PROFILE

**Marwa Abdalla** is an Egyptian film producer, lecturer, researcher, programmer and cultural manager. She holds a Phd in Film Studies from Cairo University, and a diploma in Cultural Development from Cairo University. Currently, she works as a lecturer of Media and Film Studies, along with holding the position of artistic and managing director of Jesuit Cairo Film School. She joined DayDream Art Production in 2019, and since then she contributed as a producer in the short fiction, *A Normal Day*, written and directed by Mohamed Samir. While the film is in post production she is also working on the feature *Breakfast, Lunch, and Dinner*.

Co-producer, **Claire Chassagne** is a French producer based in Paris. She started working for Dolce Vita Films in 2014, a company with

a strong track record on international co-productions including *Sunrise* by Partho Sen-Gupta, *SLAM* by Partho Sen-Gupta and *A Son* by Mehdi Barsaoui. She has produced several shorts and now develops international features and documentary projects.

## COMPANY PROFILE

**DayDream Art Production** is a Cairo-based production entity operating in the Middle Eastern market and focusing on producing art-house and auteur films. Mohamed Samir, the founder of DayDream, has many years in the filmmaking industry. DayDream was created in 2007 as a production and post-production company aiming to develop a community of independent film professionals.

DayDream produced its first feature film, *Factory Girl* with the acclaimed Egyptian director Mohamed Khan, which was a regional success. Now, DayDream focuses on producing films that have a unique narrative and visual approach mainly for first and second time filmmakers.

**Dolce Vita Films** (co-production) was founded in 2007 by Marc Irmer, who was co-creator and co-manager of 1001 productions between 1998 and 2006. Dolce Vita produces fiction and documentary arthouse films for the cinema with a keen interest for international co-productions. Some of their previous films were co-produced with or shot in: Austria, Belgium, Canada, Chile, Colombia, Germany, Hungary, India, Lebanon, Spain and Switzerland. At the same time, Dolce Vita produces new French directors, of whom we have followed the works in documentaries and produced their debut features.

## GOALS

- Financial support, co-producers, sales agent, TV pre-sale, Equity investment

# Captain Mbaye

## SYNOPSIS

Senegalese Captain Mbaye Diagne travels to Kigali, Rwanda in 1993 during the country's ethnically charged civil war. As an unarmed UN observer, he is part of the UNAMIR peacekeeping force charged with implementing a tenuous power-sharing agreement between the Hutu-led government and Tutsi-led RPF rebels. After being introduced to his daily routines as UN liaison to the government's Rwandan Armed Forces (FAR), he uses his larger-than-life personality to start building key relationships with members on all sides of the conflict, including his UN commander, the Rwandan Prime Minister, and the FAR's Secretary of the Army. As he continues to investigate the political situation across the country, he discovers threatening signs of a government-sponsored plan for Tutsi genocide but is unable to convince his UN superiors to take meaningful action to stop the impending violence. Deeply concerned, he volunteers to prolong his deployment in Kigali instead of returning to his beloved wife and children back in Dakar.

Shortly thereafter, in April 1994, a plane carrying the Hutu president is shot down, sparking immediate and carefully coordinated ethnic violence against Tutsis across the capital. The Rwandan Prime Minister, sympathetic to the plight of endangered Tutsis and moderate Hutus, is brutally assassinated by the Presidential Guard. Having grown close to the PM during his mission, Captain Diagne takes it upon himself to rescue her four children from hiding and smuggle them through dangerous genocidal roadblocks to safety outside the country. While the UN Security Council continues to drag its feet, refusing to acknowledge the systematic bloodshed, Mbaye begins rescuing as many people as he can, ferrying them a handful at a time in his jeep through deadly checkpoints to the few secure UN guarded positions in the capital. The situation deteriorates further when the UN decides to withdraw the majority of its armed forces following the brutal killing of ten Belgian UN peacekeepers.

As political leadership continues to falter, the interim government and RPF rebels resume all out war, drastically reshaping the battlefield so that the fighting cuts right through Kigali. Captain Diagne, then attempts a rescue with the help of his friends. Unfortunately, this plan falls apart when the Hutu militias and FAR forces, now aware

COUNTRY: Senegal, Rwanda

PRODUCTION COMPANY: IndigoMood films, Neon Rouge, Tact Production

RUNNING TIME: 90 minutes

TOTAL BUDGET: 2 385 789.18 USD

FINANCES COMMITTED: 968 339.26 USD



Joel Karekezi  
**DIRECTOR**



Katy Lena Ndiaye  
**PRODUCER**

of his efforts, block his path and force him to turn back to the hotel.

This is a story about the bravery of a hopeful man. Who in the face of disappointment by the very organisations that promise to help did nothing, he took it upon himself to be a beacon saviour for many. As he continues with his mission, an errant mortar strikes Mbaye's jeep and he is unfortunately killed.

Two months later, the war ends as RPF forces defeat the genocidal government. Mbaye's fellow UN comrades, inspired by his resolve and sacrifice, had refused to abandon the refugees at the hotel until war's end. While the Captain is remembered for his unparalleled bravery and action, the hundreds of Tutsis and moderate Hutus he sheltered finally reach safety.

## DIRECTOR'S STATEMENT

*Captain Mbaye* is based on the "true" story of Captain Mbaye Felix Diagne, a UN soldier with the United Nations Assistance Mission in Rwanda (UNAMIR) in peacekeeping operations from 1993 to 1994. This soldier showed unimaginable bravery in refusing to remain passive in the face of the massacres unfolding before his eyes. Mbaye is now recognized as a true hero by the Rwandan and Senegalese authorities.

In addition to the particularly courageous character and the singular personality of Captain Mbaye, what is striking about his personal story is that it combines many others. This is the story of a Senegalese soldier who will fight and die to save Rwandan civilians. It is also a drama that questions our humanity, the dream of universal solidarity without borders between all men, regardless of gender, race or age.

A very large part of the events related in this project are based on proven facts (Captain Mbaye was indeed in contact with General Dallaire; he was friends with the Prime Minister; he effectively saved his five children, and he unfortunately died following a rocket fire on his jeep. The narrative framework is also built by taking liberties with what is not known, what has not been documented. In other words, the facts are mostly respected, some are slightly modified, and some scenes have been invented for the purpose of our character's journey.

## DIRECTOR'S PROFILE

**Joel Karekezi** graduated in 2008 with a diploma in film directing from Cinécours. In 2009 he directed his short film *The Pardon* with the support of Maisha Film Lab. The film went on to win the Golden Impala Award at the Amakula Film Festival in Uganda and the Best Short Film at the Silicon Valley African Film Festival. He received a development award from the Göteborg International Film Festival Fund for his first feature film *Imbabazi: The Pardon*, which is being screened at different festivals around the world, it won the Nile Grand Prize 2014 at Luxor African Film Festival and Best Director at International Images Film Festival For Women 2014. In 2012 his script *The Mercy of the Jungle* won the CFI Award for the Most Promising Audiovisual Project at Durban FilmMart and STEP development award at Luxor African Film Festival 2015. It was further selected at Cannes for La Fabrique De Cinema Du Monde, Locarno Open Doors 2014, Atelier Grand Nord in Quebec, Forum De Production De Namur and many more.

## PRODUCER'S PROFILE

**Katy Léna Ndiaye** graduated with a Master's degree in Press and Information from the Brussels School of Journalism and Communication. From journalism for Belgian press organisations, she gradually entered the African audio-visual sector, leading a career as an independent filmmaker and in television.

Her last documentary *Time Is On Our Side* (2019) won Best Documentary Film at Luxor International Festival. The film was also in the official selection at Rotterdam Film Festival (2020); as well as FESPACO. Her previous films: *Traces, Empreintes De Femmes* and *En Attendant Les Hommes* have won prizes in numerous festivals and have been distributed worldwide. Her work has also been shown in cultural hotspots such as the MoMa in New York, the Montreal Museum of Fine Arts, the European Museum of Photography in Paris and the "Haus der kulturen der Welt" in Berlin.

## COMPANY PROFILE

Katy Léna Ndiaye launched IndigoMood Films in 2013. It is a production company in Dakar aiming to promote documentary and feature film projects mainly from Senegal and the African continent.

## GOALS

- We are looking for funders, investors, distributors and international co-productions.



# Escape

## SYNOPSIS

Anti-apartheid political organizations are banned. South Africa is ungovernable, the cities are a battlefield and the townships burn. Apartheid death-squads operate and execute political opponents at a whim. The year is 1987 and the white-minority government continues to tighten its grip on power through a State of Emergency. The brutal crackdown on political activists knows no boundaries, the prisons are overflowing with political detainees. There is no hope in sight for the political detainees as they are jailed unilaterally, without trial for endless periods of time. Detention conditions are deplorable and inhuman, continuing to deteriorate with each day that goes by. Murphy Morobe, Vusi Khanyile and Vali Moosa are in detention, with no hope that they will ever be free again. Using top-secret strategies and covert operations, the three of them, other prisoners code-named “Escape Committee,” and the struggle movement underground come up with a plan to escape detention and seek refuge in the America Consulate. Reaching the consulate is a chance for them to expose the plight of political detainees. Numerous unpredictable pieces of the escape puzzle have to be aligned if the plan is to succeed. The escape is meant to inspire and rejuvenate thousands of political detainees whose hope for freedom is fast depleting.

## DIRECTOR'S STATEMENT

The story of South Africa's liberation from apartheid chains is made up of numerous events. Some tinier than others, some bigger than others, forever forged in the country's history books, *Escape* is a story of three brilliant young men, who faced a merciless enemy and lived to tell the tale. It is one of many events where courage and intelligence outpaced the need for personal safety; where the struggle for independence was a just cause above all else. This is a story of hope that kept giving, a flame that never dissipated, a reminder to today's young generation that any struggle can be overcome. *Escape* is a beacon whose pulse aims to reinvigorate our country's fading dreams, bringing aspirations for citizens' actions. As we see by our three heroes, our problems won't go away without our collective effort. Their determination wouldn't let them sit by and wait for something to change, they decided their own destiny and that is why this story is so important to tell. As young South African filmmakers we are at an opportune moment to not only tell the story of our past but also highlight the intricacies of high drama, pressure

COUNTRY: **South Africa**

PRODUCTION COMPANY: **Full Circle Productions, Lotus Communications**

RUNNING TIME: **120 minutes**

TOTAL BUDGET: **30 000 000 USD**

FINANCES COMMITTED: **None**



Lupumlo Tinta  
**DIRECTOR**



John Nyoka  
**DIRECTOR**



Nhlanhla Mthethwa  
**PRODUCER**



Happy Zondi  
**PRODUCER**



Mandlakayise Walter Dube  
**EXECUTIVE PRODUCER**

cooker environments that contributed and aided in South Africa's liberation.

## DIRECTOR'S PROFILE

**Lupumlo Tinta** is a young and passionate freelance film/tv editor and director. He entered the industry in 2017 as a video editor for Uprooted Media, a leading music-video-production house in South Africa. At the time, working on projects for musicians such as Kwesta, Dj Speedsta, Stogie T, Dj Simples, Lulo Cafe and Pj Powers. He has continued to establish himself as a seasoned editor, having recently worked on two Netflix productions, i.e. *JIVA & Silverton Siege* and directing a handful of TV shows for major local broadcasters, which include ETV, SABC and the SAFTA award winning Docu-reality show *Pale Ya Kosa*.

**John Nyoka** is a scriptwriter, director, producer and video editor, who has worked in various capacities in the film and TV industry. John entered the industry 16 years ago as a trainee script-writer at *Soul City* (2006). He worked on multiple projects such as DV8's *State of Violence* and subsequently as a freelancer. John is an alumni of the National Film and Video Foundation of South Africa's SEDIBA-Spark Narrative Fiction Scriptwriting Programme (2010) and SEDIBA's Emerging Producers' International Financing Programme (2011). John is a Durban Talent alumni Script Station top 4 from over 500 applications. He has also co-produced numerous documentaries over the past 9 years.

## PRODUCER'S PROFILE

**Mandlankayise Walter Dube** is a celebrated South African award winning director, producer, screenwriter and cinematographer. His spectrum of works includes documentaries, shorts, theatre, television and feature films. Mandla's work in feature films includes *Tsotsi*, *The Italian Job*, *Strike Back*, *Angel Heart*, *Umtunzi we Ntaba*, *Kalushi* and *Silverton Siege* which premièred on Netflix on the 27<sup>th</sup> of April 2022. His 2017 feature film, *Kalushi* won Best Film of South Africa and Best Original Song at Rapid Lion Film Festival, and also won the Chairman's Award at the Zanzibar International Film Festival. Thabo Rametsi won Best Actor at the Brics Film Festival.

**Happy Zondi** started her career as a court reporter, then progressed to news writer, sub-editor & assistant editor for various mainstream publications in Johannesburg, including an international magazine, and the SABC. After a number of years she switched to corporate communications, where she rose through the ranks. These ranged from junior to senior management positions. From

spokesperson, public relations practitioner, media relations, marketing and customer relations to finally being part of the executive management team. Her career, expertise and passion recently expanded to include the film and TV industry. Happy is finalising work on a legal talk show for broadcast.

**Nhlanhla M. Mthethwa** is an established documentary and reality film director, producer, and specialist archive researcher. After completing his Analytical Chemistry National Diploma, he worked as a production assistant, and enrolled part time with Boston Media College. He has worked on over 100 documentaries, feature films and heritage exhibitions, museums and reality shows, independent production companies, SABC, etv, M-Net, CBS, Channel 4 and BBC- UK, CAPA TV, NGOs, Swedish and Indian national television. Mthethwa has recently collated and researched film archives for the *Mapungubwe: Echoes in the Valley* Season 2 while also developing and shooting reality show, *My People*.

## COMPANY PROFILE

**Full Circle Productions** was founded in 2010 by an established local and international documentary director, producer and specialist archive researcher Nhlanhla Mthethwa. Full Circle Productions offers a variety of services, has produced world class documentaries, heritage projects, television and web series, and corporate videos. Full Circle Productions is an exceptionally talented creative team that produces inspiring multi-media, television and film that embraces new technology, enhanced methodology and compelling content. The company is borne of the members' skills in the arts, as filmmakers and as researchers, who draw on themes that are contextualised within their South African and African frameworks.

**Lotus Communications** was established in 2006 as a specialist communications company. The company is run by a team of highly skilled individuals with experience spanning more than 20 years in the industry. As a result, we have just the right traits of making this a winning team. The company provides a wide range of services which include integrated communications, PR, marketing and reputation management. We have recently added content production to our list of services. To date, we are working on several productions. These include: a legal talk show, a telenovela, a political thriller and a drama series.

## GOALS

- Our goals are to seek out possible financiers and collaborators.

# Eziko

## SYNOPSIS

About to depart for a new career in Ghana, Ntsundukazi decides to tie up the loose ends of her life in South Africa. She travels to rural Eastern Cape to declare her sister, Nomkhitha, deceased. Thirty years before, Ntsundukazi and her family had been crossing the Nciba Pass Border when Nomkhitha – then a teenager – disappeared. However, on arriving at eNciba, she discovers her parents had closed her sister's case file and that Nomkhitha is still very much alive.

Ntsundukazi sets off to reconnect with her rural relatives. There she discovers that Nomkhitha was a victim of ukuthwala – the ancient practice of forced marriage by abduction. On a mission to rescue her sister, Ntsundukazi travels to the village of the Nyembezi clan, where Nomkhitha was supposedly taken. It is the height of the December festive season, when traditional celebrations are common. Women traditionally gather at Eziko where village business is often discussed. As her investigative strategy, Ntsundukazi infiltrates these spaces, interrogating the village women. After being rebuffed over and over again, she traces the community's stone-walling to its most respected matriarch, Nomvuzo. But when she confronts Nomvuzo, blaming her and the village for her sister's suffering, she's faced with a revelation far more complex than she could ever have expected.

COUNTRY: **South Africa**

PRODUCTION COMPANY: **Sanusi Chronicles, Fox Fire Films, Statement Films, Topic**

RUNNING TIME: **90 minutes**

TOTAL BUDGET: **1 000 000 USD**

FINANCES COMMITTED: **2 500 USD**



Babalwa Baartman Babsie  
**DIRECTOR + PRODUCER**



Jenna Cato Bass  
**DIRECTOR + PRODUCER**

## DIRECTOR'S STATEMENT

*Eziko* tells a story of contemporary South Africa through the meeting of two women who've lived very different lives. Though belonging to the same family and generation, they represent two distinct worlds that dominate our country's psychology - the modern, urban and (supposedly) progressive, and that of tradition, rural and timelessness. Through Ntsundukazi and Nomvuzo, we're invited to question our own assumptions. We are made to engage with how we can cause harm and prevent progress if we cling too tightly to our own ideals.

That black South Africans have preserved traditions and customs, which rely heavily on the ownership of land (land that has been lost), is exceptional. However, refusing to interrogate customs, partly because they are so long-demonised, potentially carries the risk of stagnating the evolution of culture and identity.

In her quest to save a loved one from trauma, Ntsundukazi has to confront her own power and privilege. She has to question her demands of the "victim" and how she may even be damaging the person she's trying to help. The custom of ukuthwala may be the central topic of *Eziko*, but we focus on the aftermath. Who is this woman today, how is she surviving? What does reclaiming of her 'self' look like?

## DIRECTOR'S/PRODUCER'S PROFILE

**Babalwa Baartman** and **Jenna Bass** are a productive collaborative partnership spanning animation and live-action. Their first short film, *Sizohlala*, expanded on the collaborative working methods Jenna began in her first two feature films, whereby the ensemble cast is involved in the scripting process, in order to tell an authentic story about activism and community. Babalwa and Jenna recently completed *Mlungu Wam'*, which they co-wrote and co-produced and Jenna directed. Their partnership allows them to draw from their contrasting perspectives and complementary strengths in unique and rewarding collaborations. Babalwa and Jenna will co-write, co-produce and co-direct *Eziko*.

## PRODUCER'S PROFILE

**Babalwa** and **Jenna** will produce the film. Their first co-production collaboration was the award-winning, horror feature, *Mlungu Wam'* (2021). *Mlungu Wam'* has screened at numerous international Festivals and notably received an honourable mention at the Toronto Film Festival's prestigious Platform Prize competition. The film has been sold to Shudder for international distribution in July 2022. Through their respective production companies - Sanusi and Fox Films - Babalwa and Jenna draw on their individual strengths to produce effectively and cost-efficiently, prioritising ethics and tailoring their process to the specific South African context.

## COMPANY PROFILE

**Sanusi** is a South African Production entity founded out of the passion to deliver compelling and quality African content. Our sole mandate is to collaborate in the development and production of authentic African projects with a diverse group of creatives and filmmakers. We prioritise narratives authentically told from an African perspective by Africans. This enables us to create development driven content, drawing inspiration from the everyday lives of the African both past and present. Sanusi co-produced *Mlungu Wam'* (TIFF 2021) and we have two features in development: the live action *Eziko* and animation *Azania*.

## GOALS

- Local and International Distribution
- Sales Agent
- Finance/Investment
- Partners in the Eastern Cape

# Funny Business

## SYNOPSIS

Set in the cool and hippie Braamfontein, this 8-episode series zooms into the stand-up comedy scene as seen through the eyes of three characters: Philip, the club owner, Tim, a comedian battling stage fright and lastly Fatimah, for whom comedy is a double life.

*Funny Business* is an iconic comedy club that has launched the careers of South Africa's best stand-up comedians. Lately the club has been dying a slow death, but its owner, Philip, has done everything – some of which isn't quite legal – to keep it alive. This time, not only is the club's life at risk, but also his life. Even for someone who is in the business of making people laugh, owing money to a ruthless drug lord is no laughing matter.

Tim on the other hand, has the funniest jokes, but his social anxiety disorder prevents him from performing. He gets his friend, Sechaba to perform his material but gets jealous when Sechaba becomes famous while Tim remains a nobody.

Then there's Fatimah. A traditional Muslim woman by day but at night she takes off her hijab, puts on makeup and does standup comedy. Fatimah must keep her night escapades a secret because her strict dad will disown her if he discovers what she has been up to. *Funny Business* explores the unfunny side of standup comedy when the lights are off.

COUNTRY: **South Africa**

PRODUCTION COMPANY:  
**Sleeves Up Media**

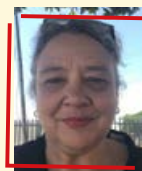
RUNNING TIME: **48 minutes**

TOTAL BUDGET: **10 772 342.28 ZAR**

FINANCES COMMITTED: **None**



Sibusiso Khuzwayo  
**DIRECTOR**



Cati Weinek  
**PRODUCER**

## DIRECTOR'S STATEMENT

In the world of comedy, it's about survival of the funniest, but in *Funny Business* it's only the craftiest that has a chance of surviving. The business of making people laugh is no joke! The series pulls the curtain to reveal the dark side of stand-up comedy when the lights are off. This is not a comedy but a series about comedy. That's the irony that excites me about this project. What also attracted me to this world is comedy's disarming nature and its prominence as a tool for social dialogue. The ingenuity of comedians using the stage for socio-political commentary is unmatched. *Funny Business* delves into this world, as comedians come up with material that address issues that the world is grappling with, while they themselves struggle with their own personal issues. Such a world with so much freedom of speech is a great canvas for a director to create work that will get people talking. The setting for the series is a director's dream. Braamfontein is youthful, colourful and vibrant, and is the melting pot of South African urban cultures.

## DIRECTOR'S PROFILE

After completing his studies at Boston Media House, **Sibusiso Khuzwayo** worked as an editor for years on a number of reality and variety TV shows, before moving into directing. He directed shows like *Big Brother South Africa*, *One Day Leader* but made his mark on *100% Youth*, a show on SABC1 that profiles young innovative artists. With Sibusiso at the helm, the show won a SAFTA in 2017. As much as the KZN-born creative was making good television, his dream was to make movies. An idea of a short film came to him but Sibusiso didn't trust himself to write the script since he didn't have training in screenwriting. After struggling to find a writer, he decided to give it a try. The script turned into an award-winning short film called *The Letter Reader*. For which he won: Best Short Film at the African Academy Movie Awards; Best short film at the SAFTAs; Best International short at Rapid Lion International Film Festival; Shnit Jury award and IAM Africa audience award. The film is now on Netflix and Showmax.

## PRODUCER'S PROFILE

**Cati Weinek** loves producing beautifully crafted films. Some of her films include *The Letter Reader* (2019), *The Tokoloshe* (2018), *Mrs Right Guy* (2016), *Vryslag* (2015) and the cult classic *Gog' Helen* (2012). Her career highlights include co-creating the ground-breaking Sediba script programme under the wing of South Africa's National Film and Video Foundation; producing the award-winning *Soul City* series, producing *Headspace*, an animation feature launched at the Cannes Market 2022; and making films with celebrated visual artists such as Zola Maseko, Sara Chitambo, Pieter Grobbelaar, Tristan Holmes, Adze Ugah, Muneera Sallies and Sibusiso Khuzwayo.

## COMPANY PROFILE

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

## GOALS

- We are looking for international co-production partners.

# God's Work

## SYNOPSIS

On the streets of Durban, four homeless friends struggle to exist on the margins of society as they traverse the city landscape with the single intent of escaping the grinding poverty they have known all their lives. To do this they must outrun and outwit the authorities, hustle on street corners, perform street art, and sleep with their eyes wide open - because death and suffering walk hand-in-hand with life and hope on the streets. In the midst of a city perpetually on the edge of apocalyptic implosion, Sandile is haunted by visions of a young ghostly figure in "white face." The figure appears with the accompanied sound of a theatre in which an unseen audience watches him perform the suffering of his life. It is a recurring theme that blends the real and the unreal together in a way that confronts both the film's characters and the film's audience with lingering questions regarding the nature of reality. It forces everyone to reckon with a reality which is ultimately determined by others more powerful and more connected than us. Slowly the lines between reality and fantasy continue to blur, until finally the characters are thrown head first into a final confrontation with death, absurdity, and fire.

COUNTRY: **South Africa**

PRODUCTION COMPANY:

**Maverick Resistance**

CO-PRODUCER/S: **Toni Monty,  
Ingrid Lill Hogtun**

RUNNING TIME: **120 minutes**

TOTAL BUDGET: **9 500 000 ZAR  
650 000 USD | 500 000 EUR**

FINANCES COMMITTED: **1 500 000 ZAR  
100 000 USD | 83 333 EUR**



Michael James  
**DIRECTOR**



Sithabile Mkhize  
**PRODUCER**

## DIRECTOR'S STATEMENT

On 25 May, 2020, a certain image caught the attention of the world: a white police officer kneeling on the neck of a black man desperately begging to breathe. The name of the man begging to breathe was George Floyd and the police officer in question was a man named Derek Chauvin. Almost all the world saw this devastating image of brutality and racism – an image that ultimately exacerbated the Black Lives Matter protests to a global movement. Yet through this I had to ask myself certain questions: *why did I look so intently at this particular image? And has such an image accomplished any form of transformation in me – living in a world inundated with countless images of injustice and violence?* The story of *God's Work* also begins and ends with an image: the main protagonist, Sandile Mthembu, slumped upon a chair, seated across the liminal threshold between life and death: a ghost, unseen and unwanted. For myself, the story, the foreseeable audience and this image, alongside countless others, sets up *God's Work* to be a sincere yet darkly humorous exploration of reality and its absurd relationship with cinema and human suffering.

## DIRECTOR'S PROFILE

**Michael James** is a filmmaker based in Durban, South Africa with a passion for disruptive storytelling. In 2018, he directed his first feature film *Dreams of Gomorrah* and has written and directed several award winning documentaries including *Free Education: The Story of Bonginkosi Khanyile*. His latest feature film, *God's Work*, was selected for the 2021 Jumpstart Script Lab in partnership with Produce au Sud and was recently featured as part of the *Pavillion Afriques* at the *The Marché du Film* at the Cannes Film Festival 2022. His other feature film in development, *The Revelation* (previously titled *Those Who Dwell in Darkness*), was selected to travel to the Rotterdam International Film Festival Cinemart 2020, selected for Durban Filmmart 2019, and selected as a shortlisted film at the Cinephilia Bound Filmmart section at the Cannes Film Festival 2020.

## PRODUCER'S PROFILE

**Sithabile Mkhize** is a creative screenwriter and producer dedicated to telling stories that make the world a more empathetic place whilst rewriting the story of Africa. She is interested in telling stories that showcase the internal lives of people who have traditionally been left in the margins, consequently translating the world in a way that is both entertaining and engaging. She has produced several award winning documentaries that have both been commissioned and distributed by local and international distributors. Alongside this she also wrote and produced her first feature in 2018 (*Dreams of Gomorrah*), which went on to win numerous local film awards.

## COMPANY PROFILE

**Maverick Resistance** is a creative production company founded in 2018 by Michael James, Sithabile Mkhize, and Sphiwo Nyuswa. The company exists as a team of writers, producers and directors who have dedicated their lives to telling stories that challenge the status-quo and push the boundaries of art and cinema. From award-winning short films to acclaimed feature films, as well as international broadcast documentary pieces, we are constantly pursuing and producing stories that meaningfully engage and provoke audiences worldwide.

## GOALS

- Find European co-producers for remaining funding and an international sales agent.



# Maji Yanakuita (The Water Calls To You)

## SYNOPSIS

This coming of age film tells two intersecting stories to trace the escapades of two romantics, Rehema and Fadhili. Told in a non-linear timeline the two set off in search of the ultimate great romance. Their fate is tied to the spiritual fable of a spirit creature that lives in the depths of the sea and emerges only to lure humans in. Enthrilled by the ocean's intensities and its call they each find a way to yield to its desires.

After he confesses his love for his childhood friend, Rehema, Fadhili is rejected by her and feels his world come apart. Spurned by the woman of his dreams, he runs off to Lamu Island to heal his broken heart. Back at home, Rehema is bombarded with rumours from the villagers until she too is called to Lamu Island in fear that she has made a mistake. Pining in the aftermath of their unrequited love, unbeknown to each other they are called to the ocean by fate.

In their escapades they meet other settlers and travellers who impart on them their knowledge, experience of life and test their understanding of desire. The search they undergo for each other and their individual identity is interspersed by the ever present and all knowing community who insist on imposing their own thoughts and understanding of the situation. A myriad of external influences conspire to know what is best for the two lovebirds.

From gossip and insinuations, to the religious and spiritual beliefs of their community, everything and everyone influences how our two characters navigate the world and especially how they choose to love. The boundaries they push and ultimately how they each come into their nature. Rehema, ethereal and agile, loses herself in the landscape of her mind after succumbing to the ocean's calling. Fadhili, is in turn rejected by the ocean and must reside with himself to a land whose love he seeks but is denied.

COUNTRY: **Kenya**

PRODUCTION COMPANY:

**Drops of the Sun**

RUNNING TIME: **90 minutes**

TOTAL BUDGET: **950 000 USD**

FINANCES COMMITTED: **None**



Patricia Geula

**DIRECTOR + PRODUCER**

## DIRECTOR'S/PRODUCER'S STATEMENT

First heartbreaks are one of the most beautiful reminders of the fleeting nature of youthfulness and the vulnerability of life. Our desires, hopes and dreams and the endless possibility of adventure so often happens to be tied to it. *The Water Calls to You* is a film that pushes the boundaries of the idea of boundless love and how much further into ourselves and the world we can go to seek it. It plays with the sometimes naïve yet sentimental notion of true love. It unpacks the pain of unrequited love and leans into the idea that sometimes we are at the mercy of inexplicable powers that are greater than us.

The landscape, people and sounds are each a guide into the precarious nature of falling in and out of love. When I often tell my friends that the ocean saved me, what I mean is that its vastness was a constant reminder of how small me and my pain are compared to the grand beauty and richness hidden beneath the waves. The ocean is a calling to my soul - it becomes the untamable waves edging me towards the line between life and death.

Surrounding this love of mine are the people and traditions of a culture whose existence is tied to the ocean. A land layered with centuries of history of travellers coming and going, some never leaving, whether by choice or not. A people: joyous, ecstatic, poetic with a flare for life that is unmatched. This is a film about rich complexities that are often not depicted on screen, and seem to be never layered enough.

## DIRECTOR'S/PRODUCER'S PROFILE

**Patricia Geula** is a Kenyan fiction and documentary filmmaker. Her work is centred around the gruesome, yet sometimes beautiful, complexities of human beings. It explores trying

to survive the inevitability of life as a human and its ephemeral nature. Through the use of moving images and text, she delves into the realms of ecstatic truths, ancestral core wounds, mental health, sexual ecstasy and the mystical powers of music. Her short film, *Whispers From My Mother*, which is still in pre-production, was selected for the Durban Talent 2021 Edition. Her other works include: *It Must Be in The Attempt* (2018), screened at Nairobi's Shorts, Shorts and Shots Film Festival; *We Both Dream Of Waves* (2019), shown by the international feminist organisation CREA, Earth Pearl Collective's Sovereign Film Festival 2020 and BAD Rep Theatre's 2020 Winter Showcase in Berkeley, California. Her feature film script, *The Water Calls To You*, participated in the Little Gig International Writing Workshop in 2021 and won the Nairobi Film Festival Writing Prize in 2022.

## COMPANY PROFILE

**Drops of the Sun** is a Nairobi based production company. The company opened in 2019 and focuses on creating long and short form films. It has created a range of works from experimental documentaries to fiction films. Works produced by Drops of the Sun have had screenings on international platforms. It offers a professional production cycle from a film's inception to its release, allowing creators the space to make innovative films.

## GOALS

- Establish partnerships to secure development funding.
- Find co-producers, distributors, sales agents and funders.

# Nama Queen of The Ropes

## SYNOPSIS

16 year old Nama sees her father bury guns in their backyard while he argues with her mother, Achan. Nama's younger sibling, 4 year old Komagum, is also present. Nama is scared and doesn't know what to do. The Lord's Resistance Army rebels (LRA) abducts their mother, soon after this scene plays out. Unfortunately, for teenage Nama and young Komagum this all happens while their father is away, leaving them completely alone.

With their father's absence and their mother abducted and beaten to near death, the children are in a sense parentless. To add to an already bad situation, in the midst of all the uncertainty, Komagum loses his voice. The two siblings are orphaned and sent away to Eden camp, starting a new life away from everything they know.

At the camp, Nama's rage is searing and visible. However, instead of consuming her and making her lose hope, her rage becomes something unexpected. She turns it into a new passion: boxing. This passion gives her the strength to carry on and eventually changes her life.

COUNTRY: **Uganda, Tanzania/  
Zanzibar, South Africa**

PRODUCTION COMPANY:  
**Sweetlah House of Production**

RUNNING TIME: **120 minutes**

TOTAL BUDGET: **115 230 USD**

FINANCES COMMITTED: **10 000 EUR**



Jjemba Enock Timothy  
**DIRECTOR**



Saphina Lubeera  
**PRODUCER**



Molly Nakamya  
**PRODUCER**

## DIRECTOR'S STATEMENT

*Nama Queen Of The Ropes* is inspired by a real life story of one of the first ever female boxers in Uganda. My hope in telling the story is not only to honour her but also to give out a piece of my country's history and culture - particularly that of the after effects of the Northern war. This can inspire and uplift the standards and beliefs that a girl child can acquire what she sets her mind on regardless of the socio-cultural norms and beliefs of societies they grow up in and what is imposed on them.

My childhood was filled with stories about the war, stories that have stuck with even today. I decided to research and that is how I found an amazing female boxer whose story I wanted to see on the screen. The story has a positive and informative message that I will always be excited to share with Uganda and the world at large.

Being given this chance to portray it is very important and powerful to the audience to have an emotional reaction to the stories that I tell. The story inspired me to also make a short documentary with my colleagues about other female boxers who have tried to raise the bar high and have won medallions.

## DIRECTOR'S PROFILE

I am a director, editor, camera operator pursuing a Bachelor's degree in Film at Kampala Film School, as well as strengthening my experience in the field. I have been privileged to work on some of the best documentaries and short films with a few production houses in Uganda. Some of which have been screened and nominated at great film festivals such as Uganda film festival, AFRIFF and PIFF in 2021, under the Students Film category. I have also won notable prizes in the This is Uganda film Competition. Telling the real stories that we live is my new blood as I sharpen my skills so that you not only watch but feel these stories.

## PRODUCER'S PROFILE

**Lubeera Saphina** is a performing artist and a filmmaker with incredible skills in producing, writing and directing. Her catalogue of films that she has been a part of include *Dearest Mama* and *Ghetto Fist*. Over the years she has also partnered with organisations to produce content such as the Raise Them Up Foundation, Rainmarc Foundation and many more. Her commitment, zeal, willingness to learn and create amazing work makes her exceptional.

Born in Kampala, Uganda, **Molly Nakomya** began her career in film as a producer and graduated from Kampala Film School, a Kampala University affiliate. In 2013 she was one of a small group of filmmakers who represented Uganda in Kenya on the *Stop Malaria Now* project which was sponsored by the European Union. She was also the Assistant Producer for *One Glorious Day*, and the director at Rafiki theatre in North Eastern Uganda. In 2014 she worked at Kampala Film School as the head of production, and has produced award winning student films up to date.

## COMPANY PROFILE

**Sweetlah House of Production Ltd** is a fully licensed production company, with Lubeera Saphina as its head. The main objective for this company is to produce educational and fictitious films and documentaries as well as commercials. As a company, we are willing to grow through partnering with professionals in the field to create platforms for all kinds of filmmakers. Our future prospect is to be able to help fund young filmmakers by giving them a platform to showcase their abilities.

## GOALS

- Acquire funding, market opportunities and distribution.

# Omapando (Shackles)

## SYNOPSIS

Lena Saal, a European-born research assistant ignorant of her Nama heritage, arrives in Namibia with a team of archeologists. After the Namibian government expropriates territory from German absentee landowners, the Namibian government sells this land to an international mining conglomerate, which the government itself part-owns. The German landowners protest, unwilling to relinquish the land their ancestors called home since 1907.

As does the Herero community, which claims this land was stolen from their ancestors during Germany's brutal genocide of the Herero and Nama between 1904 and 1908. Lena's studies reveal the story of a Herero woman named Ningire, a resistance fighter who braves unspeakable horrors in hopes of creating a future for her people whose present has become a nightmare and whose past is a fantasy. The ancestors protect the land, their unearthed remains halting excavations. But are these the remnants of a Herero village, validating the tribe's claim? Or of a mass grave, a legacy of injustice against the Herero begetting them further misfortune?

In this coming of age drama based on real historical events, can Lena unearth the truth's Ningire took to the grave, by bringing justice to the Hereros and Namas. As well as redemption to the German family who have held on to this piece of land as an inheritance from their forefathers, life to Ningire's dream, and identity to herself? Or will the shackles of colonialism's legacy bind them all to the status quo?

A story of survival, resistance and fighting for restitution of a people long forgotten and rewriting history by giving a voice to those buried in these lands.

COUNTRY: **Namibia**

PRODUCTION COMPANY:  
**Melograno Films and Ruach Pictures CC**

RUNNING TIME: **120 minutes**

TOTAL BUDGET: **3 000 000 USD**

FINANCES COMMITTED: **None**



Desiree Meiffret

**DIRECTOR + PRODUCER**



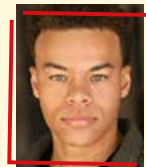
Vickson Hangula

**DIRECTOR + PRODUCER**



Eleonora Granata

**PRODUCER**



Gabriel Jenkinson

**PRODUCER**

## DIRECTOR'S STATEMENT

The story is about Ningire walking from the past and fighting for the future and Lena Saal embarking on a journey from the present to give voice to the past and both women are fighting for survival, their identity, and their ancestral land. We believe this story will resonate with so many in the world as we are all fighting the same battles.

This film is told through a strong character-driven plot that will be filled with action, suspense, drama, love, and breathtaking locations. Ningire the protagonist is a young woman, who by any definition is not expected to survive on her own and even more pick up a gun and fight back. The film will capture a raw reality of the atrocities of the genocide and a view of the fight for ownership and belonging of the present. As descendants of the survivors of the genocide, we are telling this story, told by us, to shed light on the events that changed a people but also to give those who died during the genocide dignity, to show that the young women especially were not just victims but fought back for themselves, their families and their land.

## DIRECTOR'S/PRODUCER'S PROFILE

**Desiree Kahikopo-Meiffret** is an award-winning producer/director from Namibia. Her award winning debut film *The White Line* has premiered and screened at various international film festivals across the globe and has gone on to win various awards. Desiree Kahikopo-Meiffret is an alumna of Talents Durban 2018.

**Vickson Hangula** has been in the film industry for over 20 years. His first notable film is the International award-winning surprise hit film, *Kauna's Way*, a winner of the year 2000 M-Net All Africa Film Awards, in the category of Best Film Shot on Video has helped establish Vickson Hangula as one of the best-known filmmakers in Namibia.

## PRODUCER'S PROFILE

As a film executive, **Eleonora Granata** has worked as Vice President of Coproduction and Acquisitions at Turner Pictures. She served as Senior Vice President at Pandora Films, running their U.S. office for film productions and acquisitions. In 2021 Eleonora was the creative producer of the Oscar entry for *Kazakhstan The Crying Steppe* by Marina Kunarova. This year, 2022, Eleonora produced *Monica* by Andrea Pallaoro, a USA-Italy co-production, now in post-production and that has already been selected in the main competition at International film festivals.

**Gabriel Jenkinson** is an actor, writer and producer, known for *Paura dell'ignoto* (2018), *No Exit* and *Barbergeddon* (2019).

## COMPANY PROFILE

**Ruach Pictures** is a film production company based in Namibia. It is a new company that is looking to break down barriers and destroy stereotypes about the African experience by telling our own stories and with a mandate of making quality and commercially viable films and television shows for both the domestic and global marketplace.

**Melograno Films LLC** continues to develop and produce films from amazing filmmakers from all over the world. Founded by Eleonora Granata 12 years ago, the firm integrates film development, production, co-production and acquisitions, film festival consulting, PR, and marketing. Melograno Films specialises in producing, developing and financing films. The firm has consistently produced award-winning films and Gabriel Jenkinson is working as a contractor for Melograno Films in his capacity as a writer and producer on different projects. Matteo Jenkinson is a Melograno Films contractor working as a producer and director.

## GOALS

- Secure development funding, financial partners, world sales and acquisitions and labs, festivals and market opportunities.

# Specters of Alhoot

## SYNOPSIS

Set against the backdrop of the Sudanese civil war between the Islamic Arab government in the North and the predominantly Christian African rebels in the South, *Specters of Alhoot* is a tragicomedy and coming of age story about three best friends and aspiring rappers who must escape from military boot camp when legendary singer Mahmoud Abdelaziz invites them to perform with him.

Abdo, Ali, and Salah are brought together by a strong desire to stand out, expressed in the way they dress, the way they talk and especially in the music they embrace. They are avid fans of American hip hop artist Tupac Shakur. They share an unrealistic dream of moving to America and becoming famous rappers.

We first meet them on the last day of school, when they set off on a mission that spans over the three cities that make the capital Khartoum in order for them to attend a secret party and celebrate their final days before they must enlist for mandatory military training.

Police raid the party and the boys end up spending the night in a cell with a mysterious young man who gives them a cassette tape of Mahmoud Abdelaziz. The tape inspires them to make their own song, which they finish just before camp starts.

Once at the camp, the boys must confront questions they always ignored, questions about home, identity and friendship. And when offered the opportunity to perform alongside Mahmoud Abdelaziz himself, they must escape from the camp, a mission that proves to be just as hard as escaping the larger camp that is Sudan.

*Specters of Alhoot* is an exploration of the dreams, the desire to belong, and the resistance of young people against the absurdity of militarization.

COUNTRY: **Sudan**

CO-PRODUCER/S: **Germen Boelens,  
Issraa Elkogali**

PRODUCTION COMPANY:  
**Dialektik Films**

RUNNING TIME: **90 minutes**

TOTAL BUDGET: **800 000 USD**

FINANCES COMMITTED: **5 000 USD**



Ahmad Mahmoud  
**DIRECTOR + PRODUCER**

## DIRECTOR'S STATEMENT

*Specters of Alhoot* is a retelling of the Al-Eylafoon Military Training Camp massacre in 1998 when more than a 100 student conscripts were killed after trying to flee. Although it is based on a tragedy, my film is a celebration of resistance. I too, survived a massacre committed by the same regime. When the sit-in we established, to demand change in 2019, was attacked by the military hundreds were killed, shot or drowned in the Nile river. A month later, we took to the streets one more time and forced the military into compromise allowing investigation committees to form, including one for the 1998 Al-Eylafoon Camp Massacre. The families of the victims finally found where their sons were buried, 21 years later.

My film offers political and social commentary that is relevant today, not only for Sudan, but globally. Before I became a filmmaker, I was a rapper. I appreciate hip hop's ability to tell stories that transcend borders and cultures. *Specters of Alhoot* is a universal story about escape by dreams, and it's crucial for me to approach it as such.

## DIRECTOR'S PROFILE

**Ahmad Mahmoud** dropped out from engineering school to pursue a career in filmmaking. Coming from such polar opposite fields the shift was difficult, as Sudan's local filming industry and

community was very small and underfunded. Luckily, Ahmad got an opportunity to participate in a documentary filmmaking workshop and was later offered a scholarship for a course in Video Journalism in Mexico. He spent the next few years in Nairobi, Kenya working as a freelance videographer, and returned to Sudan in 2014 where he continued freelancing in producing and directing short documentaries for national and international NGO. This includes UNICEF and WFP among others, as well as broadcasters such as BBC and CNN. He is currently developing his first feature fiction film *Spectres of Alhoot*.

## COMPANY PROFILE

**Dialektik Films** is a newly established production company in Sudan. Our mission is to support creative independence in visual storytelling from the emerging community of artists post-revolution. Currently, Dialektik is developing a feature length film to go into production in 2024, and a short fiction film going into production in late 2022.

## GOALS

- Development funding, finalise the script and produce a teaser/trailer.
- Co-producers and partners.



# The Beast

## SYNOPSIS

The brutal killings of six children, have sparked fear among the residents of Maru's small town. Most of the village's residents, believe that a mythical beast is responsible for the disappearance and killings of the children. Their fear is rooted in the stories that have been passed so far down from generations that they are as old as the town itself. Yet no matter which generation tells the tale, no one has the courage to confront this evil.

*Beast*, is psychological thriller about what happens when fear gets the better of reason. A detective on the brink of solving a series of ritual murders is forced to choose between his faith in the material world and his fear of the uncanny.

Top detective Kgoro, a big city cop, sets himself up to solve this case. A native of the town of Maru himself, he has a different theory, based on logic and not lore. He believes that the recent killings are being orchestrated by a serial killer who is using the theatre of fear that has become rooted in the residents of Maru. From their fears, they have created a Beast and allowed themselves to live in the terror of a ruthless murderer. As he follows his trail the detective must face his own demons as a secret from his past challenges everything he believes to be real.

COUNTRY: **South Africa**

PRODUCTION COMPANY:  
**African Entertainers**

RUNNING TIME: **120 minutes**

TOTAL BUDGET: **6 435 000 ZAR**

FINANCES COMMITTED: **1 300 000 ZAR**



Norman Maake

**DIRECTOR + PRODUCER**



Princess Mhlongo

**PRODUCER**

## DIRECTOR'S STATEMENT

Growing up in an African village, I have heard my fair share of stories about mythical beasts. My imagination has since been obsessed with every detail of these beasts that embodied all my fears, terrors, and nightmares as a child. These creatures that were responsible for all that was bad and evil in my small world.

Later in my life, I left the village for the city. I grew up to understand that most of those stories were fiction, and that true evil was rooted deep inside the hearts of men. I believed this so firmly until one day I saw a murdered corpse of a child. Suspended in disbelief at the cruelty of it, I later learned that her body organs were used to make *muthi* - a *muthi* that would give power to another man. I thought to myself, there couldn't possibly be a human being capable of this. Only a beast could debase themselves to such inhumanity.

This is a story about a child scarred by trauma in his childhood, and a man who has done everything, to forget it all. His hunt for the beast is a search for the truth. The Beast is a mixed genre film that mixes thriller, horror, and African fable. It blends together all that we feared as kids, and what we fear as adults into one terrifying experience.

## DIRECTOR/PRODUCER'S PROFILE

Born in Johannesburg 1978, **Norman Maake** is a graduate of AFDA - The South African School of Motion Picture Medium and Live Performance. He directed his first short film *Home Sweet Home* in 1999 and his first feature film *Soldiers of the Rock* in 2001. *Soldiers of the Rock* went on to win Best Screenplay and the Jury prize for Best Upcoming Director at Pan African Film Festival in 2003; and the Mario Van Peebles award in 2004. The award-winning film has screened in over one hundred international film festivals, showcasing Maake as a new voice in South African cinema, years after the oppressive Apartheid regime. *Beast*, will be Norman Maake's 7th fiction feature film.

## PRODUCER'S PROFILE

Emalahleni born **Princess Rose Zinzi Mhlongo** obtained her BA in Drama at Tshwane University of Technology in 2007. She is a Standard Bank Young Artist of the Year recipient for her work in theatre. In addition, she was named in Mail and Guardian's 200 Young South Africans of the Year in 2012. Recently, she was selected as a fellow at the Georgetown University Laboratory for Global Performance and Politics 2020-2022. In 2017, she co-founded and became the Managing Director at African Entertainers, an artist and asset management company. The company is currently on its way to producing its first feature film, *Inkabi The Hitman*, with Netflix and the National Film and Video Foundation (NFVF) as part of the initiative for emerging filmmakers.

## COMPANY PROFILE

**African Entertainers Consultancy** is an artist and asset management entertainment company. Our strength lies in the development and representation of literary writers, screenwriters, directors, and actors. We are also a full-service production company that handles the development, finance, execution, and sale of projects in film, television, and new media. Although our footprint is predominantly African, we work with a number of international producers and distributors, in co-financed projects for worldwide distribution.

We champion provocative stories in all genres and our aim is to put African films on the world map, one film at a time.

# The Russian Princess

## SYNOPSIS

In this tale, love and betrayal are universal sentiments that are explored against a political and symbolic canvas. The story reflects on a community's hunger for their rightful land. Fortin is an emotionally scarred middle-aged man who has become a weary observer of life in a farming community. Deep in a valley under the majestic Drakensberg mountains there lies the unresolved land disputes between black and white locals. Tensions between the communities threaten to erupt. Fortin is willing to let the tensions pass. That is until he gets to know Nadja, a social misfit who always goes against the grain.

Fortin works at the farm, with Yuri as his manager. Nadja, Yuri's wife, returns from France after recovering from a mild illness. Nadja's return however isn't as welcoming and nostalgic as it should be. She finds herself consumed by her familiarity and passion for her European lifestyle; antiques; fantasies of her Russian ancestry and a mysterious past lover.

Fortin is intrigued by his manager's wife and becomes her confidante. He reads Tolstoy to her in French and enjoys spending time with the youthful woman. Nadja's naïveté reminds him that beyond the high mountains there is the possibility of joy.

Yuri, in contrast, dominates over the land, his workers and his spirited wife. As conflicts escalate, Nadja's hold on reality spirals downward. Instead of her husband, Fortin becomes Nadja's protector and turns the 'master and servant' relationship on its head. As snow falls, Fortin and the ailing Nadja escape. Yuri and a posse of farmers pursue them, while Nadia dies in Fortin's arms.

COUNTRY: **South Africa**

PRODUCTION COMPANY:  
**Natives At Large**

RUNNING TIME: **90 minutes**

TOTAL BUDGET: **30 000 000 ZAR**  
**1 700 000 EUR**

FINANCES COMMITTED: **None**



Ramadan Suleman  
**DIRECTOR + PRODUCER**

## DIRECTOR'S STATEMENT

Drawing on the power of metaphor and symbolism, *The Russian Princess*, is a character driven psychological film and a moving love story at its heart. The three protagonists - Duarte Fortin, Nadja Du Toit and Yuri Du Toit are entwined in a cycle where questions of love and loss; belonging and estrangement; spirituality and redemption; black and white; tradition and modernity; and death are explored through the experiences they go through within themselves. The tale centres not only on their relationship but also with external factors as well. The main culprit being their community. Shown visually, poetically and metaphorically through power struggles and the implied bonds of love across the racial divide, this film makes the characters as well as the viewer question their discomfort.

My motivation to use the majestic landscape of the Drakensberg mountains as a backdrop, was to counter-pose its grandeur with evocations of the spiritual and the magical. I wanted to capture the mountains as an almost ancestral being with its picturesque views of places such as 'God's Window' and the rolling peaks of KZN. It blends into the diversity of this world's story. Images of village initiates in colourful traditional blankets, faces painted white are juxtaposed against gun-toting white farmers. The barren land, against the lush green earth after the rain has fallen and the brutal beatings of a jealous husband against the caress of loving arms.

It is these sentiments that compel me, through the power of visual symbolism that make this an important and enduring film.

## DIRECTOR'S/PRODUCER'S PROFILE

**Ramadan Suleman** is a director, writer and producer. He was born in Durban, South Africa surrounded by the rolling hills of KZN's beautiful landscape. He studied in Paris as well as the London International Film School. The award-

winning filmmaker has worked with legendary filmmakers such as Med Hondo and Souleymane Cissé. This was all before he directed award-winning features like: *Fools* in 1999); *Zulu Love Letter* (2004) and the feature documentary *Zwelidumile* (2009). In addition to directing and writing, his producer credits include: *Noire Ici, Blanche La-Bas* by Claude Haffner; *Beyond the Picket Line* by Lentswe Serote; 32 short films by first time directors (2014-2017) and director, producer of *By All Means Necessary*. Suleman received the Chevalier des Arts et Lettres (2013), and is currently the supervising producer on a French series.

## COMPANY PROFILE

**Natives At Large** is a leading independent South African film Production Company. In addition they are a household brand in the film industry. They boast a 23-year track record of producing and facilitating award-winning projects and compelling, creative film and television content for distribution in South Africa and internationally.

The company is comprised of three divisions:

- Production Services: For facilitation of local and International third-party film projects.
- Own-Library Production: Creating distinctive, well-curated, provocative, and experimental African stories for distribution in South Africa and abroad.
- Post-Production Services: Aiding clients in the final leg of creating and delivering powerful stories using the latest software and tools.

Natives' credentials such as financial strength, a good track record, and facilitation capabilities, position it as a frontrunner in the film and television content space.

## GOALS

- To seek potential funding partners in Europe.

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# Aminah's Journey

## SYNOPSIS

The year is 2030 in Northern Nigeria. We are in what appears to be a United Nations conference. A young lady in her late 20s to early 30s has the floor. We can see from her name tag that she is Dr. Aminah U. Belo. She speaks passionately about child diseases and children in internally displaced people camps (IDP) and the bane of terrorism. At some point an older man tries to interrupt her but it is obvious that she will not back down as she refuses to be silenced. But her speech is cut short suddenly by a bomb blast that rips through the building taking away the ceiling and half of a wall.

Dr. Aminah and others get off the floor and struggle to pick up and save some dignitaries held under the rubble. She sees the older man who had tried to silence her earlier and drags him out from a pile of stones and broken furniture. Then all of a sudden armed, masked men troop into the building and drag her and a bunch of others out.

She is hurled onto the back of a truck with a few of the other dignitaries, where they find a bunch of children crying inconsolably. Dr. Aminah does her best to console them, telling them to "be brave" and that "everything will be alright". As the truck begins to move, she reaches into her bag and brings out bandages for a few of the wounded, helping them and gaining their trust. She tells the children to gather around because she has a story to tell them. The adults pay as much attention as the children. She begins her story with the words "Let me tell you the story of a young girl from the village of Mammanti by the name of Aminah."

## DIRECTOR'S STATEMENT

The sect that is today known as Boko Haram, began as a small group of radical Islamist youth in 2002 at the Indimi mosque in Maiduguri, northern Nigeria. Their mission was to give rise to a "pure" and more perfect society free from corruption and ruled by Islamic or sharia law. After devolving into violent clashes with the police which led to the death of many of their members

COUNTRY: **Nigeria**

PRODUCTION COMPANY:

**Zero Gravity Studios**

AGE GROUP: **11+ and Adults**

GENRE/THEME: **Fantasy, Adventure**

RUNNING TIME: **+/-90 minutes**

TOTAL BUDGET: **TBD**

FINANCES COMMITTED: **TBD**



Brian O Wilson

**DIRECTOR + PRODUCER**

including their leader Mohammed Ali, they became known by locals as the Nigerian Taliban.

Under a new leadership of Mohammed Yusuf in Maiduguri, they became known as Boko Haram, which in Hausa roughly translates as "Western education is forbidden". Over the years they began to grow in numbers, attracting mostly refugees from wars in neighbouring Chad and unemployed Nigerian youths, offering them welfare handouts, food, and shelter. Their mission to give birth to a perfect society has not changed since then, even if their tactics have become more and more violent over the years. Borno and Bauchi states in northeastern Nigeria have been two of the hardest hit regions by the Boko Haram terrorist groups.

Although I am not personally from Northern Nigeria, a number of things tie me to the realities of the region - from the friends I have that live there, to hearing stories in the local news, and seeing videos of bombings and the kidnapping Chibok girls.

I was inspired to make *Aminah's Journey* particularly because of the Chibok schoolgirls, which was probably the most publicised of Boko Haram's activities in local and international media. With research, I found out the true extent of the damage that Boko Haram had inflicted since their insurgency began in 2009. The group has caused the deaths of more than 300,000 children, displaced over 2.5 million families and is known as the world's deadliest terror group during the mid 2010s.

Boko Haram is infamous for their tyranny in international media, but there has been little coverage on the people that their war has affected. It is for this reason that I decided to make a film about the topic. However, in a bid to make the story one that is more readily accessible to a younger and wider audience, rather than recount actual events, I simply wanted to use them as a springboard for the story, and make the story more from the perspective of an 11 year old girl whose world is suddenly turned upside down and finds ways to cope by delving into

her imagination. I'd like to use this fantastical or whimsical part of the children's journey to lighten the story and make it easier to watch without taking away from the seriousness of the subject matter.

With *Aminah's Journey*, I hope to reach a larger international audience which remains largely unaware of the scourge of Boko Haram. In telling this story, my intention is to widen the audience that gets to know of and understand the plight of the people of Northern Nigeria and start discussions that can hopefully lead to solutions that bring about the end of Boko Haram's campaign of terrorism in Nigeria.

I have also aligned the character conversions to some of the UN's Global Development Goals. My plan with *Aminah's Journey* is to emphasise the fact that a problem in one part of the world is no longer just "their problem" but rather a problem that faces humanity - this is a lesson we learned well from the pandemic.

## DIRECTOR AND PRODUCER'S PROFILE

**Brian Olaolu Wilson** is creator of *Aminah's Journey* and founder at Zero Gravity Studios based in Lagos, Nigeria. He graduated from Bournemouth University with a Master's Degree in 3D Computer Animation. He previously worked at GTBank, where he was in charge of video and animated content for the bank and its African subsidiaries and was also involved in coming up with original ideas and campaigns. His results-driven ethic got his work for the bank featured on CNN.com. He's passionate about telling African stories that start discussions and impact social change and had his film *Water Wahala* as an official selection in several film festivals across Nigeria, Spain, The U.S. and Sweden.

## COMPANY PROFILE

We exist to tell great stories through animation, film, and digital technologies

## GOALS AT DFM.

- Collaborators, co-producers and financiers

# Grit

## SYNOPSIS

The driving force behind the protagonist of Grit, a Sci-fi animated series for Young Adults and Adults, is her ambition to become a successful inventor. The series follows her journey as she strives to reach her goals, no matter what. One of the ways she plans to succeed is through enrolling in a Bootcamp which serves as a springboard for young inventors. The Bootcamp she plans to enrol in is a program that provides young inventors with the opportunity to learn from experienced inventors and to network with potential investors.

In order to become the best and most creative inventor, she will need to outsmart the other competition using her wits and creativity. She encounters an event that shows the power of technology and she is scared to what extent she will push her creative capacity to succeed. This event inspires her to push herself harder and to be more creative in her work.

Through animation, Grit explores the very real themes of greed, power, fame and fortitude.

COUNTRY: **Nigeria**

PRODUCTION COMPANY:  
**Independent producer**

AGE GROUP: **Young Adults, Adults**

GENRE/THEME: **Sci-fi**

RUNNING TIME: **84 minutes**

TOTAL BUDGET: **700 000 USD**

FINANCES COMMITTED: **6 000 USD**



Ajobola Adewole-Oyebokun  
**DIRECTOR + PRODUCER**



## DIRECTOR'S STATEMENT

I was inspired to direct this sci-fi animated series, *Grit*, after my observation on how the tech ecosystem in Africa is not well portrayed in the world. Africa has a lot of tech start-ups doing amazing stuff. There are a number of unpublicised inventions in various fields that known only by a niche group. At the same time there are inventions that are setting standards in the global village for the direction of new tech. Yet, the overall image of Africa is of a place with little or no technological development.

The main character in this film has a similar experience of not being recognised, even though her every waking moment is driven by the desire to become a successful inventor. In my personal experience, I have done some personal projects in the Extended Reality space, as well as, volunteered for it in other projects and I met a lot of other tech enthusiasts and innovators doing amazing stuff. This inspired how I shaped my main protagonist character arc.

In order to fulfil her dream, she has to enrol in a bootcamp which serves as a springboard for young inventors, using her wits and her creative knowledge, she will have to outsmart other competition to become the best and most creative inventor. This depicts the entrepreneur's struggle through the ups and downs of their careers. Through this story, I intend to change the world's perspective about Africa and tech.

## DIRECTOR AND PRODUCER'S PROFILE

**Ajibola Adewole-Oyebokun** is a film maker with over five years of experience in the animation industry. He has worked on various commercials including for Coca Cola, Diamond Bank and Fidelity Bank amongst others. In addition to his work on commercials, he has been a part of many short films such as, *Chicken Attack*, as well as, *Ovie & Wale Level 2*. His work also includes the feature film titled, *Gammy And The Living Things*.

Over the course of his career, Ajibola has experimented with Extended Reality through personal projects. The aim or rather, his intentions are to create solutions for kids through Oro Presentation VR and collaborate with other artists on the UNICEF project Autism VR. He is currently working on a science fiction series that will fuse the gap between art and tech in Africa.

## GOALS AT DFM.

- To connect with international financiers, sales representatives and commissioning editors

# Hovers

## SYNOPSIS

Nara is a 14 year old girl from Khotso city, one of the four major cities of the Southern Continent. She and her friend Tyron are obsessed with Hover racing and they usually get together to support Nara's mom on race night at Nara's house. One night, Nara's mom has a horrific crash while fighting for the lead on the final race of the season. Nara is horrified and can't get her eyes off the screen as she tries to comprehend what just happened.

Refusing to believe that her mom is really gone, Nara starts to become obsessed with her mom's last race and analyses every single part over and over again. After seeing advertising for the preliminary races for the upcoming season of Hover racing, Nara decides to join the league so that she can find out from the inside what happened to her mom. Tyron, Nara's tech whiz friend, vows to help her build the perfect Hoverboard to get her to the top of the league.

The Hover Racing League consists of a full year of races ranging from open races for racers looking to break into the league. While working her way through the preliminaries, Nara meets the person that would become her foe, Mo-Swift. Mo is the son of the Hover Tech CEO, Sware Mohale, and with his advanced Hoverboard sporting the newest technology from the Hover-Tech racing manufacturer, he is quickly scouted to be the favourite of the rookies to make it all the way to the finals.

Through the ups and downs of the races, Nara winning some and losing others to Mo-Swift, she slowly starts to find more information about her mom's death. The higher she gets in the leaderboards, the more famous she becomes. As the organisers of the Hover Racing League find out that she's been asking questions, things get a little more difficult for Nara, but she eventually makes it all the way to the top. Nara uncovers the truth behind her mother's crash, leading to major changes in the management of the races. Through this journey Nara learns that revenge will only turn her into the very people that she wants to take down so she has to take

COUNTRY: **South Africa**

PRODUCTION COMPANY: **Palamang Animation and Mollo Animation**

AGE GROUP: **7-14 Years, Young Adults, Adults**

GENRE/THEME: **Sci-fi**

RUNNING TIME: **23 mins, 30 episodes**

TOTAL BUDGET: **TBD**

FINANCES COMMITTED: **TBD**



Bokang Koatjia  
**DIRECTOR**

the mature decision to forgive not for the benefit of the people guilty of her mother's crash but for her own peace of mind.

## DIRECTOR'S STATEMENT

*Hovers* is set in a sci-fi adventure series in an Afro-Futurist world. The art direction of the series will be heavily inspired by African tribes, cultures and traditions, adding to the richness of the world. As we follow our protagonist through her journey to reach the top of the Hover Racing League, we will discover new characters and new regions of the world where the technologies have evolved in very different and unique ways, presenting new challenges to our protagonist. This will allow for diverse designs of character, props and environments as each part of the world will be inspired by different cultures around Africa.

The racing format was inspired by F1 racing and the way the sport travels around the world, racing in all corners of the earth to produce one winner at the end of it all. I wanted to make something that has a lot of action but doesn't necessarily involve a lot of violence or fighting. This reminded me of my years as a child watching *Speed Racer* on SABC 2 and how engaging the races were. I want to show a futuristic, diverse Africa through the emotional adventure of a little girl who just wants to find out what happened to her mom. This will also allow for very dynamic storytelling, going from action packed episodes, to some that are more centred around the relationships of the characters and the inner challenges that they have to face.

I believe that it's very important to accurately represent the people you're drawing inspiration from and so a very important thing for me is to have African voices represented, not only in the visual form but also in the voice acting of the series. We have many beautiful languages, accents and dialects in Africa and I would hate to lose the richness that brings to cast western voices as so often is the case. I am a fan of the diversity we're seeing on the screen nowadays but I think that it loses something when the diversity isn't translated to voices as well. I would

love to use this series to celebrate the diversity of our continent and the beauty and uniqueness that it brings.

## DIRECTOR'S PROFILE

One of my most cherished memories is one of me drawing in the sand in Lesotho as a child, because we didn't have much. It was when we moved to South Africa that I discovered cartoons and was instantly mesmerised and I have been drawing ever since.

A Wits Fine Arts graduate, I have worked as an animator for 6 years on a number of projects ranging from advertising to episodic work for Nickelodeon. After being introduced to writing and development, I instantly fell in love and started learning more and attending workshops with the Writer's Guild of South Africa to learn the craft of screenwriting. In 2020, I won the DLA competition with my short film, *Mannerisms*. This offered me the opportunity to be mentored by some of France's best writers, directors and producers, at the Ciclic Animation residence in Vendome, France. I am currently completing my Master's degree at Gobelins in Paris. My ultimate goal is to make high concept films and series inspired and about Africa, by an African.

## COMPANY PROFILE

**Palamang Animation**, the studio that hopes to move people with their stories and rich worlds of story, was started by two friends who just wanted to tell good stories. Founded by Bokang Koatja and Kleanthis Tselentis in 2019, Palamang has worked on a number of small projects while mainly focusing on developing ideas for series and films. The two founders both studied Fine Arts and Animation at Wits University, deciding to band together over their interests in movies and writing. Kleanthis Tselentis is an illustrator and animator and Bokang Koatja is an animator and director.

## GOALS AT DFM

- To secure funding for the development and production of *Hovers*

# Jupiter's Cogitations

## SYNOPSIS

Jupiter is a documentary filmmaker from Burkina Faso. His nickname is tinged with derision and has followed him ever since he started doing street interviews in Ouagadougou. He has a real gift for connecting with people and getting them to talk. Who else but the God of Gods could hear what was really going on in people's minds?

Echoing his own contemplations, Jupiter goes to meet his fellow countrymen and picks their brains to capture their thoughts. Powerful and often full of humour, these exchanges also question our vision of the world. If the world's news seems to be driven by western media, have we ever wondered what the Burkinabés think about climate change, nuclear power, the conquest of space, feminism or even democracy?

The series takes us into the streets of Ouaga, into the villages, into the daily lives of the Burkinabé people and sheds an offbeat light on topical issues.

COUNTRY: **France, Burkina Faso**

PRODUCTION COMPANY:

**Komadoli Studio (France)**

DIRECTOR: **Sébastien Godard**

AGE GROUP: Young Adults, Adults

RUNNING TIME: **13 mins, 6 episodes**

TOTAL BUDGET: **739 896 EUR**

FINANCES COMMITTED: **37 500 EUR**



Moumouni Sodrè  
**DIRECTOR**



Stéphanie Launay  
**PRODUCER**

## DIRECTOR'S STATEMENT

From 2004 to 2008, in the context of itinerant screenings in numerous villages in Burkina Faso, I carried out 30-minute filmed street interviews on themes such as HIV-AIDS, street drugs, male-female relationships, etc. Through these street interviews I saw how important it was for people to be given the opportunity to express themselves. More importantly, how much they desired to discuss their problems with one another and start to have dialogue about the issues they faced. I learned not only to listen, analyse, appreciate and respect individual points of view when faced with a problem or a common situation, but also to build friendly and trusting relationships with the people I interviewed. The street interview approach never leaves me. Enhanced by my work as a film sound recordist, it allows me to develop a new approach to sound documentary.

In 2009, with a group of colleagues, we decided to make an animated film on the theme of immigration charting the voice of the people. The interviews we conducted with the willing population of Ouagadougou gave rise to the animation series, *Jupiter's Cogitations*. A 9-minute animated short film that was a great success. This short film is the origin of the *Jupiter's Cogitations* series project.

## DIRECTOR'S PROFILE

**Moumouni Jupiter Sodre** is a director, a sound engineer and an editor. Passionate, since childhood, about drawing and making toys by assembling local materials, he discovered with enthusiasm the techniques of animation film making during a workshop organised by Camera-etc in Burkina Faso in 2003. Camera-etc is a production workshop in which children, young people and adults make animated films

together in a group. In 2006, he took part in a course in animation film making in Belgium. Then in 2012, he also participated in a training course in documentary sound recording at the Gaston Berger University in Saint Louis (Senegal). He co-created the Burkinabe production company Diam Production in 2009.

## PRODUCER'S PROFILE

**Stéphanie Launay** is a producer at Komadoli studio. She spent a dozen years in diplomacy and cultural cooperation before devoting herself fully to animation. She has held various positions, as an audiovisual attaché in embassies and as an advisor for the French Ministry of Culture.

In 2012, she worked at the International Animation Film Market of the Annecy Festival, as head of the Creative Forum (project pitch, job dating and professional meetings), and initiated the first ever focus on African animation. In 2020, she joined Komadoli Studio. There she develops projects from all over the world.

## COMPANY PROFILE

**Komadoli Studio** is a French production company and a studio specialising in stop motion. Komadoli has recently taken on large-scale projects for the cinema and television, notably by coproducing award-winning director Anca Damian's latest feature film, *The Island*, as well as signing with Arte for the production of the short film in volume, *Skinned*.

Komadoli carries out ambitious, poetic and engaged projects with a strong graphic bias. Resolutely focused on a policy of authorship, Komadoli seeks out talent from all over the world.

## GOALS AT DFM

- Financial partners and broadcasters

# Kinafo

## SYNOPSIS

Set in fantastic West Africa, several centuries ago, where humans and supernatural beings live together and families are organised by castes. Kinafo, our heroine comes from the caste of jewellers, but she is a girl, she is forbidden to practise this profession, despite her obvious talent. According to the myth, the spirit of gold swears a curse on any girl who dares to break the rule. However, events convince her that this curse is a trick. When her father disappears, Bemba, her brother, who is not very competent, finds it difficult to save the family business. He finally agrees to let Kinafo create jewellery in secret, on the condition that the credit goes to him. Kinafo agrees. Soon enough, the originality of the works produced by the young girl travels around the country.

Exhilarated by his success, Bemba embarks on a quest to become the jeweller of the royal family. He meets a cruel and vindictive man, Indirou, the king's current jeweller. Indirou, feeling threatened, tries to discredit Bemba and at the same time discovers the secret that the siblings are hiding. Bemba is arrested and Kinafo, who is also wanted, has to flee from her house. When Kinafo finally decides to fight for her rights, she will count on a community of women, men, and fantastic beings who will make this young girl the symbol of new freedom.

COUNTRY: Côte d'Ivoire, France

PRODUCTION COMPANY:  
Les Films du Cygne

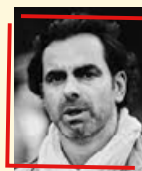
RUNNING TIME: 9 mins, 16 episodes

TOTAL BUDGET: 5 000 000 USD

FINANCES COMMITTED: 100 000 USD



Adja Mariam Soro  
**DIRECTOR + PRODUCER**



Alexandre Charlet  
**PRODUCER**

## DIRECTOR'S STATEMENT

In an ancient, prosperous and fantastical Africa, a talented young girl finds herself torn between the desire to fulfil her forbidden dream and the urgency to save her brother. Introverted, she grows in confidence as her thirst for freedom grows. In her quest, she can count on the support of men, women and supernatural beings who make her the symbol of a new emancipation. Here, women are not the victims of men, nor men the executioners. It is a story of equality and complementarity.

This adventure was inspired by my own story, as a woman who dares to believe in her dreams and in her ability to achieve them. It also comes from the social realities of my Senoufo culture (northern Ivory Coast) where certain jobs are still forbidden to women.

Kinafo is an epic adventure, a personal struggle and an experience of friendship in difference. It is not only about the struggle for gender equality. This story is driven by the notions of self-assertion and the right to be disruptive. It is a message of hope to children that they should never be ashamed to express their talents.

## DIRECTOR AND PRODUCER'S PROFILE

**Adja Mariam Soro** was born in Côte d'Ivoire in 1988. She obtained her Master's degree in Finance in her country and then started her career as a financial manager and internal auditor in microfinance. In 2014, she started writing a collection of short stories *Si Je Te* telling the dark lives of 8 women from different worlds. Due to the success of this work, one of her short stories was bought by the national television for adaptation into a television series. In 2015, Adja left the world of finance and decided to create the first Ivorian youth publishing house dedicated to culture. She joined the French publishing house PlayBac as an editorial trainee and then returned to her country to produce cultural works for children. The productions of the Voyelles publishing house have earned her numerous

local and international distinctions, including an award of excellence in 2019. The same year, she opened the animation studio Studio KÅ. The dynamics of this studio earned her the African Heroines Award from the Sisley Foundation.

She learned at Les Gobelins how to manage the production of an animated film and launched the production of her first animated series called *Les Contes de Raya*, available on the international television channel TV5 Monde. This series, nominated at the Fespaco 2021, became a favourite of the jury of the Festival l'Afrique Fait son Cinéma the same year. In 2019, she submitted the animated film project *La légende de Kinafo* to the Fonds Création francophone. The latter was selected among the winners and allowed her to participate for 4 months in the Puissance et Ame workshop of Groupe Ouest Développement in Brittany. This allowed her to finalise the treatment and then the script of the *Legend of Kinafo* which was renamed simply *Kinafo*. The same script will be adapted into a school book from the start of the 2022-2023 school year for the 6th grade in Côte d'Ivoire. Now, in parallel with the search for a co-producer for the film *Kinafo*, Adja is working on writing new projects.

## COMPANY PROFILE

**Les Films du Cygne** is a film production company based in Annecy, France. It has been producing animated films for 23 years. It has a filmography of over forty films with a prestigious list of international awards. Its latest animated production, the feature film *Even the Mice Go to Heaven*, has just been nominated for an Oscar in 2022.

## GOALS AT DFM

- Financing
- Production aid
- Co-producers
- Various partnerships
- Networking
- Visibility

# Knittyville

## SYNOPSIS

*KnittyVille* is a bright, uplifting 30 x 7-minute episode show that celebrates the energetic, fun, chaotic reality of pre-schooler life. The stylised 3D animated series follows the adventures of curious 5 year old Purl as she experiences the world around her in the colourful village town of Knittyville. The series uses small everyday occurrences to demonstrate how the kids learn new ways to manage situations with the help of their authority figures, parents and good friends.

## DIRECTOR'S STATEMENT

It's a fact that preschool animation is presently the largest market in the world. As the owner of an animation studio, I knew we could do the production. But, the most difficult part of conceptualising KnittyVille was deciding, with the plethora of TV shows out there, what would make it different and still appealing. KnittyVille is a colourful, small, stylised town based on a mix of some of the small villages and towns I saw while travelling for a few months around the country and getting reacquainted with the Southern part of Africa. The quirky and identifiable texture in the towns and villages will be blended subtly into the cultural fabric of the show. That is what I believe will add flavour and distinguish it from the favourites we are drawing inspiration from. Also, knitting and crocheting transcends boundaries – everyone can relate to the soft cuddly feel of a knit. The situations that Purl and her friends find themselves in will echo in the universal themes that most preschoolers experience. This is part of my commitment to telling African stories in a global context.

COUNTRY: **South Africa**

PRODUCTION COMPANY:  
**Katanimate Animation Studio**

AGE GROUP: PRESCHOOL  
**Edutainment - 3D Animation**

RUNNING TIME: **7 mins, 30 episodes**

TOTAL BUDGET: **6 500 000 ZAR**

FINANCES COMMITTED: **1 200 000 ZAR**



Clare Louis  
**DIRECTOR + PRODUCER**



## DIRECTOR AND PRODUCER'S PROFILE

After 18 years of living and travelling abroad, **Clare Louis** decided it was time to come back home to South Africa to complete a MA in Digital Arts (3D-Animation) at Wits University. She started out at Coal Stove Pictures in Johannesburg and worked her way up to the position of producer, which she held from 2016. As a producer, she is responsible for overseeing post production on all the company's drama projects.

Clare is now the owner of Katanimate Animation Studios based in her home town of Durban. They are presently in production on the pilot episode of 3D animated TV series Time Sliders, and development of preschool show KnittyVille. She has plenty of experience in animation and is an active member of AnimationSA. Her experience ranges from project creation and development to script reading and presenting concepts to broadcasters. In addition to attending many international animation/vfx markets, she also has a lot of experience managing teams of people. This experience has shown her to be very capable of completing projects on budget and on time.

## COMPANY PROFILE

**Katanimate Animation Studio** was formed in 2016 and is an animation and visual effects company based in Durban, South Africa. They produce intellectual property for both local and international television broadcasts. This includes developing concepts and stories, as well as writing scripts. Clare Louis, the founder of the company, has a wealth of experience in the industry. She has produced shorts and supervised post production on live action dramas. Our goal at Katanimate Animation Studio is to create revenue that will provide an inspiring environment for young, ambitious animators and artists. By equipping them with the necessary skills, mentorship and collaboration, we can produce high quality projects that we can be proud of.

One of their objectives is to bring the province of KwaZulu-Natal to the forefront of animation and to create commercial opportunities for the province that are on par with other powerhouse animation provinces, such as Gauteng and the Western Cape.

# Lolo

## SYNOPSIS

*Lolo* is an episodic series about Bonolo “Lolo” Modise, a tenacious young girl who’s afraid of failure. As a coping mechanism she creates an alter ego of a fearless African Ninja. To her, Ninja Lo represents fearlessness, strength and wisdom, hence her stubbornness and her determination to solve her daily challenges head on. This way of thinking often leads her in to sticky situations where she’s forced to seek guidance and ultimately overcome her fear of failure and learn valuable life lessons.

## DIRECTOR'S STATEMENT

*Lolo* is an animated series for children and tween's. The series deals heavily with themes of friendship, coming of age, family and the value of introspection due to the diverse range of topics the series touches on. Lolo is a spunky character who is incredibly flawed offering her so much space to grow and navigate the daunting fact of growing up.

My vision for *Lolo* is to see the series grow and develop a conversation of diversity and inclusion amongst our youngest viewers and to become a household name within our industry. *Lolo* deals with a number of subjects that could very well serve to expose and educate outside audiences to our unique cultures and rich heritage in South Africa.

Lolo's primary function is to entertain, educate and showcase under-represented groups and cultures within South Africa, I believe however that it can become a sizable franchise with a dedicated following enthusiastic to see their culture be represented in a positive light on screen.

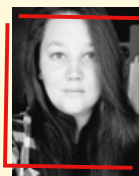
COUNTRY: **South Africa**

PRODUCTION COMPANY:  
**Abel Aflam / Drole De Trame**

RUNNING TIME: **80 minutes**

TOTAL BUDGET: **335 211 USD**

FINANCES COMMITTED: **123 211 USD**



Jeani Varty  
**DIRECTOR**



Sithembiso Mpehle  
**PRODUCER**

## DIRECTOR'S PROFILE

From a young age I was enthralled with all things art. I majored in Animation and Screenwriting but I took a keen interest in all facets of film, often sneaking into classes I didn't actually have: producing, cinematography, sound design, production design, wardrobe and visual effects.

Once I completed my studies, I became a storyboarder for Firdaus of Chocolate Moose Studios. I had the privilege of working on some larger projects, such as the advertising team for *LEGO Ninjago* and *The Lego Movie 2*. This trajectory led me to apply as an animation trainer at Tshimologong to assist with teaching visual development. I received training in France, Paris at Gobelins l'école image. In 2020 I had the privilege to write, direct and animate my own production, *From the Cave's Mouth*.

Since my debut as a short film director, I have taken up the directorial role on *Lolo* - a series which I have come to love and believe will make a long lasting and positive impact on social development and embracing change and acceptance amongst our youth both nationally and internationally.

## PRODUCER'S PROFILE

There's magic in African storytelling and I'm on a mission to show it to the world. With over 7 years of professional experience and accolades, I've managed to create, produce and direct two animated TV series namely *Wazi's Wonderful World* which is currently aired on ETV and SABC (local broadcasters) and *Kronikles of Hip Hop*, which aired on MTV Base 2016-2017. Realising that there is a lack of credible African representation in today's world of animated content, I've made it my mission to use animation to inspire the next generation of storytellers and influence change.

## COMPANY PROFILE

The **Tshimologong Animation Academy** was launched in 2019 to address skills shortages found in the industry – especially in visual development for animation. The internship takes in an annual Cohort of recent graduates and exceptional self-taught artists and upskills them in order to enter into the industry on a level that competes with international standards. In addition to this the internship also aims to instil within artists the need to express Authentic African identity in a manner that moves away from cliché and sheds light on the unique cultures and subcultures found in Africa.

The internship has produced several short films that have been regularly featured at international Festivals. The Academy is continuously introducing more programmes such as the Market Readiness (pitching) Incubation Programme and the Young Directors programme. These programmes, along with the Studios Collective allow us to develop a content pipeline and acquire co-production/commissioned work locally and internationally. The Train-the-Trainer and Market Readiness Pitching incubation programmes are targeted at professional development and through this programme, we are able to train our animators into professional qualified trainers with the help of Gobelins and MICT SETA.

## GOALS AT DFM

- Receive Funding for the Lolo series
- Collaborations with international studios

# OKIKI - Legend of The Half God

## SYNOPSIS

A young boy from Yorubaland finds out that he has divine heritage, making him half-god. He sets out on a quest to learn more about himself and his mother, who is the God that conceived him. What will happen to the God's that wronged him, when he finally comes face to face with the gods who tried to kill him as a baby? Will they show him mercy or will they end his life?

## DIRECTOR'S STATEMENT

The Yoruba are one of the largest and most notable ethnic groups in Sub-Saharan Africa. Yoruba mythology in particular is rich in storytelling and magic. From the almighty trinity of Olodumare, Olorun and Olofi to the mortals who manage to ascend to a higher plane of existence. This project was conceived as a way to share the culture, traditions, food, music and language of the Yoruba people of West Africa and especially Nigeria with a larger African and a global audience.

With the story we will be able to share something about Yoruba culture and our version of the mythology with the world. As Okiki enters the world of the God's through the teaching of his step father so too will the viewers also be able to learn about the culture through the. By the end of the show, viewers will have not only learned many Yoruba words, but also will have gained a better understanding of the norms and traditions of the people. They may even find themselves wanting to visit Nigeria to experience our rich cultural heritage first-hand.

COUNTRY: **Nigeria**

PRODUCTION COMPANY:  
**Zero Gravity Studios**

GENRE/THEME: **Fantasy, Adventure**

AGE GROUP: **8+**

RUNNING TIME: **80 minutes**

TOTAL BUDGET: **TBD**

FINANCES COMMITTED: **TBD**



Brian O Wilson  
**DIRECTOR**



Joseph Esemé  
**PRODUCER**

## DIRECTOR'S PROFILE

My name is Joseph Eseme. I am a 21 year old designer, 2d animator and motion designer from Nigeria. In 2021, myself and Brian Wilson were selected as part of top five finalists for best creative animation projects in Nigeria at the Annecy International Film Festival. In the training, facilitated by top French animators, we were tasked to prepare a short animation TV series.

When I was a young boy, I would often spend hours upon hours doodling and watching cartoons. I knew from a young age that I wanted to be an animator. In order to learn, I watched animation courses online and taught myself about animation and creating motion graphics. Currently I am working as a junior animator at Zero Gravity Studios.

## PRODUCER'S PROFILE

**Brian O. Wilson** is co-founder and creative director of Zero Gravity Studios, an animation and creative content studio based in Lagos, Nigeria. Brian graduated with a Master's degree in Computer Animation from Bournemouth University, United Kingdom. His first 3D animated short film *Water Wahala* was an official selection at several national and international film festivals. These include festivals in Nigeria, Spain, the United States of America, as well as in Sweden. In 2021 he won the Digital Lab Africa award in the animation category with his feature story *Aminah's Journey*.

## COMPANY PROFILE

At **Zero Gravity Studios**, we believe that everyone has a story to tell. We're a creative studio based in Lagos, Nigeria, and we specialise in telling compelling stories through motion design, animation, video, and digital technologies. Founded in 2017, our aim is to tell unique and original African stories for a global audience. We believe that African stories deserve to be told, and we're dedicated to using our skills and talents to tell them in the best way possible.

## GOALS AT DFM

- Build relationships that can help bring the project to life.

# Prepared to Die (PTD)

## SYNOPSIS

*Prepared to Die* is a gripping 15 minute stop motion animation short. It follows a military captain passionate about fighting for his country. Suddenly, he is faced with the decision of either fighting on the front lines or saving those he loves the most: his family. But that's not all, he only has one weekend to make up his mind.

'*Prepared to Die*' is a film that covers a lot of ground, but at its core it is about the tough call we sometimes have to make between the job we are passionate about and the family we love. In this short stop-motion film, we watch as Captain Wale faces a dilemma; will he choose family or country?

## DIRECTOR'S STATEMENT

The film, *Prepared to Die*, is, at its core, about the choice between the career we are passionate about and the family we love - two things that are not always easy to reconcile. In this short stop-motion film, Captain Wale is torn between his loyalty to his family and his duty to his country.

COUNTRY: **Nigeria**

PRODUCTION COMPANY:  
**Radioxity Media**

GENRE/THEME: **Action thriller**

AGE GROUP: **16 - 35**

RUNNING TIME: **15 minutes**

TOTAL BUDGET: **300 000 USD**

FINANCES COMMITTED: **50 000 USD**



Esther Kemi Gbadamosi  
**DIRECTOR + PRODUCER**

## DIRECTOR AND PRODUCER'S PROFILE

**Esther Kemi Gbadamosi** is the CEO and Stop Motion Animator at Radioxity Media. A writer, cinematographer, editor and motion graphics animator. With over 15 years in filmmaking Esther Gbadamosi is an independent filmmaker working as a producer and director. She was born on August 29, 1981 in Nigeria and graduated in Agriculture Engineering. For her film short, *Omolara*, she received Best Female Director and Best Drama Short at the Independent Short Awards in 2019.

Profiled amongst Africa's leading women in Animation by BasementNg in 2021, her films have received several international filmmaking awards including: Best Animation at the Inshort Film Festival in 2021, the Best Documentary at the Lake International Pan African Film Festival in 2019 and Independent Short Awards for Best Female Director. She has emerged with over 20 official selections alongside those from the Hollywood Verge Awards, and Roma Cinema

DOC Italy. She was recently a runner-up and third place at the Allianz Explore with Us Film Challenge in Germany. Her documentary Film *Omolara* is currently distributed by the ISA TV channel Los Angeles.

## COMPANY PROFILE

**Radioxity Media** specialises in content development, video production, video marketing, social media marketing and search engine optimisation. They produce documentaries, corporate profiles, 3D and Stop Motion Animation and Motion Graphics Clips. We also provide Steady Cam Services and run a photography studio alongside training.

## GOALS AT DFM

- It is to give stop motion animation a space in the Animation industry. As well as building more capacity to finish our stop motion animated film.

# The Memory Keepers

## SYNOPSIS

In the Kingdom of Kema, the life engine is Memory. A spiritual force that allows the people of Kema to create anything out of sheer will. The life engine also separates teenagers from their families, according to a system of castes. Meri, a young spiritual prodigy, wants to become the next Memory Keeper, a spiritual guide who regulates the use of Memory, so that she can freely live the way she wants - with her family and original caste. Unfortunately, the day comes when she loses her ability to use Memory, and finds herself gradually being outcast. That is, until her friends help her. She struggles against spiritual and social principles to regain her powers, return to her family and to establish equity in her community.

## DIRECTOR'S STATEMENT

Coming from Côte d'Ivoire, West Africa, a formerly colonised country, I failed at entirely embracing my cultural background. In some way, I see myself refused the entrance into the complete African world. Yet, this is just an excuse. I have the choice, either to remain incomplete, or to struggle to earn what I miss. I found writing the story of *The Memory Keepers* became a way to motivate myself and inspire discipline towards my goal of regaining my African cultural background.

*The Memory Keepers* is centred on the choice between an African memory strongly protected by the elders, or its diffusion at the risk of desacralizing it, leading to disturbing African values and systems. The Memory Keepers is the portrait of a society where knowledge, enhanced by spiritual powers, is everything and shapes everyone's destiny. This in turn makes that society the centre of discrimination against those who do not have the capacity of sharing the common good.

The audience travels into a "perfected" world, stemming from African culture where spiritual powers allow life to flourish alongside advanced engines and technologies like flying objects and cars, perfect medicine or durable agriculture.

COUNTRY: Côte d'Ivoire, South Africa

PRODUCTION COMPANY:  
Na Aap Productions Pty (Ltd)

GENRE/THEME: Sci-fi, Fantasy

AGE GROUP: 13 - 35

RUNNING TIME: 20 mins, 8 episodes

TOTAL BUDGET: 350 000 ZAR

FINANCES COMMITTED: None



Roland Oka  
**DIRECTOR**



Deidre Jantjies  
**PRODUCER**



## DIRECTOR'S PROFILE

Native of Côte d'Ivoire, screenwriter, 2D animator, illustrator and assistant director from Studio 6 Ltd, **Roland Oka** worked on animated projects like the TV series *Bouyou* in 2019, which was broadcast on TV5 Monde in France and also *Hummingbird Tales* for Paukwa from Kenya in 2021. He has worked on institutional animated projects for the International Organisation for Migration, among others. He was also selected to take part in the Durban FilmMart 2021, where he had the opportunity to learn more on screenwriting, and from that opportunity, developed his long-thought fiction into a TV series, *The Memory Keepers*.

## PRODUCER'S PROFILE

**Deidre Jantjies** is a cultural activist passionate about the historical stories of women. Founder of Na Aap Productions. Jantjies has a long history of stage performing, she took these skills and started writing her own stories into short and feature films. In 2020, she partnered with an Indian storyteller and produced *Love Thy Neighbour*, an animation short film that won international awards. In the same year, she also produced *Tweegesig*, which was an online comedy series that featured on Facebook and Stories in die Wind. The works can be found on the Stories in die Wind website. The web series tells the indigenous story of a young girl finding her purpose.

## COMPANY PROFILE

Na Aap Productions is a fully integrated broad-based production company screening untold stories from Southern Africa. Stories of indigenous heritage and forgotten traditions form part of the most important dialogue that we want to generate through animation, documentaries and short and feature-length films. The company is 100% black and female owned. In this way, we work towards empowering Africans in the industry to grow and become storytellers alongside each other. Founder Deidre Jantjies identified that women needed a voice to represent themselves creatively and that became the catalyst for starting a company that stands for African writers, directors, and producers.

## GOALS AT DFM.

- Finding a broadcaster, development funds & co-production partners.

# PARTNER PROJECTS IN FINANCE FORUM



PROJECT DOSSIER 2022

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DURBAN FILMART



# HOT DOCS-BLUE ICE DOCS FUND FELLOWS

The Hot Docs-Blue Ice Docs Fund has invested \$2.35 million to enable more African documentary filmmakers to tell their stories. The fund provides grants to filmmakers who want to create documentaries about African issues, helping to contribute to the next generation of African documentary talent. To date, the Fund has awarded more than 80 projects from 24 countries. The Fund provides development grants of up to \$10,000 CAD and production grants of up to \$40,000 CAD to four to ten projects annually. Inviting up to five funded projects to participate each year, the mentorship program offers a year long opportunity that includes private filmmaker labs at Hot Docs and the Durban FilmMart, as well as other festivals and markets in Africa. As part of the partnership between Hot Docs-Blue Ice Docs Fund and Durban FilmMart, Hot Docs-Blue Ice Docs Fund Fellows are invited to participate in the DFM forum meetings.

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# Dancing with Water, My Tormenting Enemy

## SYNOPSIS

The odyssey of a director trying to exorcise her fear of water and perhaps finally face the evil eye, Njinou, who takes anyone who dares to venture into his home: the deep water. Her journey begins when she accompanies Maurice with her camera, on a makeshift canoe. Maurice challenges Njinou every day by diving into the entrails of the Sanaga river to extract sand.

Her grandmother always warned her about the dangers of water and told her never to go near it. Unfortunately, she broke that rule and almost drowned when she was six years old in front of her helpless, crying eight year old sister. Today she disobeys once again by deciding to go back to the water, but this time she will confess it to her grandmother from her grave.

## DIRECTOR'S STATEMENT

In my village, the relationship between mankind and water remains taboo. While exploring my fears, I want to explore the psyche of a population that generation after generation has developed a mysticism towards depths of water and turned it into a fearful kind of belief.

Water occupies almost 71% of the surface of earth. While I have tried to ignore the question, I ask: is it possible to live and ignore this other important part of our universe? Doesn't the popular adage say that water is life and not death? Balzac's writings highlight this mixed feeling towards water that drives me today. Indeed, this natural force is celebrated as an enigmatic beauty, a mythical place of subliminal reverie; as well as it is feared for the death it brings by drowning. The rainy season remains the most dangerous for the inhabitants of my village. For four months, the water level rose dangerously, with cases of death by drowning or disappearance in the water.

COUNTRY: Cameroon

PRODUCTION COMPANY: JCMR, Malo Pictures, Label Video

PRODUCERS: Veronique Holley, Cyrille Masso

RUNNING TIME: 80 minutes

TOTAL BUDGET: 1263 382 EUR

FINANCES COMMITTED: 14 664 EUR



Cyrielle Raingou  
**DIRECTOR + PRODUCER**



Alice Abah  
**PRODUCER**

The trauma of my last contact with water is still very much present. But I want to get to know it, to conquer my fears and to let it guide me in its womb as it does every day with Maurice.

## DIRECTOR'S PROFILE

**Cyrielle Raingou** is a Cameroonian filmmaker passionate about the concept and development of a certain African cultural identity, its promotion on an international scale and the economic interest it raises. She uses images and soundtrack to tell women in a space time stories, while adding a touch of the imaginary and the whimsical; inherited from her grandmother's extraordinary storytelling gift. She very often uses legends, the symbolism of certain animals, to support human stories in their complexity; and the mystery of life. She has directed short films such as *Challenge*, *Les Voisins*, *Requiem Prologue*, *The Lamb*, *Parallèle* and *Mother just a smile*. Cyrielle Raingou holds a Masters degree in Documentary Film Directing from DocNomads Erasmus Mundus Joint Master.

## PRODUCERS PROFILE

**Alice Abah** is an actress by training and made her debut in the theatre where she won the prize for the Best Actress of the French-speaking theatre scenes in 2010. Currently she is one of the Cameroonian producers of *Dancing With Water*, *My Tormenting Enemy* by Cyrielle Raingou. This is her second collaboration as a producer with Cyrielle Raingou. She started working in cinema in 2006 where she played roles in short films such as *Rue Des Pays Du Sud* by Narcisse Wandji; *The Contract* by Bikarata.

Alongside her film work, Alice has been involved in commercials with CCA bank, MTN Cameroon, as well as with the national channel CRTV - where they advertise the female and male condoms, as well as neonatal tetanus. She has continued to also work with feature films such as *Lex Nostra* by Gérard Nguele, *Cité Campus* by Vincent Ndoumbe and *Zoombie à Yaoundé* by Elena Cerna.

## COMPANY PROFILE

Created in 2014, **JCMR (Je Capture Ma Réalité)** LLC has developed over years a policy of production resolutely turned towards cinema d'auteurs. Open to all forms of projects, from all horizons, it is the law of the "coup du coeur" that governs our choices. We favour commitment and we are sensitive to the acuity of the gaze that the director has on the world. We attach a particular importance to accompany her at all stages, from writing to post-production as well as filming. This often takes time, and it's one of the luxuries we try to provide our authors, and therefore to their/our works. We develop an eclectic production and approach many themes such as societal facts, music, cinema, the environment, history, science and art. We have already produced more than seven short films, co-produced *Le Spectre De Boko Haram*, a documentary feature length by Cyrielle Raingou which is currently in post-production.

## GOALS AT DFM

- Feedback, networking, film funds, market, pitching forum, grants, development residencies, distribution, sale agents and festival strategies

# Djeliya, Memory of Manding

## SYNOPSIS

Sekou Timite has one ambition: to follow in his late father's footsteps and become a 'Djeli', a griot, guardian of the memory and oral tradition in West Africa. The only one of his family to take an interest in the ancestral art of the griot, he leaves his family behind and sets off to confront the modern world on the roads of the legendary Manding Empire. On a path filled with wanderings and personal doubts, he meets the greatest griots of the region and simple people in touch with everyday life. His journey becomes a poetic portrait of a West Africa in search of its memory, in a world traumatised by the past and devoted to the present.

## DIRECTOR'S STATEMENT

In my family, local cultures were constantly mixing. Of course, there were and still are ethnic differences, but the cohabitation was based on the feeling of a shared foundation and history. I still remember the evenings when my mother always tuned in to the national radio of Burkina, to listen to the tales, legends and anthologies so formative of Noumoukè Zon. This griot, through his memorial function, contributed to keeping the link we had with the Manding culture, a culture common to several West African countries, from Senegal to Côte d'Ivoire. A culture that was inherited from the union of people in the Manding Empire dating back to the 13th century. The history of this empire, constantly repeated by the griots, emphasises the federation of the peoples of West Africa. It is a constantly necessary reminder that common understanding is better than superfluous ethnic divisions.

Sékou Timité, like me, comes from San, Mali. He's also experienced these stories of divisions, tensions and wars. But he has also felt the similarities, the common cultural traits and the shared history. He is more sensitive to this than anyone else, having been born into a family of the "Djeli" caste, or "griot". These families, institutionalised at the time of the Manding empire, had the mission of telling common stories and passing them on in order to play the role of social mediator in a society that was not

COUNTRY: Burkina Faso

PRODUCTION COMPANY:

Pilumpiku Production

RUNNING TIME: 90 minutes

TOTAL BUDGET: 600 000 EUR

FINANCES COMMITTED: 23 076 EUR



Boubacar Sangaré  
**DIRECTOR**



Mamounata Nikiéma  
**PRODUCER**

without tensions. They enabled the cohabitation of peoples in a wider context. Despite years of war, colonisation, corruption and the technical contributions of modernity, which seem to render orality superfluous, the griots have survived because their role is essential in West Africa. Through their memory, they continue to affirm that concord is possible.

The film becomes both an intimate and historical epic. It is the epic of the griots for centuries, evoked as a contemporary call for reconciliation and understanding, but personified by the initiatory and universal quest of Sékou, a young man in search of his destiny and his father.

The film takes the form of an eminently poetic journey through West Africa, carried by the ever imaginative words of the griots. If the word appeals to the imagination, the reality of everyday life that Sékou perceives along the way anchors the film in a portrait of the daily life of ordinary men and women. Sékou does not only meet griots on his way. He also meets, in railway stations, markets or in all kinds of transport, people who talk about themselves, about their relationship to history, and who question Sékou about his motivations. Sékou transforms himself, like a griot he is not yet, into a mediator between the people and the spectators, he brings us into the experience of the present in West Africa.

We sail through the landscapes and words between dream and reality, between tradition and modernity, between unity and division. The words of the griot call for a tale, the reality of life sometimes calls for a brutal return to earth, as when Sékou is blocked at a border or prevented from moving forward because an area is too risky.

Through the journey, we discover the diversity of the peoples and territories of this ancient Manding empire, which runs counter to the uniform image transmitted to Europe by the memorial legacies of colonisation.

## DIRECTOR'S PROFILE

**Boubacar Sangaré** is a filmmaker and lawyer specialising in film and audiovisual law. He has perfected his filmmaking skills through

internships at the Institut des Arts de Diffusion in Belgium and La Femis in France. From 2012 to 2015 he collaborated with the association Semfilms in programming the festival Ciné Droit Libre. He is an author of short and feature films. He is co-director of the documentary film *Une Révolution Africaine, Les Dix Jours Qui Ont Fait Chuter Blaise Compaoré*.

## PRODUCER'S PROFILE

Specialised in Creative Documentary Filmmaking and Communication for Development (CPD), **Mamounata Nikiéma** has been working both as a director (since 2007) and as a producer (Pilumpiku Production since 2011). She is very involved in the networks of Burkina Faso filmmakers and has actively participated for several years in FESPACO, within the Espace Junior until 2017. Since 2014 she has also been a trainer at the documentary writing residencies in Bobo-Dioulasso. In 2018 she launched the event Ciné-équipement and the digital platform on the cinema website, Sulunsuku. During FESPACO, 2021, she was awarded the title of Chevalier de l'Ordre de Mérite, des Arts, des Lettres et de la Communication with Clasp Cinématographie.

## COMPANY PROFILE

**Pilumpiku Production** is a limited company based in Ouagadougou, Burkina Faso. It covers the fields of documentary and fiction film production, as well as the organisation of writing and production training courses. Pilumpiku Production was created to support film and audiovisual projects by Burkinabe and African author-directors. It has to its credit several documentary films, documentary series and fictions, in partnership with production structures in other countries. It also works with NGOs, associations and state institutions. Pilumpiku Production has to its credit five short fiction and documentary films and three feature-length documentaries, the latest of which, *Les Traces d'un Migrant (Tracks of a Migrant)*, which received the Grand Prix Du Président Du Faso' at FESPACO 2021.

## GOAL AT DFM:

- Feed-back on project, networking for co-producing, financing.

# Samar... Before The Final Picture

## SYNOPSIS

The film follows Samar, a 33-year-old hairstylist and an acid attack survivor who, fearing revenge by her ex-partner, is planning to move to Dubai. At the same time, she tries to help Sanaa, a 22-year old student who struggles with her disfigured face and is permanently partially blind.

Samar starts raising funds for Sanaa to get a prosthetic eye in Dubai to help her have a more natural face to get married, which is her dream. Dubai allows them to discover their true selves, but they quickly find themselves facing obstacles. The promising job interviews that Samar had lined up were not so promising after all, and Sanaa had to perform an unexpected surgery, therefore delaying receiving her prosthetic eye.

While Sanaa is recovering from her preparation surgery, Samar meets Mohamed and decides to get married before Sanaa returns to Egypt. Five months later, Samar succeeds in getting Sanaa to travel to Dubai again and get the prosthetic eye. After five years, Samar gets divorced and returns to Egypt to start her life over. She tries to cope with all the disappointments and, driven by her light-hearted attitude, is determined to not let her scars define her.

## DIRECTOR'S STATEMENT

When I started the journey of filming Sanaa and Samar I was surprised by how they met each other. Samar and Sanaa are connected by their trauma, in a dramatic way. One day Samar and her husband saw Sanaa on a TV program talking about the attack she endured by her cousin who wanted to marry her but whose mother refused.

Samar's husband said I will do the same to you if you think of leaving me. She later left him and, unfortunately, he did the same to her. I started the journey with them with the idea of producing a campaign film to raise awareness about this issue and about violence against women. After spending time with the characters, I realised that there is much more to it. The dynamics of relationships are so complex,

COUNTRY: Egypt

PRODUCTION COMPANY:  
Shoghl Cairo Pictures

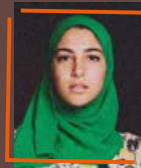
RUNNING TIME: 82 minutes

TOTAL BUDGET: 131 592 USD

FINANCES COMMITTED: 97 092 USD



Aya Tallah Yusuf  
**DIRECTOR + PRODUCER**



Sumer Abdelnasser  
**PRODUCER**



so I decided I needed to spend more time and really try to give a true sense of what it means to have to deal with each other, especially for these characters who are victims of abuse themselves.

I wanted to create a movie that would show these women how I see them. A film that would give them another chance at a life that was destroyed because of the attack and which diminished their chances. I saw in Samar a strong Egyptian woman. She didn't only challenge her reality, but she was also helping Sanaa, a 22-year-old from Kafr El Sheikh, who had experienced a similar attack when she was 9 years old.

In my journey I had a lot of questions about beauty, freedom, and love. I indulged with Samar and Sanaa and we became close. We shared together the journey of raising money for Sanaa's operation. We all worked towards the same goal.

For me, the film is those true moments we shared and which I could document. It was akin to a lifeline for each of us, but it wasn't the final picture. I chose the name *Before The Final Picture* after I had met several times with Samar and Sanaa. It describes the phase they found themselves in since their attacks – in a transitional phase until they reached the final picture of their looks that they were happy with.

As the film progressed, this phase was prolonged, and they remained stuck in a picture before the final. I also remained stuck with my questions about beauty, freedom, and love.

My approach to filmmaking lies in my immersion with my characters. I followed them for a long time and looked for the subtle details. My approach is looking beyond the obvious, trying to find the stories that others have not been able to reach. This is particularly important for me as a woman because I wish to break the stereotypes and the set notions about people and women. I am not scared of controversy and entering difficult areas. My approach also blends some light humour with all this because I am convinced that it helps everyone to be able to tell stories, especially difficult ones.

## DIRECTOR'S PROFILE

**Aya Yusuf** is an Egyptian producer, director, editor and co-founder of Shoghl Cairo

Pictures. Aya graduated with a degree in Mass Communication and began working as an editor and producer. She began working on more in-depth, creative, feature length documentaries. Aya has edited 11 short and 5 feature length documentaries such as *My Mohamed is Different* in 2020 which premiered at Hot Docs 2021 and screened at Carthage Film festival.

Her latest project as editor was *From Cairo* which won the Best Non-Fiction In Horizons of Arab Cinema Competition in Cairo International Film Festival 2021 as well as the Jury Award in Malmö Arab Festival and Best Documentary film in Jerusalem Arab film festival 2022.

## PRODUCER'S PROFILE

**Sumer Abdelnasser** is an Egyptian screenwriter and producer who co-founded Shoghl Cairo Pictures in 2021. She is currently working as a producer at *Before the Final Picture* and as a part-time development producer and consultant at Genomedia studios. Sumer has worked as a screenwriter on a number of successful regional TV projects, such as *Newton's Cradle* and *This Evening*. She served as a member of the selection committee in the Cinema of Tomorrow competition at the Cairo International Film Festival. Sumer graduated from the faculty of Mass Communication, Cairo University in 2011 and the High Cinema Institute in 2016.

## COMPANY PROFILE

**Shoghl Cairo Pictures** is an independent film production company, founded by two Egyptian filmmakers, Aya Tallah Yusuf and Sumer Abdelnasser, in 2020. *Before The Final Picture* is the production company's first feature documentary film. Shoghl Cairo Pictures tells stories that get you out of your comfort zone, stories that haven't been told before, that go to places that haven't yet been explored. We try to reveal authentic moments of truth, moments that give hope that give inspiration to shock stories that intersect with contemporary culture and social issues that can affect change.

## GOALS

- Our main objective is networking, seeking distributors and financiers.

# TALENTS DURBAN



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

After a rigorous adjudication process, 27 film projects and 4 film critics from 15 countries across the continent made the final cut with 6 fiction features, 7 documentaries, 4 episodics (TV/Web series), 4 animations, 6 fiction shorts and 4 film critics being selected.

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

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

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# Circus Odd

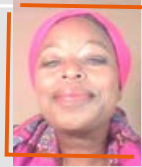
COUNTRY: Eswatini

LANGUAGE/S: English

AGE GROUP: 11+ and adults

GENRE / THEME: Animated Sci-fi - Environmentalist

RUNNING TIME: 15 mins per episode



Gcinaphi Dlamini  
**SCREENWRITER**

## SYNOPSIS

At a research station, scientists invite children to save animazoids, that are aliens (extra-terrestrial); invoking the animals that have been part of our collective storytelling culture, like the mythical Anansi the spider (Ashanti culture, Ghana) who owned all the stories in the world and depictions of alien civilizations, like the Dogon culture of Mali. Longing to get ahead of the hyper-civilization on planet Zoomiter, cool cat ASTRO (meaning stars in his eyes), a maverick genius alien creature (animazoid) meets Ymsom, a chameleon shape shifter but paradoxically loyal who dreams of his Earth-bound ancestors as depicted in creation myths in ancient African mythology showing connections to other planets. Landing on earth, Astro and Ymsom must fight for their footing. But who didn't have to fight for their dream? They find that they were not wrong to come to planet Earth and in the process, they learn the joy of collaboration and interdependence.

The series *Circus Odd* depicts a team united by a common goal - to make the world a better place - and happiness is their number one priority. Everyone who comes to watch their show can expect to see a smile and to hear some laughter.

## DIRECTOR'S STATEMENT

Extinction is a natural process that has been occurring since the dawn of time. However, the rate of extinction is accelerating due to human activity. It is important to understand the effects of extinction, both in ancient times and present-day, in order to help preserve our planet and its biodiversity. While this series is created for fun, there is an underlying need to understand the effects of extinction as instances like the extinction of the tall giraffe in some parts of Africa, or the race against time to save the endangered gorillas, in the midst of central Africa or the crazy commerce surrounding the endangered black rhino continue to increase.

At the same time, the series dives into swirls of African futurism, African mythology, and environmental justice.

## DIRECTOR'S/PRODUCER'S PROFILE

I've always been a tree-hugger, even as a child. *Circus Odd* is in the childlike spirit of fun but also highlights the need for sustainable living as we share this planet and its resources with other life forms. This symbiotic relationship we have with our environment reflects my work ethos as I love working collaboratively. Outside of my passions in animation and illustration, I have published the short novel *Love, Chocolate and Shopping*. I have also worked as a script editor and project developer.

# The Bird and The Tree

COUNTRY: Kenya

LANGUAGE/S: English

AGE GROUP: 15+

GENRE / THEME: Animated Short - Love, Secrecy, Self-Discovery

RUNNING TIME: 7 minutes

SOCIAL MEDIA: Instagram: stanzs4.0

Twitter: @stanslausmanthi | Facebook: stanslaus manthi



Stanslaus Manthi

**SCREENWRITER + ANIMATION  
DIRECTOR + PRODUCER**

## SYNOPSIS

Natasha, a sleeper cell for over 4 years based in Nairobi, has found the love of her life. Despite loving him so much she has never been able to tell him about her past. A few weeks after Tim (her love) proposes to her on a Monday morning after a noisy weekend thanks to their chaotic neighbour's, she gets a call to go on a mission. It takes an explosion that destroys a house for Natasha to open up to Tim and change her mind.

## DIRECTOR'S STATEMENT

Because our neighbouring country is plagued by terrorism, radicalization has been a thorn in Kenya's politics. This is the basis of *The Bird and The Tree*. The film explores the concept of love even in the madness of the world. Because of their exposure to extreme political revolution, Kenyans are forced to pick a side and decide which they believe is right and wrong. My aim for this animation is to explore this idea of radicalization without preaching to the audience.

The film also explores the idea that at times the roots of an individual don't have to define the person and that they can change given the chance. Most importantly the film explores the one common factor humans have: secrets. We, like Natasha, all have skeletons from the past that we want to keep buried. This animated film explores the idea of "a dark past," something that each of us can relate to.

## DIRECTOR'S PROFILE

**Stanslaus Manthi** likes to refer to himself as a "creative". His typical 9 to 5 has him working as a graphic designer for one of the biggest media houses in Nairobi. When he is not working there, he spends his time illustrating, particularly vector art. If it's not that, then he is probably working on his next big animated film on the side. His animations have screened at multiple film festivals with the most notable ones being Zanzibar International Film Festival and being nominated at the Kalasha Awards. In addition to his work and accolades Stanslaus has developed an interest in developing a graphic novel which will be based on his love for drawn media and fuelled by the need to see the grand idea inside his head on paper.

# Soul Tie

COUNTRY: Namibia

LANGUAGE/S: English

AGE GROUP: 11+ and adults

GENRE / THEME: Animated Feature Film - Ancestry, Self-Discovery

RUNNING TIME: 75 minutes

SOCIAL MEDIA: Instagram and Facebook: @Micheal Pulse |

Twitter: @MichealPKudu



Micheal Pulse  
SCREENWRITER

## SYNOPSIS

Set in the far future, *Soul Tie*, is a story about finding your true calling in a culture that has set rules about who you are supposed to be. Tuxa has not been able to find his true calling and his 'soul tie' has not been of much help. The discovery of a map at his latest quick fix job prompts Tuxa and his not so handy soul tie, WeatherBe, to set off on a mission to find the White Lady who is rumoured to be returning after a 1000 years. With the help of his siblings Maxine and Hannigton they embark on a journey that will test their bonds as a family and bring out their differences while trying to fight off a very well organised enemy, the Forgotten Soul Fighters, who are after the same thing.

## DIRECTOR'S STATEMENT

Growing up I used to watch a lot of cartoons but my favourite was anime animation. *Soul Tie* is my anime story that I wanted to tell from an afro-futuristic point of view. *Soul Tie* also explores my culture and traditions with an extension into the realm of African ancestral symbolism, particularly that of the tribes of Namibia. The relationship between Tuxa and Weatherbe is what I like to call my inner voice and me battling out to make sure I meet my goals in life. I want to highlight

the need as Africans in the modern day post-colonial and apartheid era, the pressure that was put on us to become doctors or lawyers -careers that created wealth in order to take care of our siblings and parents. You see this in the story that Tuxa comes from, a family that is regarded as one of the best and to fit in he must become one of the best. In the end *Soul Tie* pays homage to my ancestors, my culture and my family.

## DIRECTOR'S PROFILE

**Micheal Pulse** is an experienced multi disciplinary artist – who is always trying to push boundaries when it comes to making unconventional thought provoking art. His film, *The White Line*, won three awards at the Namibian Theatre Film Awards and was selected to be showcased at the Rwanda Film Festival. Michael is also the founder of the Youth Empowerment Arts Education for Development that focuses on developing the youth through bridging arts and education as one component. Prior to that he was a strategic co-ordinator at Chi-Namibia, an arts education NGO that caters to schools in arts education. In 2021 he debuted as a director with his first short film *Neighbours At War*. Currently he is working on another project with MultiChoice Namibia and NBC as a director and producer.

# Ubizo: The Calling

COUNTRY: **South Africa**

LANGUAGE/S: **English and IsiZulu**

AGE GROUP: **16 – 35**

GENRE / THEME: **Animated Short - Ancestry, Super Powers, Adventure**

RUNNING TIME: **10 minutes**

SOCIAL MEDIA: **linktree: tunnelvision94**



Zamokuhle Thusi

**SCREENWRITER +  
ANIMATION DIRECTOR**

## SYNOPSIS

*Ubizo* follows the misadventures of a teenage boy named Sizwe as he deals with the trials of adolescence and having been born with the arcane gift of Ubungoma. We will see him grow from a Sangoma initiate to a fair competency while learning from those around him. Umuntu ngumuntu ngabantu is the proverb that best describes the themes discussed in *Ubizo*.

*Ubizo: The Calling* is an animated mini series which takes place in a version of Yeoville Johannesburg, where every mythical legend or creature of folklore is real and in some cases very dangerous. Sizwe uses his fledgling Sangoma abilities to capture and defeat all manner of cryptids. *Ubizo* is a coming-of-age story told from the perspective of a young South African.

## DIRECTOR'S STATEMENT

I think that by using the anime aesthetic and character tropes while also having the plot and setting be familiar to South Africans, we can create the perfect blend of style and substance. Recently, there has been a strong movement to make media more inclusive. I believe this is important because it is essential that everyone feels represented in the media they consume.

## DIRECTOR'S PROFILE

I am a Visual Development artist and 2D animator. My style of work is heavily reliant on hand-drawn 2D animation which is anime-influenced. I intentionally incorporate the anime aesthetic as it has a century's worth of history as a globally recognized and distinct form of animation. I intend to use this easily-recognizable aesthetic to tell authentic South African narratives.

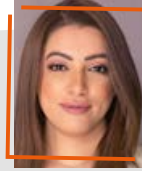
# Fragile

COUNTRY: Egypt

LANGUAGE/S: Arabic

RUNNING TIME: 80 minutes

SOCIAL MEDIA: Facebook: Sally Abo Basha



Sally Abo Basha

**DIRECTOR + SCREENWRITER  
+ PRODUCER**



Talal Afifi

**PRODUCER**

## SYNOPSIS

Egyptian teen friends share common desires: to live a normal life, spend time with friends and family, and to become social media influencers. They want to do this even though they're living with a rare, genetic skin condition - Epidermolysis Bullosa (EB). Wanting to be seen as more than just EB patients, they decide to enter the 2022 #FilmOnTikTok competition. They want to make an inspiring and memorable short film, with the goal of participating in the Cairo Film Festival and reaching people across Egypt. While Hanna elSadat supports and cares for them through her foundation, their parents worry the kids may not live long enough to achieve their goals because it is difficult for them to do simple tasks like showering or getting dressed.

*Fragile* follows their journey, portraying the challenges and their small daily victories while exploring what it means to be a teenager — to live and express oneself authentically when others say you cannot.

## DIRECTOR'S STATEMENT

Shahd and Abdul Rahman mirror my character as a teen, as I too rebelled against my family and proved myself as an individual outside of them. Many of the situations they experience remind me of my own childhood. Such as my insistence on going out with my friends and my parents' refusal which would make me miserable. In my teens I wanted to be special, to be different among my friends and relatives. I thought studying filmmaking would give me that but I

was afraid of facing society and thought it would be embarrassing if they didn't like the career that I love. I experienced the same struggle that Shahd and Abdul Rahman go through to prove themselves, despite the repercussions of their illness and the constraints of their society.

Meeting Abdul Rahman and Shahd and seeing their struggle and resilience has raised a lot of questions for me about achievement, self-confidence, optimism, visibility, access to healthcare, class, and living with social stigmas. In spite of their hardships, they and their families retain a positive outlook. In making *Fragile*, I wanted to explore what it means to be a teenager and to live authentically when society and fearful loved ones tell you that you cannot. The film brings together two families and the different dynamics of these families will play out simultaneously on screen as the story unfolds. Their challenges, the way each family copes, and the way our teenagers navigate their changing situation with the hope that something is going to be different ahead is depicted.

## DIRECTOR'S PROFILE

**Sally Abo Basha** is a Cairo-based filmmaker who tells intimate stories about everyday people. Inspired by the filmmaking process — from diving into research to the final edit — Sally crafts human stories with heart. She graduated in TV production at Cairo University and studied filmmaking courses at Hunter College in New York. Her work has been supported by the National Cinema Center of Egypt and Al-Jazeera. Her short films have been awarded at international film festivals including the Rotterdam Arab Film Festival and the Al-Jazeera Documentary Film Festival.

# Genetic Dissonance

COUNTRY: South Africa

LANGUAGE/S: English

RUNNING TIME: 90 minutes

SOCIAL MEDIA: @gabriellablumberg  
@sankuaryfilms



Gabriella Blumberg  
**DIRECTOR + PRODUCER**

## SYNOPSIS

*Genetic Dissonance* follows the filmmaker Gabriella Blumberg as she turns the camera towards herself and interrogates her genetic predisposition to breast and ovarian cancer. Gabriella watched many of her family members be diagnosed with breast and ovarian cancer. At the age of 18 she went for genetic testing and discovered that she has the BRCA1 genetic mutation. The BRCA1 gene is a tumour suppressor gene. These genes repair and restore damaged DNA. A mutation however, results in an increased risk of breast and ovarian cancer.

In 2020 Gabriella began filming sessions with her psychologist and conversations with important family members such as her siblings and boyfriend. She decides to have a risk reducing double mastectomy at the age of 26. This is the same age her grandmother was when she was diagnosed with breast cancer. In 2022 Gabriella's mother was diagnosed with breast cancer for the second time. During this time, Gabriella is undergoing her second surgery - the reconstruction.

This film follows Gabriella as she builds up her strength - mentally and physically. It deals with family dynamics, questions of identity and femininity. *Genetic Dissonance* explores the ethical question of autonomy over one's body.

## DIRECTOR'S STATEMENT

When it was confirmed that I have a genetic mutation that leaves me with a very high risk of developing breast cancer many thoughts went through my head - how do I make this something that doesn't define me? Yet how do I be proactive? Will I be judged for having a double mastectomy in my 20s? As a filmmaker it felt natural to document my journey. Through intimate and vulnerable storytelling, I aim to raise awareness about genetic mutations and highlight themes of acceptance, body positivity, family support and unconditional love.

## DIRECTOR'S PROFILE

**Gabriella Blumberg** is a South African producer and director with a drive to create compelling, impactful stories. Gabriella is the producer of the award winning feature documentary *I Am Here* (2021) which won many awards including Best South African Documentary at the Durban International Film Festival 2021 – this qualified the film for Oscar consideration. In addition she produced, *Leemtes en Leegheid*, a beautiful narrative short film about grief that was commissioned by kykNET. The film won Best Short Film at the Silwerksermfees in March 2022. Gabriella is extremely passionate about advocating for breast health awareness and has directed and produced short films such as *Inheritance* (2018) and *Near not Far* (2019). Her television advert about breast health was screened on over 200 slots on eTV and DSTV in 2021.



# Izingane Zodlame – 'Born Between The Cracks'

COUNTRY: South Africa

LANGUAGE/S: isiZulu & English

RUNNING TIME: approx. 50 minutes

SOCIAL MEDIA: IG: @just\_nontobeko

YouTube: Nontobeko Sibisi

FB: Nontobeko Sibisi

Twitter: @Nontobek0Sibisi



Nontobeko Yamantungwa Sibisi  
**DIRECTOR + SCREENWRITER**

## SYNOPSIS

Exploring the (re)memory and the subsequent healing of a cohort who had firsthand experiences to some of apartheid South Africa's most gruesome political-tribal wars.

It's almost the end of apartheid South Africa in the Bantustan of KwaZulu. While freedom is near tangible, polarising power struggles persist, and as a result massacre are many. Fighters, oppressors, warlords, and gunrunners all have a critical role to play in the blood-raged conflicts. They plan, plot, and survive or die-for-freedom. At this intersection my mother is an admin clerk at a local factory, my father, a taxi driver. Taxi drivers are often strategically used as political assassins in the conflicts.

The mission being to physically eliminate the enemy. This is a documentary film reflecting and confronting how past traumas continue to affect contemporary reality, challenging us to seek ways to forgive, heal and overcome our shared histories of violence.

## DIRECTOR'S STATEMENT

Too many years have passed since I last saw my estranged father. His brokenness was the birth of many childhood traumas. While his likeable personality commanded an audience, it was his fits of rage and bitterness that made the dinner table hard to bear. When I speak to others with

a similar history, we console each other thinking perhaps they lost big parts of themselves in the blood-raged wars. In my adulthood, his abandonment has been both a blessing and a curse. Giving light to Matriarchs who've never left my frontlines. This body of work is where our soreness quivers and our intentional healing begins. I believe representation in all its vastness has never been more important than now and would like to rise to the stories that call me by name.

## DIRECTOR'S PROFILE

**Nontobeko Yamantungwa Sibisi** has extensive experience in broadcast TV – conceptualising, scripting, producing, directing, and presenting content for national and international audiences. She uses her unique flair to guide her storytelling & broadcast conversations, ensuring wholesome and resonating content. Her brainchild, Okay Sho Media is a creative media production and virtual solutions company, specialising in storytelling and building connected virtual communities. Her work has shown on various platforms including: Mzansi Magic, SABC TV and Radio, The Mail & Guardian, City Press, ETV/ENCA, Standard Bank Arts, The National Arts Festival, DSTV Moja Love Channels, and BETAfrica/Paramount Africa. Nontobeko is a member of the Documentary Filmmakers Association and is developing a commemorative body of work offering a unique lens into her home province of KwaZulu-Natal and South Africa at large.

# Kamina, la Cité Oubliée

COUNTRY: Togo

LANGUAGE/S: Lougba/Ewe/French

RUNNING TIME: 70 minutes

SOCIAL MEDIA: @amanou yelebo



Yelebo Amanou/Amani  
**DIRECTOR + SCREENWRITER**



Bossou-Hunkali Akakpo Massinou  
**PRODUCER**

## SYNOPSIS

In 2018, thanks to the SOS Children's Village Togo, an orphanage in which I grew up 23 years ago, I discovered Kamina, a ruined city of a former German colonial town in Togo. In 1914, it housed a transcontinental radio transmitter linking Berlin to Africa. The silence and solitude of these ruins of Kamina reminded me of my life as an orphan and my abandonment by my maternal family. This anguish of later ending up alone and abandoned like this city, leads me to do a personal quest on abandonment through the history of Kamina. This film will be an intimate film that leads me through the story of Kamina, to understand where my fear of abandonment comes from and how to deal with it in order to find inner peace, seeking the wisdom of my father who I've never seen growing up and whose absence has created a great void in my life. This film is for me a strengthening of my links with my father and with the history of my country.

## DIRECTOR'S STATEMENT

My film, *Kamina, la Cité Oubliée*, tells the story of a German colonial town once established in 1914 in the South of Togo in Atakpamé. It was promised a bright future because it was to house the transcontinental radio transmitter linking Berlin to Africa, to ensure German colonial domination on the continent. Today however, the city lies in

ruin. The place's abandonment resonated with my own struggle as an orphan child. This film on Kamina in ruins is an opportunity to meet a father who did not see me grow up.

## DIRECTOR'S PROFILE

Producer and director at Films Amani Heritage, **Yelebo Amanou** was born in 1988 in South Togo and has a professional filmmaking license. He has participated in a number of festivals including an AFRICADOC residency; a writing workshop for detective fiction films with Michel Alexandre, training in cinema professions at the Frères Cinema in Togo. He's also participated in the documentary workshop of the Luxor African Film Festival in Egypt.

Since the beginning of 2021 he's been the Artistic and Communication Director of the Ciné Désert Festival in Timbuktu (Mali) and the representative of WAMMA AWARDS Togo. He's also the winner of OugaFilmLab 2021 and a 1-month residency grant at INIS (Canada) for FJCF 2021. He has several award-winning productions and achievements including, *Silence Brisé* which screened at Grand Prix Ciné-Jeune and received the Best Documentary Film at Brussels International Film Festival; was an official selection at Clap Ivoire 2020 and Best Short Documentary Film Award at the WAMMA Awards. In addition, his fiction film, *In The Name Of God*, received Best Actor and was an official selection at Clap Ivoire.

# Nidhal

COUNTRY: Tunisia

LANGUAGE/S: Arabic

RUNNING TIME: 11 minutes

SOCIAL MEDIA: Facebook: rafaelloo56

Instagram: Rafaelloo\_56



Bassem Ben Brahim

**DIRECTOR + SCREENWRITER**



Nada Mezni Hfaiedh

**PRODUCER**

## SYNOPSIS

Between reality and animation, the story of Nidhal is told. It is a story about a young gay Tunisian who defended individual freedoms in Tunisia through his work in radio. He found himself under a lot of pressure which forced him to leave the country and seek asylum in the Netherlands.

## DIRECTOR'S STATEMENT

I had met Nidhal a few months before he left Tunisia. It was a complete shock for me and I asked myself why he did it, but more importantly I wondered if I should do the same. I live in a country that considers me a criminal because of my sexual orientations. When I was in Holland in 2019 I really wanted to meet Nidhal and to film him. He accepted and I was invited to his new home and town to tell his story in front of the camera. It broke my heart and still makes me think about leaving Tunisia, again I asked myself the same questions but each time I said to myself that maybe I should stay in Tunisia to avoid seeing the stories. The world and the future must know what the LGBTIQ+ community in Tunisia has lived because of the ignorance.

I spent more than two years in post production animation, discussion with Nidhal online. I wanted to express the real emotion as much as possible. It was an experience full of feelings, pain and love at the same time. The film is ready in 2022.

## DIRECTOR'S PROFILE

**Bassem Ben Brahim** is a queer film director, and uses the pronouns she and he. He graduated in image design at the Higher Institute of Fine Arts in Nabeul Tunisia ISBAT 2017. In 2019 he got his Masters in editing from the School of Audiovisual and Cinema of Gammarth, ESAC. Currently he is completing his Master of research in the same school.

He has directed two animated films: *Chromophobia* and *The Red Fish* in 2019 which tackled the issue of gender and sexuality. He is the co-founder of Gender Betounsi or the LGBT Betounsi Project. Supported by the Kamel Lazaar Foundation KLF, and UNDP, the Gender Betounsi Project focuses on gender culture through the art of animation and painting.

# Revenge Porn

COUNTRY: **Uganda**

LANGUAGE/S: **English**

RUNNING TIME: +/- **60 minutes**



Ruth Nazzinda  
**DIRECTOR**



Ian Mark Kimanje  
**CO-DIRECTOR +  
PRODUCER**

## SYNOPSIS

Women throughout Uganda have had their lives destroyed and even ended as a result of this brutal crime and the outdated laws surrounding it. We follow Judith Head, a known Ugandan model, as she meets other victims of revenge porn in Uganda. Together they are finding ways and creating a platform that will assist and help prevent other women from becoming victims. She comes face to face with the victims' perpetrators, seeking answers on what really makes them do it. She also questions various policy makers on why they are not protecting women. Judith even travels to North America in search of truth from tech companies which she has tried to reach out to to get her pictures removed. In this film we hear the truth of Judith Heard and others like her who have been blamed for being the subject in images they never intended for the world to see.

## DIRECTOR'S STATEMENT

For many years, I filmed in various countries around the world and I would read about victims of revenge porn and then I would ask myself: why does it keep happening? So after meeting with two various victims in Uganda and Kenya, I heard their stories and then wished other men and the world would stand with them to fight this injustice against women. I wanted to create a Doc-series about revenge porn in the world but later decided to focus on my home land, since some of the victims are close friends. Being a man, I knew this

wasn't my story to tell, so I reached out to Ruth, who I'd been mentoring and has started directing films of her own. As co-director, we are currently writing the project script together.

## DIRECTOR'S PROFILE

**Ian Mark Kimanje** is a writer, director and producer who prides himself in being the product of mentorship from many powerful women; from his own mother, to Mira Nair. He has a multitude of experience in product marketing, commercial branding, and content production. Over his years in the industry, he has directed and produced content for the likes of Mnet Africa, Facebook, Heineken beer, Microsoft, and many broadcasters such as National Geographic, PBS, TVO, and his 2020 film, *Lockdown Baby* for CBC.

**Ruth Nazzinda** is a Ugandan filmmaker and a professional journalist who creates projects about social issues that empower and speak to women and children in her community. She studied film production at the University of Cape Town and her film, *To Survive*, was selected as a 2021 Durban FilmMart Content Shop project, TAFF 2021s Best Film Poster, Genre Award winner at Unified Filmmaker, and many more. Her other works include the multi-award winning film, *Out From The Dark*, that has shown globally and was an official selection at TAFF 2019, Women in Film Fest in Switzerland, the African Human Rights Film Festival in 2021 and was a finalist at FlickFare 2020 Online Film Festival and Africa Film for Impact Film Festival. In addition to her work in film, Ruth worked at 100.2 Galaxy FM radio.

# The Darker Side of Afrobeats

COUNTRY: Nigeria

LANGUAGE/S: English

RUNNING TIME: approx. 45 minutes per episode

SOCIAL MEDIA: Instagram: @aderonstar



Aderonke Adeola

**DIRECTOR + SCREENWRITER +  
PRODUCER**

## SYNOPSIS

This docu-series charts the rise and fall of the first wave generation of Afrobeats artists. From a global perspective WizKid, Davido and Burna Boy are the pioneers of Afrobeats but that is far from the truth. A decade before hits like Essence and Ye there was a completely different roster of Afrobeats artists that created and pioneered the genre. Artists such as D’banj, Naeto C, Ikechukwu, P-Square, Sasha P, M.I. and many more were the pioneers in the early 2000s. Prior to Afrobeats Nigerian music was unpopular and certainly not global except for a few notable artists such as Fela, Sunny Ade and Shina Peters. Otherwise, Nigerian radio waves were dominated by international and foreign music.

The first wave of Afrobeats musicians made Nigerian and African music acceptable, cool, aspirational and popular. They built a new genre but it was more than that, it was a movement and musical revolution. While WizKid and Burna Boy are the most successful to date, the first generation of artists were the foundation to their success, they even made some international headway, and even collaborated with household names like Snoop Dogg, T.I. and Kanye West. Unfortunately this first generation wave came to a grinding halt for various reasons. There were internal conflicts, poor pay, corruption, harassment and more. This series recaptures an amazing moment in time but more importantly focuses and uncovers the tragedy

and conflict that stopped the career of some of Nigeria’s brightest stars.

## DIRECTOR’S STATEMENT

We’ve danced to the songs, we’ve watched the music videos, now it’s time to hear the stories of the musicians that have taken Africa to the world through speakers and earphones. Afrobeats continues to break boundaries and it still feels like the beginning. African culture is becoming mainstream but does this success come at a price. This series celebrates the wins but explores the sacrifice and obstacles that were faced to create this global giant of a genre.

## DIRECTOR’S PROFILE

**Aderonke Adeola** is a writer, director and producer. She is the Creative Head of 1421 Media and has won three awards including a UNESCO prize for her first independent film *Awani*. Her projects have been supported by Ford Foundation, Africa Women Development Fund and the European Union. In 2018 she was selected as a fellow for the Facebook Storyteller Program, which was coordinated by Amy Aniobi and Dayna Lynne North. In 2019, she was selected as a participant of the British Council Creative Enterprise Program where she learned the business side of the Nigerian film industry. In 2020 Aderonke was selected to be part of the first ever Ben The Writer’s Room program for Black writers looking to write for television. 1421 Media was recently selected for by Impact Hub Global – New Economy Booster program and will be launching a diverse array of TV and entertainment soon.

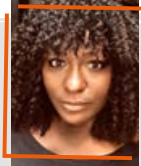
# Gloria

COUNTRY: Nigeria

LANGUAGE/S: English

RUNNING TIME: 1 minutes

SOCIAL MEDIA: Instagram: @adesuaokosun



Adesua Okosun  
**DIRECTOR +  
SCREENWRITER**



Vinay Vaswani  
**PRODUCER**

## SYNOPSIS

When an unassuming Nigerian woman is arrested on the verge of trafficking hard drugs overseas, the pursuit of justice becomes threatened by mysterious high stakes power and a system on the cusp of disarray. Told from her present timeline of her arrest and her past life rolling with high-life politicians, we follow the high paced life of this mysterious connected woman uncovering the details of their profitable drug smuggling operation.

Gloria armed with incriminating information against the Gaddos, who are now the most powerful people in the country, has no journalist willing to tell her story. The Gaddos are not just powerful for being the president and first lady, they also have a reputation for being dangerous and taking out people who stand in their way. But Gloria luckily gets contacted by a late-night news anchor, Enoch Oladunjoye, who assures her that he has no fear and would do an expose on his show. But on the night of the episode recording, Gloria meets Enoch at his house, packed and about to flee town with his family. He offers her no explanation except words warning her to leave and stay away. Her hopes of exposing the truth now dashed, Gloria conjures up a plan to finally get her out of the prison of the smuggling ring.

## DIRECTOR'S STATEMENT

*Gloria* is a drama series based on the real-life story of Gloria Okon – a 35-year-old Nigerian woman, who was arrested for smuggling heroin and cocaine out of Nigeria. While being held in detention, it was reported that Gloria had mysteriously died of food poisoning. Her body hurriedly embalmed and almost unrecognizable. It was also reported that Gloria was working for rich and powerful government officials. The controversy surrounding Gloria's puzzling death and allegations of high-level conspiracy captured Nigeria's media attention and public imagination. Her story not only changed a political generation, but it changed Nigeria and its future in politics forever.

## DIRECTOR'S PROFILE

**Adesua Okosun** is a Nigerian-American film director, producer, and co-founder of Blackverse Studios. Known for developing thought provoking storytelling, Adesua specializes in creating deeply moving projects that push the boundaries of everyday stories within African communities. She will make her short film directorial debut with *Go Slow*, a fiction film based on a single mother who is trying to overcome all of life's obstacles while raising her son.

She not only recently premiered her first documentary series *The Otherside* at Berlinale but also directed a Netflix original documentary that will be premiering at the end of 2021. Adesua is establishing herself as a creative authority in African and global media and is consistently working to develop a gateway for showcasing the best of the continent.

# Queens!

COUNTRY: Kenya

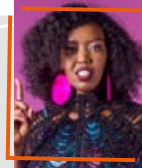
LANGUAGE/S: Kenyan Local Languages,  
Swahili, English

RUNNING TIME: 45-60 minutes, 5 episodes

SOCIAL MEDIA: Facebook: Lawrence Murage  
Instagram: @murage\_lawrence  
Twitter: @ThisIsMurage



Lawrence Murage Muiga  
**DIRECTOR +  
SCREENWRITER**



Lucy Mwangi  
**PRODUCER**

## SYNOPSIS

Women have always served their countries in many ways during wartime, but the sheer scope of the liberation struggle in Africa demanded more of them. Based on folktales and oral history from Kenya, *Queens!* tells the stories of five powerful women who conquer a male-dominated society, fight patriarchy and put themselves at the center of the independence struggle in colonial Kenya. In these women, we see heroism, sacrifice, cowardice, ingenuity, fear, betrayal, determination, and fearlessness. To give these heroic women the recognition they deserve, we bring these untold stories of women's courage and patriotism to light. Stories that clearly depict that truth, is sometimes just as exciting as fiction.

Thrilling and inspiring, the series will bring an important dimension to the understanding of Africa's liberation struggle and the critical and myriad roles that women played in it. It's a show of femme fatale badassery at its best!

## DIRECTOR'S STATEMENT

I am a writer and film director based in Kenya who loves telling stories that matter, stories that make an impact. I represent millennials who were unfortunate to have missed the oral storytelling era where children used to gather around their grandmother's hut for an evening full of songs, folktales and fables. That is why I believe it important for me to read about Africa's past and archive stories in the relatable format of film.

I'm intrigued by history but unfortunately, what is in our schools' syllabus and literature only focuses on the man's perspective of the past. We are told of great men who led the revolution against the British, the courageous Mau Mau who conquered colonial rule. Yet we rarely hear about the role of the woman. Who, as it turns out, were at the center of it all. Telling this story through film is a way of archiving history for my one-year-old daughter. It celebrates my grandmothers, my mother, our heroines. It is paying homage to the women who have contributed to the fabric of society but have gone unrecognized.

## DIRECTOR'S PROFILE

I believe in telling stories that matter. Stories that spark conversations. Meaningful conversations.

**Lawrence Murage** is a screenwriter and theatre and film director based in Nairobi, Kenya and has been involved in various notable works. His foundation is grounded in theatre where he wrote and directed stage plays for five consecutive years and has also showcased at: The Kenya National Theatre, Alliance Francaise and The Phoenix Theatre. In television, Lawrence has been involved in the making of notable Kenyan TV series' as a screenwriter and director. They include: *Tahidi High*, *Wicked Edition*, *Gumbaru School*, *Ngazi*, *Auntie Boss*, *Varshita* and *Njoro wa Uba*. He recently wrote and directed his first feature film, *Baba Twins*, which is also the first Showmax Originals Film in Kenya.

# Sowing Wild Oats

COUNTRY: South Africa

LANGUAGE/S: English

RUNNING TIME: 48 minutes, 13 episodes

SOCIAL MEDIA: Instagram: @lwazi\_duma\_entertainment



Lwazi Duma  
**DIRECTOR +  
SCREENWRITER**

## SYNOPSIS

*Sowing Wild Oats* is a long-running series set in Durban. It seeks to bring a fresh visual appeal to its audience and present the diversity of the rainbow nation, with multicultural characters, stories and challenges that are dramatic, romantic and exciting.

It follows a young man by the name of Khulekani "Kush" Vilakazi who's childhood dream was to take over his father's company and become a veteran in the film industry. Khulekani has always been a family disappointment because he is spoilt by his privilege, which makes him irresponsible and childish. Even as an adult, he does things like making bets with his friends to sleep with as many girls as possible. He does this for no reason other than to get validation from his friends by proving that he can have any girl he desires.

This isn't the behaviour of someone who would be ready to take over his dying father's film empire. Instead, his father wants to give the company to his older sister who wishes to go against their father's wishes and turn the family business into a publicly traded company, leaving Khulekani with no control over his estate.

Khulekani promises his father that he will get it together, get married, finish his degree if only he'll allow him to take over the family

business. Now Khulekani has to choose between pleasing his friends by sleeping around or retaining what's rightfully his.

## DIRECTOR'S STATEMENT

When I was seven years old, my parents' divorce resulted in some unresolved childhood trauma for me. It made me wonder why relationships never work. I started looking into the psychology of dating and discovered that most of us are broken individuals even before we enter our relationships. At the same time, I wondered why anyone would live a 'playboy' lifestyle and it seemed that there was a lot of hidden vulnerability in most of these young men. *Sowing Wild Oats* is a series that speaks to this cycle of broken people breaking people.

## DIRECTOR'S PROFILE

**Lwazi Duma** is a self-made filmmaker who grew up in the rural village of Umgangeni in Durban. He has been doing short films for more than ten years. Lwazi made his mark in 2018 when his short film was produced in Mpumalanga and got nominated for Best Film at the African Emerging Filmmakers Awards. He was later nominated at the Simon Sabela Awards as well as the 48 hour film competition in Durban. After completing his film and television production learnership in 2020, Lwazi produced his environmental documentary which speaks about the effects and change in climate in the agricultural sector and he got funded by the KZN film commission and the National Film and Video Foundation.



# The School of Life

COUNTRY: Angola

LANGUAGE/S: Portuguese

RUNNING TIME: 30 minutes

SOCIAL MEDIA: Instagram: @usovoli\_cinema /  
@ariel\_casimiro

Facebook: @Ariel Casimiro Director



Ariel Casimiro

**DIRECTOR + SCREENWRITER  
+ PRODUCER**



Fernando Mailogo

**PRODUCER**

## SYNOPSIS

In the late 1980's Angola we tell the story of Pedro Cahala, a troubled teenager from a rich family. He has grown up lonely since the death of his mother at an early age. He started getting out of control when his father sent him to study overseas to escape the civil war in Angola but got himself expelled from fancy schools in different countries in the world. As a last resort his parents decide to bring him back to Angola. In Angola he is sent to a military all boys boarding school, a school infamous for correcting the most undisciplined children into great citizens of the country and potential future leaders of the nation. In this school Pedro is surprised to find other boys just like him - wild, mean and miseducated teenagers. The show will deal with Pedro's attempt at being a better person and correcting his previous wrongs and try to avoid another expulsion that could result in him being forced into becoming a soldier. The show will be wild, scary, fun and a bumpy ride that is the life of a teenager in a war-torn country in Africa. No sad melodrama!

## DIRECTOR'S STATEMENT

The story is set in the Angolan Civil war however, this is a satirical take on it. To tackle serious teenage issues in a fun and humorous manner. Think *Boondocks*, meets *South Park*, meets *Sex Education*, meets *City of God*, meets a Guy Ritchie movie. The show takes place in the 80s because it's very hard for me to relate to the current Gen Zs in Angola as times have changed quite drastically. The main goal of the series is to show who we once were and compare it to who we've become and see how much progress Angolan people have made through the lens of our youth. Have we built strong mindsets and strong morals in our Angolan youth for them to lead our country to a better place. I want even the rest of the world to know who Angolans truly are and what's important to us. Lastly, I would also like to confront some inner demons telling this story because being a teenager was hard for me, and I believe for many others.

## DIRECTOR'S PROFILE

I'm an Angolan multi-award winning filmmaker, commercials director and one of the most awarded filmmakers in Angola. I grew up in South Africa where I studied film, specialising in screenwriting. After working in South Africa for a while and finally figuring out my creative voice and what I wanted to do with my career, I went to Angola in 2018 and opened my production company Usovoli Cinema. The company creates movies, series and telenovelas. My hope is that I can showcase the struggles of the African youth through my work, while I am still young.

# And Me Too

COUNTRY: **Egypt**

LANGUAGE/S: **Arabic**

RUNNING TIME: **80 minutes**

SOCIAL MEDIA: **Facebook: Sondos Shabayek**



Sondos Shabayek  
**DIRECTOR +  
SCREENWRITER**



Kesmat el Sayed  
**PRODUCER**

## SYNOPSIS

In her flat in Cairo Sara, a 36 year old middle class woman, who lives on her own hears a loud scream and a bang. She rushes out to the hall to find Karima, her cleaning lady and her cousin Hoda standing next to the body of a man on the floor and with an injured head. When she asks for the story, Hoda says she saw him sneaking and thought he was a thief and hit him on the head. Together the three women decide to tie him up and drag him to the bedroom, until help arrives.

The story entangles when the man is conscious and reveals that he is Sara's boyfriend. They doubt his story but when Sara's responses don't make sense or add up they all start attacking Sara for lying and question her motives for wanting to stop him from leaving. Meanwhile all Sara wants is to face Omar about her painful memory of what happened between them last night. As pressure and tension escalate in the room, Sara insists that Omar can't leave before they talk.

## DIRECTOR'S STATEMENT

I chose this concept because I want to share stories that resonate with me, particularly stories that are rarely ever spoken of. The film is an intimate portrayal that allows me to pause and reflect on moments that happen in life which are mostly normalized and left unspoken because of the toxic masculine environment we live in.

Although we speak mostly of battles with those who oppress us, rarely do we, women, speak about the oppressor we have internalized. The patriarchal, victim blaming voice that haunts us as women. For every act of bravery or rebellion there is a proceeding process of self validation, of trusting ones inner voice and judgment. This, I believe is where our real battle is, yet it's often overlooked. I want to tell a story about a woman finding her path to self validation, of giving herself what the society might have stripped her of: worth. I would also like to explore a narrative where despite the injustice and oppression women face, they can be more than just a victim. While exploring how to employ my tools as a director, to tell the story artistically and authentically.

## DIRECTOR'S PROFILE

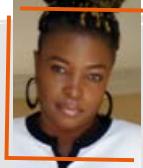
Writer, filmmaker, scriptwriter and director, **Sondos Shabayek** worked as the Director of The BuSSy project, a performing arts project that documents gender based stories and presents them on stage. She has over 10 years of experience in facilitating storytelling workshops, documenting personal narratives and directing public performances. She is also the founder and director of *Tahrir Monologues*, a performance of true stories from Egypt's revolution. She wrote and directed the award winning *Girl*, a short film about harassment in Cairo. She also wrote *The Night Before*, a short film about female genital mutilation.

# Eliane (Lea)

COUNTRY: Benin, Togo

LANGUAGE/S: French

RUNNING TIME: 90 minutes



Béola Touggourt  
**DIRECTOR +  
SCREENWRITER**



Noukpo Whannou  
**PRODUCER**

## SYNOPSIS

On the eve of the presidential elections, a black fear settles in the hearts of the inhabitants. The supporters of the feminist movement “the Amazons” long marginalized by the government chose this period to make their disappointment heard. This protest movement, headed by Eliane, a young activist on social networks, leads to tragedy. During the scuffles, Léa, a 6-year-old girl, was shot and died on the spot. His death is filmed by a neighbour and relayed by social networks. While the president tries to calm the situation, his supporters on one side and the opposition on the other, make it their campaign theme. The tension is palpable across the country. The President tries everything to regain control. Against all odds, he arrests his supporters who were coordinating an uprising on his initiative and joins forces with the Amazons to boost his popularity. Calm returns to the country a few hours before the elections.

## DIRECTOR'S STATEMENT

In 2005, while still a young student in audiovisual studies, I was deeply marked by the terrible violence that occurred during the coup by the current president on the death of his father Eyadéma. In a series of unforeseen circumstances, in 2020

I found myself in the midst of electoral violence in Benin once again. A feeling of mixed fear and revolt woke up in me. This film is the fruit of this introspection. While it clearly conveys my state of mind at the time, it is also my solution on how we can use Africa resilience to approach the injustice done to women within African society.

On the eve of the presidential elections, during clashes between The Amazons and the police, Léa, a six-year-old girl, is mowed down by a stray bullet as she leaves school. The death of little Léa, whose dream was to become a doctor, can serve as a lesson for Africa to raise awareness and engage in peaceful elections. It also shows the need to give more space and voice to women in decision-making spheres.

## DIRECTOR'S PROFILE

Passionate about dance and image, **Béola Touggourt**, holder of a BTS in Executive Secretarial, abandoned a brilliant career as a secretary for audiovisual and cinema. She uses film to further her commitment to advance women. Nominated several times at FESPACO, she received the Best Image Award at ReBI@P and Best Documentary at the Cinema Negre Festival with her film *Tourism for Women*. Today she specialises in direction and production and she works in Benin as an executive producer, at OLAOLU.

# Ifu Elimnyama (The Dark Cloud)

COUNTRY: South Africa

LANGUAGE/S: English, isiZulu

RUNNING TIME: 90 minutes

SOCIAL MEDIA: Instagram: @\_sixthsensei

Twitter: @\_sixthsensei

Facebook: Hallie Haller



Hallie Haller  
**DIRECTOR +  
SCREENWRITER**



Lara Sousa  
**PRODUCER**

## SYNOPSIS

*Ifu Elimnyama* is a feature film about a young student, Nomkhbulwane, who struggles with being called upon to save her community. We follow her journey as she starts to come to terms with her own brilliance, as a student, and her destiny – as a leader. Nomkhbulwane battles feelings of unworthiness and confusion around her blooming supernatural abilities. The protagonist learns that there is more to the world, and to her own history, than she could have ever expected. Coming to terms with the supernatural elements of herself and her community, Nomkhbulwane brings us questions like: what is the role of tradition in a culture hooked on “progress”? What role can African, indigenous practices play in the creation of the future? And is there really a clear distinction, where the real ends and the supernatural begins?

## DIRECTOR'S STATEMENT

*Ifu Elimnyama: The Spectre of the Cloud* is a speculative fiction film that takes Zulu folklore, indigenous cosmology, and transcendence, and places them in a digital framework. That work reconfigures Africa's relationship with technology by revisiting Nguni folklores and reimagining the deep past. This story has been developed with the academic and cultural insight of co-director Russel Hlongwane, who created the short film *Ifu Elimnyama*. The core motivation for this story is to reframe indigenous knowledge as contemporary technology. *Ifu Elimnyama* also asks us to reconsider the ways that an advanced black civilization might exist in the world, if

indigenous knowledge were valued in the same way that we value emerging technology today. Moreso, to produce an unprecedented science fiction film that reimagines the genre, and tells a compelling story, in a way that is impactful to global audiences.

As a documentary filmmaker, I work to create films that are of social value and ethically represent the communities they portray. These are values that Russel shares and this has been our shared motivation for developing *Ifu Elimnyama*. As an artist, I am deeply committed to speculative fiction and the ways that this can express the conception of an unexplored future. I am committed to storytelling that aligns with my values and the contributions I hope to make to culture. Developing *Ifu Elimnyama* is a natural extension of that commitment.

## DIRECTOR'S PROFILE

**Hallie Haller** is a South African creative who cares about media, the future, and you. Currently based in Johannesburg, Hallie is interested in cultural production that creates opportunity, fosters community, and examines how we may live more meaningful lives. She has written a multitude of unpublished pieces, received hundreds of rejection letters, invested unwisely in passion projects, and risked it all on hope - more than once. For love and money, she is a writer, director, and creative strategist. As a creative industries consultant, Hallie has collaborated with Netflix, Ciclope Africa, and Bay Area Video Coalition. Hallie is proudly a Brown Girls Doc Mafia member, a ForCreativeGirls mentor, a One World Media documentary fellow, and an ambassador for GirlsInFilm's South African chapter.

# Kwibuka Or: How We Remember The Ending Of Time

COUNTRY: Kenya

LANGUAGE/S: English, Kinyarwanda, Swahili

RUNNING TIME: 110 minutes

SOCIAL MEDIA: Instagram: @arnoldmwanjila

Twitter: @arnoldnonyous

Facebook: Arnold Mwanjila



Arnold Mwanjila  
**DIRECTOR +  
SCREENWRITER**



Mary Wanjiku  
**PRODUCER**

## SYNOPSIS

Stuck in Rwanda in 1994, a dutiful, fresh-out-of-the-academy time agent races to stop a dangerous rogue agent from changing the historical trajectory of the Rwanda Genocide, and altering the entire future of mankind.

## DIRECTOR'S STATEMENT

Kenya witnessed one of its worst cases of ethnic violence during the 2007 elections. I was in college during this time, so I wasn't a witness, but my brother and sister lived near one of the major hotspots in the city of Nairobi. Those were some of the longest nights I have had to endure. But my family survived the attacks. We were lucky. Many others were not. What drives normal human beings to attack and slaughter their friends, family members, and neighbours? *Kwibuka* is an attempt to understand this mob insanity.

*Kwibuka* is a grungy low-tech sci-fi story that is less concerned with the technology of time travel than it is with the implications and philosophies of it. But it is a genre film with elements of action, and the technology by which they travel has an impact on the motivations of some of the characters. The intention is to give the film a visceral intimate realism, making the horrors of the genocide more personal and the individual choices of the characters are even more important.

The film on the personal level is about our individual responsibilities to those suffering from violence in our societies. On a more expansive general level, it is about the impact of colonialism on our individual selves and on our societies. I have an ongoing preoccupation with Africans' erased history. We seem to be suffering a collective psychological trauma because we have no reference points for our individual and societal identities. And how can one place themselves in a future point of time without that anchor point? These are the questions that plague my mind, some of which I hope to explore in this film as we flit back and forth in time.

## DIRECTOR'S PROFILE

**Arnold Mwanjila** is a Nairobi based writer and director. He graduated from Columbia University, New York with an undergraduate degree in Film Studies and Economics. He is also an alumnus of Mira Nair's Maisha Screenwriting Lab in East Africa. He has written, directed and created various home-grown award-winning TV shows and movies, and recently completed his feature film screenwriting and directorial debut, *Taliya*, which was a Durban Filmmart 2021 Content Shop presentation. The film premiered in February 2021 at the Newfilmmakers Los Angeles Film Festival and recently won the Best Screenplay Award at the Best of NFMLA Awards 2022. Arnold is currently developing his next two feature films, both 'elevated' sci-fi projects set in Africa.

# Les Ambitieux (The Ambitious)

COUNTRY: Togo

LANGUAGE/S: French

RUNNING TIME: 90 minutes

SOCIAL MEDIA: Facebook: Djoliba Baramna



Gilbert Baramna  
**DIRECTOR +  
SCREENWRITER**



Marcelin Bossou  
**PRODUCER**

## SYNOPSIS

A village of destitute dancers go to the capital city to participate in a dance competition. All they want is to win the prize in order to obtain a borehole. They finally get there only to find themselves in the middle of a terrible war of succession for the presidential chair.

## DIRECTOR'S STATEMENT

I moved to the capital city in order to pursue my higher education. While there I was completely surprised to find that the values that governed the city were completely different to what I was used to. There is a sense of fast-paced energy that surrounds everything and everyone. Nobody has time to pause and they're all guided by money and power. It was then that I understood that the word *amewuga*, which means man worth more than money, had no meaning in this jungle. These observations inspired my film project *Les Ambitieux*. The film is about a group

of dancers from a village with ambition and hope in their hearts. Winning the dance competition is a chance for their village to gain a small share of comfort through building a borehole.

## DIRECTOR'S PROFILE

**Gilbert Baramna** is a Togolese author and director with two short films to his credit. First, is *Brigitte*, which deals with the family and then there is *La Vie De Daniel* which deals with autism. These films have screened at many film festivals and won numerous awards. In addition, Gilbert received the special mention of the jury at the Vues d'Afrique festival for his 50 episode, 3 minute comedy series *A Family Not Like The Others*. Currently he is preparing the official release of his first feature film, *Le Job Ideal*, which deals with entrepreneurship. He has also been a screenwriter on a number of short, long and series projects.

# One More Night in Lagos

COUNTRY: Côte d'Ivoire

LANGUAGE/S: French, English

RUNNING TIME: 120 minutes

SOCIAL MEDIA: [LinkedIn: Marina Niava](#)

[Facebook: Marina In's](#)

[Instagram: @marinaniava](#)

[Twitter: @MarinaNiava](#)



Marina Niava  
**DIRECTOR +**

**SCREENWRITER**



Nameita Toure  
**PRODUCER**

## SYNOPSIS

An American-Ivorian journalist embarks on a journey to West Africa. In the bustling cities of Abidjan and Lagos, she not only reconciles with her roots, gets a shot at her dream job but also discovers the meaning of home and love. A few days before their departure, Alice learns that her boyfriend has obtained a green card and has no intention of leaving the US. Hurt, she returns to Cote d'Ivoire alone, a country she associates with the painful memories of her parents' divorce.

Wanting to make the most of her trip, Alice gets a gig at a local news company that introduces her to Deji. There is an instant spark, and he convinces her she could be the Africa correspondent of a renowned American magazine: a position based in Lagos. However, impressed by her work, the magazine offers her a job at their headquarters in the US instead.

The young woman finds herself torn between the passion of her budding romance with Deji and the safety of her relationship with Jean-Jacques.

## DIRECTOR'S STATEMENT

*One More Night in Lagos* is a romantic comedy that deals with identity, family, honesty, friendship and love. The story was inspired by my first trip to Lagos. I was stunned by this restless city, which was all parts beautiful, modern, messy and scary.

As a film student in California in 2015, meeting with people of various backgrounds and ethnicities made me realize the complexity of identity at a time of migrations and blended families.

Alice, the protagonist, is born of an American biracial father and a Black Ivorian mother. She doesn't fit the "African American" traditional definition. Her strained relationship with her mother also has her apprehensive of returning to Africa. Her trips to Abidjan and Lagos will be a time of redemption, where she lets go of grudges against her mother and accepts who she is. Ultimately, I believe Africans deserve to see themselves in movies where they can love, dream, escape, and laugh while tackling important subjects.

## DIRECTOR'S PROFILE

**Marina Niava** is an Ivorian writer-director and novelist who was trained in film directing and screenwriting in San Francisco. In 2008, she had her first screenwriting experience on *Teenager*, a show that won Best African Series at the Vues d'Afrique festival in Canada. She later received the Young Writer National Award for her first novel *American Dreamer*. In addition, her first narrative short film, *21*, was nominated at the Vues d'Afrique festival. In 2019, Marina created Project Writers Agency which has worked on the development of 11 series and one feature film across francophone Africa. Marina Niava was nominated as a director at the 2021 FESPACO for Best Series with *Voyage de Rêve* and was the first female director of popular Ivorian show *Les Coups de la Vie*.

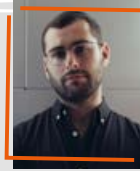
# Amazeze (Fleas)

COUNTRY: South Africa

LANGUAGE/S: Zulu, Shona

RUNNING TIME: 12 minutes

SOCIAL MEDIA: Facebook: [Jordy Sank](#)  
 Instagram: [@jordysank](#) | [@sankuaryfilms](#)



Jordy Sank  
**DIRECTOR +  
 SCREENWRITER**

## SYNOPSIS

Senzeni, a young Zimbabwean boy living in a South African township, anxiously awaits his mother's return from work at nightfall, amidst a recent bout of xenophobic attacks. He watches over his bedridden younger brother, who desperately needs some water. With no running water in their shack, Senzeni must now venture out to the shared communal amenities to collect safe drinking water. In doing so he risks his life from his neighbours who are attacking foreigners. We follow him on a nail-biting journey as he attempts to safely navigate the township amidst the xenophobic brutality. When he finally arrives back home his brother is bleeding and unconscious. He carries him out to the street but nobody is willing to help. Everyone in the township looks on as Senzeni carries his brother to the hospital alone.

## DIRECTOR'S STATEMENT

Despite South Africa's branding as the "Rainbow Nation" it is still home to violent xenophobic attacks that devastate immigrant communities. The reality in South Africa is that whenever there is civil unrest it inevitably results in xenophobia. In South Africa foreigners are referred to as Amazeze (Fleas), implying that foreigners are leeching off South Africans and therefore should be driven out the same way you would a parasite. This damaging perception has to change and I believe that eliciting empathy through storytelling is key to creating awareness

and shifting perceptions. This short film shows Senzeni's reality and is the perfect catalyst for conversation and understanding. The story is centred upon xenophobia's appalling impact on innocent children who don't deserve to live in fear or deserve lack of human dignity. I am passionate about telling stories that deal with themes of 'othering' in order to humanise these stories in the hope of creating change. As a Jew, I am no stranger to being seen as an outsider and have had to deal with a constant barrage of Anti-Semitism. Despite coming from a vastly different background to Senzeni, I can strongly relate to what it feels like to be made to feel as though you don't belong. .

## DIRECTOR'S PROFILE

**Jordy Sank** is an award-winning South African director and screenwriter known for his feature documentary *I Am Here*, SAFTA nominated short film *The Locket* and Afrikaans short, *Leemtes en Leegheid (A Void)*, which recently won Best Short Film at kykNET's Silwerskermfees. He gravitates towards intimate human stories and social impact narratives, winning Best Director at both the Africa Human Rights Film Festival and Jozi Film Festival 2021. His documentary *I Am Here*, also won Best South African Documentary (Oscar Qualifying) and the Audience Choice Award at the Durban International Film Festival in 2021. The film received numerous international awards and has screened in over 80 theatres across the USA. After winning 3 awards at Silwerskermfees, *Leemtes en Leegheid (A Void)* will kickstart its festival run with an international premiere at Dances with Films LA.



# Mamelles / Lost Things

COUNTRY: Senegal

LANGUAGE/S: French, Wolof

RUNNING TIME: 15 minutes

SOCIAL MEDIA: Instagram: @mamadou\_s\_diop\_



Mamadou Socrate Diop  
**DIRECTOR +  
SCREENWRITER**



Yanis-Ramaka Gaye  
**PRODUCER**

## SYNOPSIS

Rose, a black woman, in her thirties, is employed in a foundry in Paris. Helped by her 8-year-old granddaughter, she sticks labels to the figurines to prepare for the delivery. But one day she learns that the company is about to refuse a statue representing Aline Sitoe Diatta, an anti-colonial figure from the childhood kingdom of her grandparents who fought against the construction of the railway. Rose then decides, with her own will, despite the denial of her colleagues and employers, and the lack of her motor skills, to carve the statue alone to pay tribute to this great warrior.

## DIRECTOR'S STATEMENT

The story of *Mamelles* is a tale of identity and the quest for self. Rose is a black woman who lives and works in Paris where she suffers the fate of all non-white people that live there. Black and invisible, their word is stifled, their condition affected by a white and patriarchal society. At the same time, Rose enters a male dominated workplace where her colleague questions her capacity to actually make the statues.

Fighting against the stereotypes that she is surrounded by as a black, disabled woman, Rose fights against the judgements she faces. Rose keeps alive a flame, a hope, that had

been extinguished in her through this imposing environment. As an assertive resistor she carries with her a look of contempt for anyone who would try to impede her freedom.

A shift in her world emerges one morning when she is asked to process a special order. She recognises the woman in the statue order as a former warrior of the independence struggles in Senegal. She soon devotes her every waking moment to producing this statue despite her failing body. Something drives Rose to forsake her otherwork duties and colleagues to make sure that the warrior is remembered in this material.

Her obsession with the statue drives her to unthinkable desperation and paranoia - refusing even her helpful daughter the chance to touch her precious warrior.

## DIRECTOR'S PROFILE

**Mamadou Socrate Diop** is a young Senegalese director residing in France. In 2018, he directed *Wuutu*, his first individual film. *Baby Blues*, his second film, completed at the end of 2021 and produced by Ghost Production was selected in many festivals including: Roma Prisma Award, Vancouver Black Film Festival, Emergence Film Festival, Afrotalent, Afrobrix Film Festival, and Mashariki Film Festival. The film won Jury Mention at the Luxor African Film Festival 2022. Currently his third film is in development stage.

# On the Edge (Bord a Bord)

COUNTRY: Tunisia

LANGUAGE/S: Tunisian dialect

RUNNING TIME: 20 minutes

SOCIAL MEDIA: Facebook: Sahar El Echi  
(En Attendant Godot)

Instagram: @sahar\_el\_echi



Sahar El Echi  
**DIRECTOR +  
SCREENWRITER**



Sara Laabidi  
**PRODUCER**

## SYNOPSIS

Mounira, is a young woman in her thirties. Her only source of income is a small junk food shop, where she sells fricassee sandwiches. She inherited the place from her late father. This "gargote" is located in the greater Henchir Lehoudiya car junkyard and the used vehicle market - an exclusively masculine environment. Mounira has an ambiguous relationship with two men who work in that place. A relationship that oscillates between desire, attraction, seduction and a deep, unspoken need for self-assertion. Mounira has been living and evolving in this hostile environment in which she has found, nevertheless, a refuge to escape the hardships of daily life. She tries to live her life to the fullest, to sublimate it the best she can.

## DIRECTOR'S STATEMENT

The city of Tunis has always been my source of inspiration, through its streets, its different places, I observe it and try to capture it. My intention is not to make a film only with a social imprint but also to explore a fragment of life of these anonymous people, a daily, intimate and personal life with their fears, their strengths and their desires. Mounira really wants to live the way she wants, to work with dignity and to survive in this space that is almost inaccessible to her. Her moments of escape are so rare and so simple, in the "sebkhah of Sijoumi", a lake on the periphery of the city of Tunis. A calm place, where she

allows herself to live an ephemeral moment of serenity and solitude to escape the noise of the cars that encumber her and the gaze of the men she meets in the market. Mounira finds herself torn by a thousand contradictory feelings: despair, hope, reconciliation, reclusion and total freedom. I would like to follow Mounira until the end. That she touches us, that she speaks to us, and that we identify with her indecision in love, with her fight for a dignified life and her desire for freedom and emancipation.

## DIRECTOR'S PROFILE

**Sahar El Echi** lives and works in Tunisia. A visual artist, filmmaker and researcher, Sahar El Echi was born in Tunis where she pursued studies in graphic design. She obtained her bachelor degree in graphic design, and her Masters diploma in Visual Design in 2017 at the Higher Institute of Fine Arts of Tunisia. She is a recipient of the COARC / Mellon Art History grant. Currently, she is working on her PHD project in film studies at ESAC. She directed three short films, *Mutation* (2016), *Entre-Deux* (2018) and *Manwella* (2022) which were selected in many international and national festivals, as well as video essays. She makes use of different mediums including cinema, photography and video art. She also exhibits her work in many art galleries. Sahar was selected in different international programs, The Documentary Film Methods for film at the Danish Film School in Copenhagen (2019), The Beirut – Locarno Industry Academy International and Beirut Talents as part of the Berlinale Talents.

# Still Night

COUNTRY: South Africa

LANGUAGE/S: English

RUNNING TIME: 40 minutes

SOCIAL MEDIA: @veronvadivelu



Veron Vadivelu

**DIRECTOR + SCREENWRITER +  
PRODUCER**

## SYNOPSIS

Aries is a financial advisor who appears to be a young ordinary bachelor however he's lost in a cycle of inescapable turmoil, secretly drowning himself in substances to find closure. Suddenly the cycle is broken with the surprise arrival of the reason for his turmoil, his former partner Cora one fateful night. Throughout this night the past and present collide with the repercussion of their reunion altering the rest of their lives.

## DIRECTOR'S STATEMENT

*Still Night* provides a platform to showcase the new generation of Durban and South African Indian Artists. Unfortunately, there is scant South African Indian representation within the SA Entertainment industry and even more of a lack in contemporary representations out of the mainstream stereotypical SA Indian Diaspora content produced which unfortunately is regressing the SA Indian Diaspora rather than progressing us. We should be telling authentic, contemporary, and traditionally taboo stories whilst simultaneously supporting and promoting the new generation of SA Indian Artists providing what I term as the "Charou Renaissance".

The inspiration for *Still Night* comes from a philosophical interest. This interest being love and its relationship with time, I'm truly fascinated and invested in the exploration of this relationship as unfortunately, I'm a hopeless romantic. *Still Night* was conceived due to a personal experience and I wanted to showcase the potential of closure that many people never

experience but hope for, to be standing in front of someone you never thought you'd see again. The heart and main theme is the war of love and that love is something to be fought for irrespective of the past. *Still Night* is essentially an exploration of time and love between two young adults but also the importance of fighting for your person.

*Still Night* intends to introduce Pan Asian content into the SA Entertainment Industry with its protagonists Aries being South African Indian and Cora being South Korean. India and Korea have long-standing history either through Rabindra Nath Tagore's poem, *Lamp of the East*, or the legend Princess Suriratna of Ayodhya, believed to be an Indian ancestor to many people of Korean descent. *Still Night* aims to stimulate bilateral relations between South Africa and South Korea within the entertainment industry with the hope of creating a SA-SK Co-Production treaty.

## DIRECTOR'S PROFILE

**Veron Vadivelu** is a 23-years-old South African Indian writer, director, producer, actor, poet, stand-up comedian, and entrepreneur. His debut short film, *Untitled for Now*, which deals with the identity crisis a contemporary South African Indian guy faces has screened at many festivals international and local whilst claiming international awards as well. He has persevered independently financing his work and production company Vili Studios whilst overcoming obstacles as an adult with ASD (Autism-Spectrum-Disorder). He prioritises innovation, ingenuity, and authenticity in his works and aims to help people, and promote SA and the SA Indian Diaspora through his art or supplementary endeavours.

# The Lamb of Ha-'Matli

COUNTRY: Lesotho

LANGUAGE/S: Sesotho, English subtitles

RUNNING TIME: 15 minutes

SOCIAL MEDIA: Facebook: Phillip Leteka

Instagram: @phillipleteka

Twitter: @phillipleteka



Phillip Leteka  
DIRECTOR +  
SCREENWRITER

## SYNOPSIS

Following a long season of drought and the never-ending plague of the red dust, a small village of Ha-'Matli must sacrifice one of their own in order to get out of it alive. Set in a remote village deep in the mountains of Lesotho, *The Lamb of Ha-'Matli* is a poetic parable-like 15 minute short film. It is emotional, atmospheric, suspenseful and relies heavily on its unique characters and every single one of its carefully framed shots in its efforts to explore fear and wonder in a world where life hangs in the balance as humans try to solve the unexplained.

## DIRECTOR'S STATEMENT

One afternoon, I sat in my yard, as I sometimes do, eyes shut listening to the haunting cello in *Silent Fall* by Angus McRae and Natalia Tsupryk. Very early on in the song, Tsupryk's cello wails a little and dances around MacRae's piano in a manner that often catches me off-guard and leads me to all sorts of avenues. On this particular afternoon and in a dream-like lapse of time, I found myself back in the village where I grew up and, in the pastures, herding cattle. I take the cattle to the stream to drink when suddenly, I see a galloping horse coming straight towards me. An angry man on its back. A scary figure. Hailing insults and abuse. He keeps repeating one phrase over and over: "Don't you know you're not supposed

to take the cattle for drinking before 2pm? Do you want to be deformed? Do you want to bring us a hailstorm!"

There were many other stories like this when I was younger—whereby a traditional doctor would be brought into the village to supposedly stop hailstorm and many other disasters facing the village. I have always had so many questions which I am now trying to explore through the tension in my film. Some of my memories of the time are foggy but I do not mind because it opens a door for imagination and exploration of the abstract.

## DIRECTOR'S PROFILE

**Phillip Leteka** is a short story writer, filmmaker and a Fulbright Scholar based in Maseru, Lesotho. He holds an MFA in Filmmaking from the Rochester Institute of Technology in New York. His two short films, *My Education* (2023) and *You've Changed* (2022) are documentary-fiction essay films exploring the ideas of displacement and personal change. His short stories have been published in a few collections of short stories such as *Writivism* (2019) and *Afritondo's: Yellow Means Stay* (2020). He was invited to participate in the 20th edition and anniversary of *Berlinale Talents* (2022) under the illustrious theme, *Labours of Cinema*. Phillip also teaches filmmaking at *Limkokwing University of Creative Technology's Faculty of Communication, Media and Broadcasting*.

# The Last Tears of Eissa

COUNTRY: Egypt, France

LANGUAGE/S: Arabic

RUNNING TIME: 20 minutes

SOCIAL MEDIA: Facebook: Morad Mostafaa

Instagram: @morad.mostafaa



Morad Mostafa  
**DIRECTOR +  
SCREENWRITER**



Sawsan Yusuf  
**CO-WRITER +  
PRODUCER**

## SYNOPSIS

Eissa, a 17-year-old illegal Sudanese migrant lives in Cairo and is in love with an Egyptian girl called Sarah. After a huge sectarian fight that breaks out in his neighbourhood, he tries to flee the country to protect Sarah who he has hidden in an abandoned car along with his brother who he promised to get out of their cruel society. However to do that he has to collect a lot of money, in a very narrow window of time. Desperate, he goes to his neighbour to seek help, but when he fails to collect the full amount he owes, he has to sacrifice and take extreme measures to save his loved ones.

## DIRECTOR'S STATEMENT

The story is set in my childhood neighbourhood of Cairo. The local neighbourhood of Ain Shams where many migrated from the countries of the horn of Africa chasing a dream life away from poverty and strife. Eissa represents the rising generation of Africans who live in Egypt, on the edge of society, without a home, without a clear future, they, like Eissa, have no voice. He – very much a blind spot of society – is here, but not present. The film is about everyday people who can be heroes in the eyes of others through their small but impactful human acts.

I started thinking about the film one day as I went by the bustling streets of Cairo. What I witnessed was burned so viscerally in my mind that I haven't been able to forget it to this day. I saw three African children clinging to one another on the back of a motorbike, a teenage boy and girl and a child.

For me cinema was never just about the plot, it has always been about the attractive characters and touching moments. These are the things that I always remember after I watch a film. The same things that attracted me to filmmaking - being hooked up to the narration method. I always prefer the dramatic hidden escalation that explodes suddenly and reveals the true colours of the characters who are full of conflicts.

## DIRECTOR'S PROFILE

**Morad Mostafa** is an Egyptian filmmaker who has worked in several independent films and collaborated as Executive Director for the feature film *Souad* (Cannes Film Festival 2020 and Berlinale, Panorama section). He wrote and directed three short films which were all selected for Clermont-Ferrand in three consecutive years. He has participated in other major festivals as BFI London, Palm Springs and Thessaloniki to name a few and won more than 35 international awards. Currently, he is working on his first feature film and selected at Rotterdam Lab IFFR, La Fabrique Cinema in Festival Du Cannes.

# TALENT PRESS TEAM 2022



**ANNICK RACHEL  
KANDOLO**  
Burkina Faso

Born in Burkina Faso, Kandolo Annick Rachel has been a journalist since 2007 and a film critic. She has, among other things, directed Gambidi radio and worked as a journalist-image reporter on BF1 television. Currently working as a freelancer, she is also a journalism trainer and co-founder of Productions Phares. After contributing to the collective work, *10 films from Africa*, she has been Vice-President of the Association of Cinema Critics of Burkina Faso. For four years, she has been editor-in-chief of *Avant-Première*, the online Burkinabe magazine dedicated to cinema.



**JERRY CHIEMEKE**  
Nigeria

Jerry Chiemeke is a writer, editor, film critic and journalist. His works have appeared in *The Johannesburg Review of Books*, *The Guardian* and *The Republic*, among others. Jerry has been a featured contributor for platforms like *Bellanaija*, *Netng* and *The Lagos Review*. He lives in Lagos, Nigeria, from where he writes on Nollywood, African literature and Nigerian music. Jerry is the winner of the 2017 Ken Saro Wiwa Prize for Reviews, and he was shortlisted for the Diana Woods Memorial Award for Creative Nonfiction. In 2021, he covered the Blackstar International Film Festival in Philadelphia as a film journalist.



**MERRYYN HALLER**  
South Africa

Merryyn Haller is a 25 year old from Durban, KZN, now living in Cape Town and working remotely as a script writer, producing explainer videos with a production agency. Her love of film has inspired her venture into film criticism. She admits she can never perfect the art, but she wants to improve her skills to give voice to closer-to-home cinema.



**UWERA FABIOLA**  
Rwanda

Uwera Rutamu Fabiola is a film critic, art enthusiast, freelance writer, and a lawyer based in Rwanda. Fabiola got interested in African films after working for the African Federation of Film Criticism at FESPACO. Her film reviews have been featured in different media outlets including *Africine* and *Noo' Cultures Magazine*. To her, African criticism is important because it offers readers a more rounded opinion of a film and not just the colonial perspective. The critic is always looking for learning opportunities with the aim of eventually being able to train more young film critics in the East African Region.



The Durban FilmMart Institute in partnership with Produire au Sud of the Festival des 3 Continents Nantes, Institut Francais-South Africa and CNC presents Jumpstart 2022. Established by the DFM over a decade ago, Jumpstart is an incubator programme that looks at the tools and key techniques for scriptwriting. This year sees an extension to the Jumpstart programme as CNC's Deental-ACP programme co-organise and finance an additional workshop to assist projects with the niche skills of packaging projects for an international market. This extension will form part of DFMI's year round programme.

The participating filmmakers are:	Page
• David Masterwille, director and producer of <b><i>A Dream To Die For</i></b> (Ghana), produced by Laurene Manaa Abdallah.	136
• Mohamed Kassaby, director of <b><i>An Endless Night!</i></b> (Egypt), produced by Mohamed Kateb.	138
• Tolulope Ajayi, director of <b><i>Blackass</i></b> (Nigeria), produced Kunle Popoola.	140
• Zachariah Lloyd Sesay, director of <b><i>The Path of Ruganzu Part 1</i></b> (Sierra Leone), produced by Samretta Grant.	142
• Sihle Hlophe, director of <b><i>'We'</i></b> (South Africa), produced by Faith Koli.	144

These projects will receive mentorship from script consultants and receive individual insights into their works. The returning Jumpstart mentors are: Guillaume Mainguet, head of the Produire au Sud workshops; Jérémie Dubois, script consultant and two-time Cannes Film Festival selection; and Tracey-Lee Rainers, a South African story developer, manager, and script advisor.

# A Dream To Die For

## SYNOPSIS

TITI, a talented 25-year-old singer-songwriter, along with her struggling band, the Savannah Bees, fail to win a coveted audition that would have catapulted their careers. However, a talent scout at the event sees their potential and promises to get them a spot on an upcoming audition for a televised West African music contest: Star Band, only if they can fix a few things. This motivates the group to take work in an illegal gold mine, hoping to make enough quick cash to get their dreams back on track. But the work is dirty and tough. Sickness and danger surround them. When a deadly accident hits their mining pit and leaves scores dead, Titi descends into the underworld of corrupt mining kingpins to probe into the causes of the rampant lethal accidents.

## DIRECTOR'S STATEMENT

The idea for a narrative film on illegal mining and the massive environmental destruction it leaves behind came about during research for my first feature documentary film, *Gold Is Here*, in 2014. Illegal mining is a Pan-African problem everywhere in Africa. Many countries grapple with their populations trying to crudely benefit from the enormous mineral wealth in their lands. Though their quest may be justifiable in some quarters, we cannot continue to turn a blind eye to the enormous cost to the environment, especially in this age of rapidly changing climate. This film is a crusade to save and restore devastated lands in countries all around the continent. It is in the spirit of this cause that this film will set itself apart from others. *A Dream To Die For* is a musical drama, capturing the inner longings of those who populate its world, their rebellion against the girds of poverty, and the drive by common people to stand up in defence of their precious natural heritage. It's a story upsetting in its vivid portrayal of the assault on humanity and environment, yet uplifting in its essential tale of friendship and redemption.

COUNTRY: **Ghana**

PRODUCTION COMPANY:  
**AdomiBridge Studios**

PRODUCER: **Carol Mayes**

RUNNING TIME: **120 minutes**

TOTAL BUDGET: **250 000 USD**



David Masterwille  
**DIRECTOR + PRODUCER**



Laurene Manaa Abdallah  
**PRODUCER**



## DIRECTOR'S PROFILE

**David A. Masterwille** is the founder and managing director of AdomiBridge Studios in Accra, Ghana. He is a writer, director and producer. As a screenwriter, he has written nearly a dozen screenplays, including the supernatural thriller, *Chioma*, which he just finished shooting and is slated for release in October 2022. His first feature film, *The Most Beautiful Hour*, 2012, was acquired by Africa Magic. He has also produced several acclaimed documentaries including the award winning *Gold Is Here* and *Gilberte's World*. Masterwille's films have screened at several international film festivals including Durban, Zanzibar, AfryKamera Film Festival, and AFRIFF. He directed the videos for Ghana's successful year-long campaign, the Year of Return, in 2019.

## PRODUCER'S PROFILE

As producer, writer, and director, **Carol Mayes** Basuru got her start producing short segments for PBS' long running American children's show *Sesame Street*. Her television movies *Commitments and Rituals* (starring Regina King, Isaiah Washington, and Jenifer Lewis) were produced for BET Pictures and Lifetime Television, respectively.

As a Disney Writing Fellow she wrote screenplays for Disney Studios and ABC Television. Her films have screened at TIFF, FESPACO, PAFF, and Urban World Film Festival. Basuru holds a Master of Fine Arts in Directing from the American Film Institute and a Bachelor of Arts in Music from Princeton University.

## COMPANY PROFILE

Established in 2018, AdomiBridge Studios is a registered film production company in Ghana. Its stated goal is to help create a new model for Ghanaian cinema and influence how content is produced on the larger African continent. In 2019, AdomiBridge Studios was chosen by the Ghana Tourism Authority to produce videos for Ghana's successful Year of Return. The company has a vision of becoming a market leader in the production and distribution of distinct content that is rooted in the Ghanaian and the grand African traditions. Our mission includes using films to make society reflect, to change and to be entertained.

## GOALS

- To prepare my project for presentation to funders and co-producers.

# An Endless Night!

## SYNOPSIS

In the near future of the dystopian city of Cairo, Yehia Kassem quits his job. Motivated by the incurable and terminal illness that plagues him, the 45-year-old journalist that works at an independent newspaper, leaves everything behind and goes on a desperate one-way epic trip. The journey takes him from Cairo's dark and mysterious night through the countryside in an attempt to find Sheikh Zaabalawi, an ageless holy man who is said to have the power to cure him.

## DIRECTOR'S STATEMENT

At a time when I grew up in Alexandria filming cityscape photographs, I can no longer visit any of the places I have captured because they are all demolished. The demolition of places, which carries most of my childhood and teen memories in my hometown, was an event that touched me immensely. In *An Endless Night*, Yehia, the main character of the film, contemplates the changes that happened in his city. It tells the story of Yehia, after growing up and in the near-future, demolished, and utopian Cairo. What has happened after my short is the extension of an architectural project taking place all over Egypt, in Alexandria, Cairo, Sinai, and many other places. The extension has resulted in many of Egypt's cultural sites being removed.

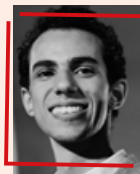
The film provides a lens through which to examine the many facets of modern life in a big city. It offers them chance to reflect on the complexities and idiosyncrasies of personal liberties and odd loneliness, Islam and Sufism, collisions of past and present, prominent industries, celebrity culture, and elite dark techno concerts. Yehia goes through a crisis connected to the emptiness of the world around him, and when things seem to be devoid of meaning, a natural destination for human beings is to try to find this meaning in spirituality.

COUNTRY: **Egypt**

PRODUCTION COMPANY:  
**Varphi Studio**

RUNNING TIME: **90 minutes**

TOTAL BUDGET: **600 000 USD**



Mohamed Kassaby  
**DIRECTOR**



Mohamed Kateb  
**PRODUCER**

## DIRECTOR'S PROFILE

Born in 1997, **Mohamed Kassaby** is a filmmaker, producer, and co-founder of Varphi Studio. As a storyteller who wanders around the unmarked territory between fiction and documentary, his directorial approach to the personal stories he tells through his films relies on the authentic depictions of the urban environment rather than a contrived and manipulated version that replicates the presence of being. His short, *That's What Happened* was awarded Best Film at Silicon Valley African Film Festival. In 2021, he was granted the production grant award of the 2nd edition of Sunbird Stories Program for his project, *Flying Salama*.

## PRODUCER'S PROFILE

**Mohamed Kateb** is a filmmaker and producer from Alexandria, Egypt and is currently based in Hamburg, Germany. He works as a director, writer and producer on several short films. His films are influenced by human connections, city lights, and urban legends, he tells tales of everyday characters that are a portrayal of the Egyptian society of today. His latest short film *Flying Salama*, was granted the production award of the 2nd edition of the Sunbird Stories Program. *An Endless Night*, his feature film as a producer, was developed and presented in several international film markets and script labs.

## COMPANY PROFILE

**Varphi Studio** was founded in Alexandria with the goal of becoming a leading production house. We are committed to creating high-quality, innovative content that tells bold and unique stories. Our team of skilled professionals are dedicated to bringing this vision to life. We are leading productions in shorts and feature films for filmmakers with a personal voice. Founded in 2021, the company is directed by Mohamed Kateb, Mohamed Kassaby, and Safwaan Attia. Our vision is to empower authentic, creative, and original collaborations in all the stages of films. We believe a powerful film can only be made through passion.

## GOALS

- Script consultancy, networking, co-production deal.

# Blackass

## SYNOPSIS

Furo Wariboko is a down-on-his-luck 30 year old man living in Egbeda, Lagos. He is unemployed and still lives with his family – his parents and younger sister. Motivated by his desire to be better than his father, who he sees as a deadbeat, Furo craves nothing more than to be successful and wealthy. One fateful morning, just before a job interview, Furo wakes up to discover that he has morphed overnight into a white man!

Unable and unwilling to explain the situation to his family, Furo flees home and finds himself contending with the city of Lagos, the city he grew up in and knew so well but now seems so strange and new. Furo soon begins to find doors opening for him and opportunities presenting themselves in ways they never had before. The only catch – his ass remains as black as it has always been!

As his status changes, Furo finds himself facing situations and decisions that lead him further away from his past and the man he used to be. As he does his best to navigate his impossible situation, he must decide if he can blaze ahead on this new path without sacrificing everything he stands for.

## DIRECTOR'S STATEMENT

*Blackass* resonates very strongly with me in divergent ways. A part of me is solemnly disturbed by my society's acceptance of neo-colonialism, while on the other hand, I'm also vicariously rooting for Furo's adventure out of poverty. He is now presented with a conflict whereby he had always thought that white people had it easier, and now he wasn't so sure. In his new state, everything conspires to make him stand out. The whiteness that separated him from everyone he knew: his nose smarting from the sun; his hands covered with reddened spots as if mosquito bites were something serious; people pointing at him, staring all the time, shouting 'oyibo' at every corner. Yet his whiteness is what landed him a job. This begs the question: is whiteness in Africa a fragility or superiority?

COUNTRY: **Nigeria**

PRODUCTION COMPANY:  
**Raconteur Productions**

RUNNING TIME: **120 minutes**

TOTAL BUDGET: **500 000 USD**



Tolulope Ajayi  
**DIRECTOR**



Kunle Popoola  
**PRODUCER**

*Blackass* intends to explore daily Nigerian life and its realities - poverty, economic struggle, and colourism - and how these contribute to and hone a penchant for deception. The hassle of making ends meet, being accepted and listened to. If you often ask yourself why whiteness holds many privileges in a black country, you are home. As Africans, it's time we saw how harmful this is to our psyche and general value system.

## DIRECTOR'S PROFILE

**Tolulope Ajayi** is a creative, highly knowledgeable and awarded director with over 12 years of experience. His works display range and an emotional connection with stories. He has directed various Nigerian series (TV, web) and films.

His first short, *Blink*, was featured on IndieWire in 2013, AFRIFF 2014 and In-short Lagos film festivals, winning three awards. His other work, *The Encounter*, investigates the relationship between two pivotal leaders during the Nigerian-Biafran war. It won a Special Jury award at AFRIFF 2015, Best Soundtrack at AMVCA 2017, and numerous accolades. He also was a speaker at the 2019 Cannes Lions International Festival of Creativity.

## PRODUCER'S PROFILE

**Chioma Onyenwe** is the founder of Raconteur Productions, which has released films, documentaries, web series, podcast series, & theatre and collaborated with the Ford Foundation, the British Council, the European Union etc.

She started the August Meeting Movement, which takes the story of the Aba Women's War on tour. She also created *23419*, Nigeria's 1st true-crime podcast. Her first feature, *8 Bars & A Clef*, was nominated for a 2016 AMAA. Through filmmaking, she challenges us to reimagine our history and take control of our future. Chioma Onyenwe is a Creative Producer Indaba Fellow, a Deep Sea Diver, Mountaineer and Bumbling Violinist.

## COMPANY PROFILE

**Raconteur Productions** is an international film production company based in Lagos, Nigeria, with a mandate to tell original African stories across various media that lie in the intersection of identity, culture & history. We've conceptualised, produced and directed over 20 audiovisual media projects on multiple platforms with a 100% completion rate. Our film list includes a co-production of *Legend of the Vagabond Queen* (in partnership with Sundance, World Cinema Fund, Slum Dwellers International & Justice Empowerment Initiative).

Raconteur Productions conducted vocational training and job placement in Entertainment for Production and Social Media with the Lagos State Employment Trust Fund, Arc Skills and the UNDP for over 400 unemployed youths.

## GOALS

- Script development, find co-producers/creative collaborators, financing.

# The Path of Ruganzu Part 1

## SYNOPSIS

*The Path Of Ruganzu Part 1* is about Ruganzu Mukakalisa, a 33-year-old Rwandan Tutsi with a D.R. Congo Citizenship. Ruganzu migrated to Sierra Leone after a failed attempt to go to Europe and faces tribalism and torture in Sierra Leone. He decides to go back to the D.R.C. by road to restart his life. On his way there he meets some irregular migrants from Guinea who are trying to get to Europe via the Mediterranean Sea. They steal his bag that contains his D.R.C Passport, debit card, physical cash in US Dollars, and electronic money at a Côte d'Ivoire border, which his life depends on.

Because he does not have any documents, this leads to his arrest by the border police led by Conde. Ruganzu escapes together with one of the boys, who stole his bag with the hope of finding the other boys to get it back, but the boy runs away from him. Later he finds the group but only to learn that the one boy who actually stole his bag was missing and later found, without the bag.

Ruganzu's chaotic arrival seems to have a happy ending when he finally sees his bag with a small boy whose mother, Abibata, is the sister of Conde, the police officer who arrested Ruganzu earlier. Abibata helps Ruganzu to get his bag back out of pity only for the boys to steal it once again. Conde, who now wants the bag by himself, arrests Ruganzu again and chases the boys to the border to Burkina Faso.

Ruganzu escapes with the help of Abibata who has developed feelings for him when she visits Conde to collect money for food. In the end Conde and his officers overtake the boys at the border, kill them and take the bag. Ruganzu and Abibata arrive at the border, this time Ruganzu realises the only way to get his bag back is to stop running away even at the expense of his life. So, he confronts Conde and takes his bag back..

COUNTRY: **Sierra Leone**

PRODUCTION COMPANY:  
**Lloyd Zachy Production Ltd**

RUNNING TIME: **120 minutes**

TOTAL BUDGET: **1 500 000 USD**



Zachariah Lloyd Sesay  
**DIRECTOR**



Samretta Grant  
**PRODUCER**

## DIRECTOR'S STATEMENT

As the director of the project, I realise many young people migrate from one territory to another for many reasons. This film will advocate for their wellbeing and raise awareness of the dangers young people face across the globe, especially Africa through irregular migration. To let them know that it is good to travel, but it is better to do it the right way. The film will also give power to Africans to believe in themselves. That is why this film is about rediscovery, reorganising and revamping to take action to become a champion, a literal journey from being a victim.

## DIRECTOR'S PROFILE

**Zachariah Lloyd Sesay** is a professional director, screenwriter, producer, actor, gospel and humanitarian musician. He started filmmaking in 2006 as an actor and writer and wrote his first original script titled *Community Crime* in 2009 and produced his first movie *Home Of The Witches* as an assistant director in 2009. He has been acting and directing short and full movies over the years and is also the former Secretary General for the Actors Guild Sierra Leone, a film trainer on screenwriting under the Film Network West Africa project organised by the German organisation Weltfilme.org, and former Secretary for the African Film Movement. He is very passionate about teaching screenwriting, and very passionate about the issue affecting young Africans making decisions to migrate irregularly and he uses film to help address that and many other vices.

## PRODUCER'S PROFILE

**Samretta Grant** has been an actress and executive producer in Sierra Leone for over 10 years. She has produced films including a long feature *Community Crime* in 2014, which was lost due to the Ebola in Sierra Leone, *My Father's Wives Part 1*, a long African traditional Drama and a documentary on Ebola. She has also produced movies such as *A Gift 4 Mary, Tori and Kecha Kecha. The Path of Ruganzu Part 1* would be her debut international film project if funding is materialised.

## COMPANY PROFILE

**Lloyd Zachy Production Ltd** is a film production company in Sierra Leone that deals with audiovisual production and distribution. We produce film, music, ad-films, film and music artists, marketing and distribution of these contents. Working with producers and filmmakers across Africa and the globe, the company not only collaborates with others in the filmmaking field but also provides scripts for producers across Africa.

## GOALS

- Financing
- Co-production
- Skills development
- Networking
- Share experience

# "We"

## SYNOPSIS

Zombini is a teenage girl with early symptoms of schizophrenia and special powers. At 7 she finds her father, Mvula, hanging from a roof. Mvula commits suicide after years of struggling with undiagnosed depression, anxiety, and schizophrenia. Zombini and her mother, Nonzwakazi, move to another village, an attempt to escape the trauma and being haunted by Mvula's suicide. They find themselves amidst a judgemental society who view Zombini's condition as a curse and treat her like an outcast. She has no friends and so she invents one to keep herself company, which makes them believe she is insane. At school, Zombini excels in science, able to deconstruct the most complicated science formations. Even Zombini's mother is convinced her daughter needs help and she takes her daughter to multiple pastors and traditional healers. This drives a wedge between mother and daughter. Zombini is convinced her mother does not love her but Nonzwakazi has stopped living her own life to do everything she thinks can to help Zombini. After many ups and downs, love and hate, mother and daughter eventually find a common ground, where Nonzwakazi accepts her daughter's special powers and Zombini accepts that her mother loves her.

## DIRECTOR'S STATEMENT

"We" is an adaptation of Lidudumalingani Mqomboti's short story, *Memories We Lost*. The short story won the 2016 Caine Prize for African Writing. The story explores how traditional beliefs in a rural community are used to tackle mental illness. It is common for someone who is spiritually gifted to be confused with someone who is dealing with mental health challenges. Sometimes a person is dealing with both issues at the same time and that is the case with our protagonist, Zombini. My heart bleeds for Nonzwakazi, a feisty single mother who wants to understand her daughter but can't. And Mvula, the misfit, the artist, the father, the lover. Mvula the madman who chose to transcend from the physical plane because his own mind had become his worst enemy. Then there is the world of the story: a picturesque village in the middle of nowhere, a canvas that any visual artist would love to paint on. I draw great inspiration from films such as *I Am Not A Witch*, *Supa Modo* and *The Burial Of Koko*. Just like "We", the protagonists of these films are young girls who use magic as a way to make sense of the real world.

COUNTRY: **South Africa**PRODUCTION COMPANY:  
**Passion Seed Communications**RUNNING TIME: **90 minutes**TOTAL BUDGET: **7 187 112 ZAR**Sihle Hlophe  
**DIRECTOR**Faith Koli  
**PRODUCER**



## DIRECTOR'S PROFILE

**Sihle Hlophe** is a SAFTA-winning filmmaker and a multi-degree earner. Her accolades include an Africa Movie Academy Award nomination. Hlophe is an alumni of the IDFAcademy (the Netherlands) and the Hot Docs Blue Ice Group Story Lab (Canada). Hlophe's feature-length documentary, *Lobola, A Bride's True Price?* premieres in June 2022. Hlophe has directed a feature-length fiction film, *Pearls Of Wisdom* (Showmax). Other documentaries include: *Celebrating Herstory Through Song*, and the award-winning *Lindela Under Lockdown*. Her narrative short films have been screened at over 40 international film festivals and she has written for TV shows such as *Lockdown*, *Scandal* and *Broken Vows*.

## PRODUCER'S PROFILE

**Faith Koli** is a seasoned Kenyan Executive TV Producer who has produced several award winning TV shows for Kenyan audiences over two decades. Some of her shows include *Pray & Prey*, *Pendo*, *Tujaribu* and *Mafundi*. Faith is a graduate of Witwatersrand University where she is also pursuing her Masters in Film and TV. Some of her achievements include setting up and managing the Al Jazeera English Bureau in Kenya, TVC News bureau in Kenya as well as the InMobi regional offices in Nairobi, Cape Town and Lagos. Faith is also the founder of DIL Pictures.

## COMPANY PROFILE

**Passion Seed Communications (PSC)** is a social enterprise that produces award-winning social impact films and campaigns for underserved audience members. We specialise in creating both fiction and non-fiction content. Our work has been exhibited at over 40 film festivals around the globe. As a social enterprise, 2% of our profits are reinvested into training and development programmes for unemployed youth and female filmmakers. Our work has been exhibited in over 20 countries. PSC's impeccable business acumen can be attributed to the enterprise development support we have received from Raizcorp, the Africa Women Innovation & Entrepreneurship Forum and the Innovator Trust.

## GOALS

- To get valuable feedback on our film in order to make improvements to the script.
- To gain the skills needed to package the film in such a way that it is fundraiser ready.
- To learn about international co-production techniques through group work and individual coaching.
- To use this programme as an opportunity to accelerate the funding of the film.
- To meet other filmmakers from different parts of the continent.
- To look into the possibility of African co-productions.



## CONTENT SHOP

With the ever changing technological landscape, filmmakers can now use the internet to reach new markets and build networks in creative ways. The DFM Content Shop presents a digital catalogue of 91 African projects that are ready for sale and distribution. Aimed at creating opportunities and access to markets for established and emerging professionals, these films have been curated to reflect the unique storytelling of African film that is available to the international market.

The projects, in various stages of post-production, are categorised into 6 sections:

- Animation
- Documentaries
- Experimental Shorts
- Fiction Feature
- Fiction Shorts
- Student Shorts

Presented by the Durban FilmMart Institute, this initiative allows producers with content that is already in post-production to connect with potential buyers and further content sales, distribution, and festival strategy.

Animation, Documentary, Experimental, Feature, Short

## American Terrorist



18m • United States

Gun violence is a uniquely American phenomenon that's exacerbated by the easy access to firearms, weak regulation of laws and the 5th amendment protecting gun carriers. *American Terrorist* is a documentary by first-time director and artist Joseph D. Bonczyk. The film shines a light on America's gun and school violence.

PRODUCER/S: Kathy DiTondo  
DIRECTOR/S: Joseph Daniel Bonczyk  
CAST: Mattnew Denniston, Daniel A. Bonczyk  
PROJECT STATUS: Completed (Ready to screen)

Animation, Short

## Balalaika بلالايكا



02m 33s • No Dialogue • Egypt

When hallucination becomes reality anything can happen.

PRODUCER/S: 6 Bab sharq 'Goethe-Institut'  
DIRECTOR/S: Maii  
WRITER/S: Maii El Hedawi  
PROJECT STATUS: Completed (Ready to screen)

Animation, Short

## Warda وردة



04m 16s • Arabic • Egypt

Warda's uneventful and quiet life turns around instantly after she accidentally gets shipped, with a bunch of boxes, to the city. The unexpected journey gives Warda the sense of freedom and power that have been lacking in her life since the day she was wheel bound.

PRODUCER/S: Haagar Mohamed Hassanin  
DIRECTOR/S: Haagar Mohamed Hassanin  
WRITER/S: Haagar Mohamed Hassanin  
PROJECT STATUS: Completed (Ready to screen)

Documentary

## esCapeTown



14m • English • South Africa

Edgar Combrink, a 6 time re-offender, is due to be released from one of the most notorious prisons in the world – where inmates inevitably return after release. Returning to a family he hardly knows, he must resist the ever present pull of crime in order to see his daughter graduate.

PRODUCER/S: Colin MacRae

DIRECTOR/S: Colin MacRae

PROJECT STATUS: Completed (Ready to screen)

Documentary

## In the Billowing Night *Lèw la tèt dann féwnar*



51m • French, Other • Réunion

Jean-René is a retired workman who has lived in Mâcon, France, since emigrating from Reunion Island at the age of 17. Today, for the first time ever, the quiet man recounts his story to his daughter. His journey is interspersed with enigmatic dreams and pains that are rooted in the wounds of the French colonial past.

PRODUCER/S: Jonathan Rubin

DIRECTOR/S: Erika Etangsalé

WRITER/S: Erika Etangsalé

PROJECT STATUS: Completed (Ready to screen)

Documentary

## I am Chance | *Chancelvie*



1m 25s • Swahili • Belgium

*I Am Chance*, follows the microcosm of a group of street savvy girls in the surprisingly bright, pop and artistic megacity of Kinshasa. Astute, sassy and resilient, Chancelvie and her friends take on the world, fighting and nurturing, stealing and sharing, turning tricks and making art.

PRODUCER/S: Wajnbrose Productions

DIRECTOR/S: Marc-Henri Wajnberg

CAST: Chancelvie Dembo Kaponge, Shekinah Sonco, Dodo Mbondo-Bumi, Gracia Matondo, Sephora

PROJECT STATUS: Completed (Ready to screen)

Documentary, Feature, Short, Television

## Layla



28m • Arabic • Morocco

Nothing in life is guaranteed. On a fateful day Layla is involved in an unfortunate car accident that leaves her paralyzed. Layla is a 28 minute cinematic drama about a girl whose life is turned upside down overnight.

PRODUCER/S: Yassine Ghazi

DIRECTOR/S: Yassine Ghazi

WRITER/S: Yassine Ghazi

PROJECT STATUS: Completed (Ready to screen)

## Ma Mapula



3m 1s • South Africa

A fight for the future of all kids and their rights to education. Ma Mapula tells the story of a hero with no cape. In a dusty and underprivileged South African Township, the feisty Ma Mapula battles bureaucracy and limited funds to ensure migrant children get access to formal education.

PRODUCER/S: Colin MacRae

DIRECTOR/S: Colin MacRae

PROJECT STATUS: Completed (Ready to screen)

## Sanftes Blech / The Trombone That Saved Me



22m 25s • German • Germany

Stephan Senftleben regularly plays the trombone at the station. During the Covid-19 pandemic however, the former orchestra leader and music teacher finds it difficult to keep playing as he usually does. So he searches for other ways to play music in order to make the people happy.

PRODUCER/S: Anas Salaheldin

DIRECTOR/S: Anas Salaheldin

WRITER/S: Anas Salaheldin

PROJECT STATUS: Completed (Ready to screen)

## Nidhal نضال



10m 30s • Arabic • Tunisia

The story of Nidhal, a young, gay, Tunisian is told here between reality and animation. Nidhal is a young activist who defends individual freedoms through his work in radio. He suddenly faces persecution and is forced to leave the country and seek asylum in the Netherlands.

PRODUCER/S: Nada Mezni Hfaiedh

DIRECTOR/S: Bassem Ben Brahim

PROJECT STATUS: Completed (Ready to screen)

## The Radical



1h 30m • Arabic, English • South Africa

Muhsin Hendricks was a fashion designer who became an imam. After struggling to reconcile his sexuality with his faith, he came out in 1995, becoming the first openly gay imam in the world. We follow him as he rebuilds his community and questions how to focus on being a good husband and father.

PRODUCER/S: Daniel Karslake, Richard Finn

Gregory, Kelly Scott

DIRECTOR/S: Richard Finn Gregory

WRITER/S: Khalid Shamis, Richard Finn Gregory

PROJECT STATUS: Completed (Ready to screen)

## Until The End لآخر عمري



**18m • Arabic • Egypt**

A journey of innocence following a child's love story for Zamalek football club and his passion and interest in it. Through him we see a giant of a football club until he merges within the club's fans in the stadium.

PRODUCER/S: Marwa Abdalla Elsayed,  
Marouan Omara

DIRECTOR/S: Ahmed Alkayal

WRITER/S: Ahmed Alkayal, Karim Mekawy

PROJECT STATUS: Completed (Ready to screen)

Experimental, Short

## Another Utopia Story يوتوبيا تانية



9m • Arabic • Egypt

A man goes to he and his wife's favourite spot, at the peak of a canyon, to commit suicide. Before his plunge, he takes a second to marvel at the beautiful landscape before him. He stares long enough for a woman's voice behind him to yell "Hey!" startling him to near death.

PRODUCER/S: Gerges William Zaki  
DIRECTOR/S: Ebram Gerges  
WRITER/S: Ebram Gerges  
CAST: Shenoda Sheko Medhat  
PROJECT STATUS: Completed (Ready to screen)

Experimental, Short

## Diary of Dahomey



39m 30s • English • United States

A woman accesses her true power when a male colleague presents her idea as his. We see the story of Dahomey women warriors run parallel with the battlefield that is corporate America. Will she unleash her true power and reap the rewards of her fight?

PRODUCER/S: Sharea Harris  
DIRECTOR/S: Sharea Harris, Rotisha Geter  
WRITER/S: Sharea Harris  
CAST: Gina Anderson, Michal Lasco, Rahim Allah  
PROJECT STATUS: Completed (Ready to screen)

Experimental, Short

## Catch Up



12m • English • South Africa

Set during the lockdown of the COVID-19 pandemic, Anita Naidu sets up an online chat with some of her friends. However, strange things are afoot as footage of audio logs videos show a serial killer playing games with their victims. It's up to the dogmatic detective to figure out who the game's master is.

PRODUCER/S: Nicole Theunissen  
DIRECTOR/S: Dayakar Padayachee  
WRITER/S: Yateen Dayaram, Dayakar Padayachee  
CAST: Kajal Maharaj, Sanam Sitaram, Yateen Dayaram, Caitlin Goulding, Kwenzo Ngcobo, Nicole Theunissen, Nesan Pather  
PROJECT STATUS: Completed (Ready to screen)

Experimental, Short

## Lost Siren / Sirène Perdue



3m 18s • Germany

A story about the lost self and self-discovery. A person wakes up and notices that they're rooted to the limbs. The more they move, the more hysterical they become. Something is wrong. They're lured by a siren song to the water where another siren waits for her.

DIRECTOR/S: Raviva Nsiama  
WRITER/S: Raviva Nsiama  
CAST: Nina Schuster, Raviva Nsiama  
PROJECT STATUS: Completed (Ready to screen)

Experimental, Feature

## Superno



1h 30m • Amharic • Ethiopia

A man wakes up alone in a room. A room that looks like the perfect loner environment. While there, he believes that he has been kidnapped - left there to his own devices, with nothing except a lonely telephone as his only way of communicating.

PRODUCER/S: Abel Mekasha, Soledad Cáceres, Rod Sáez Chávez  
DIRECTOR/S: Abel Mekasha  
WRITER/S: Abel Mekasha  
CAST: Esubalew Nasir, Fuad Abduselam, Debre Lebanos, Legese Solomon, Ahadu Belay, Ephrem Berhanu  
PROJECT STATUS: Completed (Ready to screen)

Experimental, Short

## The Strawman رجل القش



12m 11s • Arabic, English • Egypt

A young man in his thirties suffers from insomnia. After several failed attempts to sleep he tries to kill time walking around his apartment. However it's all in vain. Seeing as that doesn't work, he then decides to go down into the streets of the city.

PRODUCER/S: Muhammed Saber, Ayman Maher  
DIRECTOR/S: Muhammed Saber  
WRITER/S: Muhammed Saber  
CAST: Ayman Maher  
PROJECT STATUS: Completed (Ready to screen)

Experimental, Short

## TranSand



4m 44s • Botswana

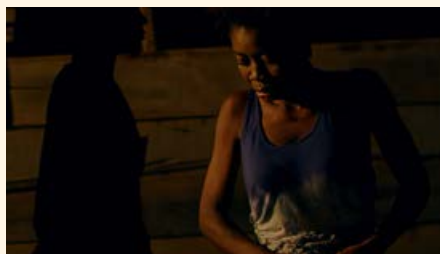
The film explores finding our way back to our origins, and re-exploring the true powers of the earth (sand) and its ability to reconnect us to our paths. Inspired by African tradition and culture; the essence it carries through its people, animals, its sounds spoken in a language only known to its people.

PRODUCER/S: Tumi Sejoe  
DIRECTOR/S: Tumi Sejoe  
WRITER/S: Tumi Sejoe  
PROJECT STATUS: Completed (Ready to screen)



Feature

## Aberrations



1h 25m • English • Nigeria

Gifted an estate by an old lady, a poor caretaker has to make ends meet and provide for him and his partner. Will he be able to overcome a senile crackhead, two hardened criminals and his own greed in order to save his family as a man?

PRODUCER/S: Israel Eziedo

DIRECTOR/S: Israel Eziedo

WRITER/S: Israel Eziedo

CAST: Segun Arinze, Tina Mba, Michael Ejoor, Adejumoke Aderounmu, Okey Jude

PROJECT STATUS: Completed (Ready to screen)

Feature

## Bangarang



1h 29m 3s

Inspired by true events. Ten years after graduating, Otile is jobless with an honors degree in Automotive Engineering. When election violence erupts after the Kenyan presidential elections, Otile leads rioters in the streets of Kisumu. A death of a child ensues and for fear of being falsely accused, Otile goes on the run.

PRODUCER/S: Nicholas Adongo

DIRECTOR/S: Robin Odongo

WRITER/S: Robin Odongo

PROJECT STATUS: Completed (Ready to screen)

Feature

## Ca\$\$\$hing Out



1h 29m 3s • English • Nigeria

One night, an understaffed police station in Lagos, Nigeria receives a confiscated gem. In their reserves are several thousand dollars in unlogged evidence. With no way to trace it, if it went missing, soon enough all the wrong people start to find out about its existence. Can Area Q survive until daybreak?

PRODUCER/S: Gabriel Akinfesola

DIRECTOR/S: Sola Mosuro

WRITER/S: Sola Mosuro

CAST: Olarotimi Fakunle, Gabriel Akinfesola, Deyemi Okanlawon

PROJECT STATUS: Completed (Ready to screen)

Feature

## Coat of Alms



1h 48m 10s • English • Nigeria

Childhood trauma and an unresolved mystery sets a beauty queen on a journey to save street urchins. What she uncovers about her lover will put her faith in love and humanity to test.

PRODUCER/S: Blessing Egbe

DIRECTOR/S: Blessing Egbe

WRITER/S: Blessing Egbe

CAST: Shawn Faqua

PROJECT STATUS: Completed (Ready to screen)

## Final Round / *Le Dernier Round*



1h 23m • Arabic, French • Morocco

An adventure unfolds as three boys try to go to Spain to fulfill their dreams. Rashid and Salek, two teenage orphans who dream of becoming famous boxers; and Illy, who dreams of becoming a footballer. However, to realize their dream, they have to endure exploitation from adults and overcome fraud.

PRODUCER/S: Said Andam, Toni Espinosa, Gustavo Cortés Bueno

DIRECTOR/S: Mohamed Fekrane

WRITER/S: Gustavo Cortés Bueno

CAST: Rabi Kati, Youssef Ettaouile, Ahmed El mir, Yassine Al Garda, Moussa Maaskri, Rachel Khan, Habib Kadi, Yassine Azzouz, Farid Elouardi, Mustapha Abourachid, Hajar Abourachid

PROJECT STATUS: Completed (Ready to screen)

## Dithunya tsa Rona (Our Flowers)



1h • English, Tswana • Botswana

A social worker investigating teen pregnancies in a rural African village stops at nothing, including fighting her inner-demons, to protect children from abuse. Fast-paced infomercials on child abuse with actionable recommendations from community activists are interwoven into this engaging docudrama.

PRODUCER/S: Jenny H Ledikwe

DIRECTOR/S: Jenny Ledikwe, Isaac Leano Marumo

WRITER/S: Jenny H Ledikwe

CAST: Danny Ross

PROJECT STATUS: Completed (Ready to screen)

## Hidden Dreams



1h 36m 7s • English, Other • Cameroon

A young inquisitive British trained scout is displaced to a village. There he meets a talented girl with no schooling. When the girl is chosen as the new wife of the village the scout challenges the era of tradition in the 1980s which gravely endangers his life.

PRODUCER/S: Nchini Justin

DIRECTOR/S: Ngang Romanus

WRITER/S: Young Dingha

CAST: Nchini Sylvia-Bright Bi, Syriette Che, Otai Vitalis, Young Dingha, Vugar Samson, Nayah Rufina, Libota Mcdonald

PROJECT STATUS: Completed (Ready to screen)

## Kiapo (Oath)



1h 55m 38s • English, Swahili • Kenya

*Kiapo* tells the story of desperation and consequence. When Maimuna, a young beautiful lady, feels that she might lose her lover, Suleimani, she decides to force him into taking an oath so they live together forever. The question that remains is: will the oath last for eternity?

PRODUCER/S: Amos Mwaki, Grace Mukuzi

DIRECTOR/S: Amos Mwaki

WRITER/S: Grace Mukuzi, Amos Mwaki

CAST: Mishi Athman Said, Benjamin Mweni Kahindi, Leon Nkaduda Mwanamawe

PROJECT STATUS: Completed (Ready to screen)

Feature

## Oliver Black



1h 33m 3s • French • Morocco

Vendredi (Friday), a young african boy crosses the desert to reach the circus in Morocco. While there, he meets a man that becomes a travelling partner and father to him. As their journey comes to an end however, Vendredi finds himself recruited into ISIS and he becomes Oliver Black.

PRODUCER/S: Tawfik Baba, Rabab Aboulhassani

DIRECTOR/S: Tawfik Baba

WRITER/S: Tawfik Baba

CAST: Modou Mbow, Hassan Richiou

PROJECT STATUS: Completed (Ready to screen)

Feature

## OTITI



1h 30m • English • Nigeria

A seamstress with commitment issues takes care of the ailing father who had abandoned her as a young girl. At the same time, she faces strong opposition from her half-brothers who position themselves to take over his property at the inevitable time of his death.

PRODUCER/S: Ema Edosio Deelen, Jeff Jacobson

DIRECTOR/S: Ema Edosio Deelen

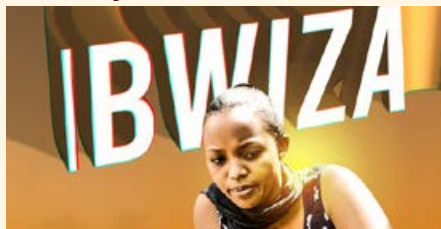
WRITER/S: Chijioko Ononiwu

CAST: Gina Castel, Charles Etubiobi

PROJECT STATUS: Completed (Ready to screen)

Feature

## Tenacity / I Bwiza



1h 55m 4s • Rwanda

Juggling the family responsibilities now placed on her, 23 year old, Gatoni Maya, is resolved to fulfill her deceased father's dream of making a living through art. Together with her artist collective, I Bwiza, they fight and confront Myasiro, the owner of the company that sells their works.

PRODUCER/S: Nahimana Clemence, Hagenimana Jean Claude

DIRECTOR/S: Nturanyenabo Emmanuel, Nahimana Clemence

WRITER/S: Nahimana Clemence, Nturanyenabo Emmanuel

CAST: Kanoheli Ruth Chrismas, Dufatanye Israel, Mbarushimana Elie, Zaninka Joseline, Ngabo Mupenzi Lucky

PROJECT STATUS: Completed (Ready to screen)

Feature, Short, Student

## The Day Before The Volcano / La Veille Du Volcan



21m 15s • Arabic, French, Swahili • Tunisia

Three parallel tales. An anticipated anger bubbles under the surface. Until they discover that they are in fact the anger, the volcano! Everything can change in one night only. Waiting for the next African revolution, the next volcano.

PRODUCER/S: Khalil Sallem

DIRECTOR/S: Abanoub Youssef

WRITER/S: Abanoub Youssef

CAST: Fatma Ben Sadian, Rida Boukdida, Abdelmonah Choaiet

PROJECT STATUS: Completed (Ready to screen)

Feature, Short, Student

## The Inescapable / Onvermydelik



49m 1s • Afrikaans, English • South Africa

Two Afrikaans prospectors seek their fortune at the height of the Second Boer War, but what they find goes beyond the horrors of war. Unravelling the effects of conscience and identity, this mix of drama; horror and fantasy explores friendship, honour and betrayal both at the personal and communal levels.

PRODUCER/S: Arné Boshoff, Tereza Boshoff  
DIRECTOR/S: Arné Boshoff  
WRITER/S: Arné Boshoff  
CAST: Arné Boshoff, Barnardo Bloem, Gabriel Marchand, Ryan Di Domenico, Rista Van Rooyen  
PROJECT STATUS: Completed (Ready to screen)

Feature Fiction

## Under the Hanging Tree



1h 35m • Afrikaans, English, German, Other • Namibia

In a small desert town, a hot-headed police officer is ordered to find some missing cows. She and her partner track down the missing cattle and discover grizzly animal sacrifices on a German farm. In order to solve the case, Christina must learn the history of her people and embrace their cultural wisdom.

PRODUCER/S: Perivi Katjavivi, Anna Teeman, Mpumelelo Mcata  
DIRECTOR/S: Perivi Katjavivi  
WRITER/S: Perivi Katjavivi  
CAST: Girley Jazama, David Ndjavera  
PROJECT STATUS: Completed (Ready to screen)

Feature

## Time Spent With Cats Is Never Wasted / Ixesha Elichithwe Nekati Aliyo Ncitha Xesha



2h 51m • Xhosa • South Africa

An intimate portrait of a man's battle with the community around him. An unsuccessful engineering project becomes a sought-after work of art. Now, a small town artist must fight his community as they clamber for a share of the fortune his creation promises to deliver.

DIRECTOR/S: Clive Michael Will  
CAST: Christopher Hadebe, Chule Yoyo, Charlie Tomi, Morsan Fula  
PROJECT STATUS: Completed (Ready to screen)

Feature

## Vlieëkraal



1h 90m 11s • English • South Africa

In the near future, after a dreaded civil war, Vlieëkraal, a small town in South Africa faces desiccation at the hands of an illegal 'fracking' mining company. But, a dark stranger with an unknown past, arrives and changes the town's destiny in a bloody battle for the preservation of a way of life.

PRODUCER/S: Pierre le Roux  
DIRECTOR/S: Pierre le Roux  
WRITER/S: Pierre le Roux  
CAST: Tauriq Jenkins, Pierre van Niekerk, MJ Small, Anne Peacock  
PROJECT STATUS: Completed (Ready to screen)

Short

## A Birthday Party



12m 2s • English • United Kingdom

Aisha and Fatima celebrate their birthdays not knowing how the day would change their lives. The close relationship between the two sisters is broken down irrevocably, when one insists on keeping up with the tradition of circumcising her young daughter; even though the practise had harmed them as kids too.

PRODUCER/S: Deva Smith, Victoria Adeola Thomas

DIRECTOR/S: Victoria Thomas

WRITER/S: Victoria Thomas

CAST: Nahel Tzegai, Ellen Thomas, Yusra Warsama, Clifford Samuel, Shukri Hasan, Rukiya Hassan, Reem Kadeem

PROJECT STATUS: Completed (Ready to screen)

Short

## A Grave Confession



15m 45s • English • South Africa

A little girl is found dead with a gun and telephone nearby. The quest to unravel the mystery of her death turns spouses against each other. Tensions grow until they find themselves at a grave site, about to kill and be killed.

PRODUCER/S: Mayenzeke Baza

DIRECTOR/S: David Mzomba

WRITER/S: David Mzomba

CAST: Khanyi Mbau, Jovan Muthray, Olis Mavuso, Zekhethelo Zondi

PROJECT STATUS: Completed (Ready to screen)

Short

## A'andisa



15m 18s • French • Congo, Democratic Republic

20 year old Marinelle never knew her father. When she discovers that she is pregnant, by the 50 year old man she now lives with, she chooses to have an abortion against her mother's wishes. The decision leads them to uncovering the shocking truth about the father of the baby.

PRODUCER/S: Kevin Mayamba

DIRECTOR/S: Kevin Mayamba

WRITER/S: Slovy Puati, Julio Lolo Bibas

PROJECT STATUS: Completed (Ready to screen)

Short

## Aajule Keji (Realm 2)



7m 52s • Other • Canada

A couple consult a fortune teller about the future of their relationship. Instead, what is revealed are things they would keep hidden. Aajule Keji (Realm 2) is a thrilling Yoruba fiction short film that brings out the richness in the language, mindset and paradigm of Africans.

PRODUCER/S: Akin Rotimi

DIRECTOR/S: Babatunde Agunloye

WRITER/S: Babatunde Agunloye

CAST: Fadeke Omowunmi Momoh, Olaseni Bokini Blaze, Sola Sowoloe Salami

PROJECT STATUS: Completed (Ready to screen)

Short

## Adam ادم



13m 56s • Arabic • Egypt

Despite having zero qualifications, a below average man applies for his dream job. Little does he know that the perfect job is also looking for him but the price he has to pay for it will cost him everything.

PRODUCER/S: Mohamed Nabil Morgan  
DIRECTOR/S: Mohamed Nabil Morgan  
WRITER/S: Mohamed Nabil Morgan  
CAST: Waleed Abulmagd  
PROJECT STATUS: Completed (Ready to screen)

Short

## Ashes رماذ



22m 31s • Morocco

Plagued by blindness and looking for help, belief and faith carry him through. A one-eyed man sets out on a journey in an arid wilderness, looking for a holy man whom he believes is the only one capable of bringing eyesight to him.

PRODUCER/S: Mohamed El Haoury  
DIRECTOR/S: Mustapha Farmati  
WRITER/S: Mustapha Farmati  
CAST: Abdelghani Sannak, Hamid Najah  
PROJECT STATUS: Completed (Ready to screen)

Short

## Arriving Late أن تصل متأخرا



22m • Arabic • Egypt

Salma tries hard to meet her boyfriend in Egypt whilst navigating her daily life. From the struggles at home with her religious overprotective mother; to life out on the streets and more importantly, with her own exhausted self, seeing her lover seems like an unattainable dream.

PRODUCER/S: Jesuit Cultural Center in Alexandria, Egypt, Goethe institute (Co-funding), The American Embassy in Cairo (Co-funding)  
DIRECTOR/S: Doha Hamdy  
WRITER/S: Doha Hamdy  
CAST: Fadwa Tayeh  
PROJECT STATUS: Completed (Ready to screen)

Short

## Break In



10m • English • United States

A young woman is home alone when she hears a strange noise coming from downstairs. This is a horror/thriller about a girl who tries to escape from an intruder who enters her house. Using all her cunning and strength, she must outwit the intruder and make it out alive.

PRODUCER/S: Lahoucine Boussaber, Marcia Alessandra Cervantes  
DIRECTOR/S: Lahoucine Boussaber, Marcia Alessandra Cervantes  
WRITER/S: Marcia Alessandra Cervantes  
CAST: Marcia Alessandra Cervantes, Jennifer Whitman, Marvin Curry, Greg Salsich, Helen Salsich, Marcio Cervantes  
PROJECT STATUS: Completed (Ready to screen)

Short, Television

## Do You See Me? / Tu Me Vois?



13m • French • Not Specified

Everything is going well for one family until the government decrees a containment due to a virus. While their world is thrown into chaos and discomfort, one of them sees fortune in the Lockdown. For Mathieu, he sees an opportunity to spend time with his parents who are always busy with their work.

PRODUCER/S: Dieu-Donné TCHANI

DIRECTOR/S: Dieu-Donné TCHANI

WRITER/S: Dieu-Donné TCHANI

PROJECT STATUS: Completed (Ready to screen)

Short

## Ether



5m • Arabic • Egypt

We see a young man standing alone in front of the sea, contemplative and looking to the oceans as if they would have all the answers of the universe. As he recalls his memories something unexpected happens.

PRODUCER/S: Sarah Nofal

DIRECTOR/S: Sarah Nofal

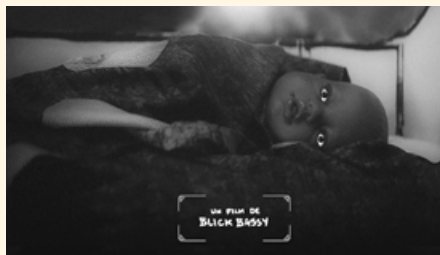
WRITER/S: Sarah Nofal

CAST: Mayar Mohamed, Sherif ELkordy, Sarah Ghoniem, Rafael Tadros

PROJECT STATUS: Completed (Ready to screen)

Short

## Future Lullaby



15m 45s • French • France

We journey through 5 era's with a mother and her child as she sings them to sleep with lullabies. As the thread of lullabies change from ones of joy to duty, the film pays homage to mothers who, very often, carry the weight of family responsibilities alone on their shoulders.

PRODUCER/S: Bassy Olama Blick

DIRECTOR/S: Bassy Olama Blick

WRITER/S: Babatunde Agunloye

CAST: Bassy Olama Blick

PROJECT STATUS: Completed (Ready to screen)

Short

## Haiti Is Africa



3m 50s • English • United States

Narrated against the backdrop of daily Haitian life, Haiti is Africa explores the relationship between Haiti; African countries and the rest of the world. The author explores African diasporic identities, while pointing out the histories and differences that bind us as black people whilst creating boundaries between us.

PRODUCER/S: Issouf Baguignan, Nisrin Elamin

DIRECTOR/S: Issouf Baguignan

WRITER/S: Issouf Baguignan

CAST: Issouf Baguignan, Layla Salimata

Baguignan, Nisrin Elamin, Boukare Sankara

PROJECT STATUS: Completed (Ready to screen)

Short

## I Want To Be A Doctor Too



11m 34s • Xhosa • South Africa

Sabelo wants to be a doctor but his wandering mind is easily distracted. Determined to make his mom proud he goes straight to his books and tries to cram the night before a big test. However, each time he sits down, he is left defeated by his enemy, his distracted mind.

PRODUCER/S: Donald Gasealolwe  
DIRECTOR/S: Senthuran Pillay  
WRITER/S: Senthuran Pillay, Bongile August  
CAST: Azaqiqe Tungela, Mekah Hlotshana  
PROJECT STATUS: Completed (Ready to screen)

Short

## Loose Ends



5m 59s • English • South Africa

Ruben is faced with his regrets while trapped inside a sealed coffin. Will he get out and if he does will he be met with forgiveness or hate?

PRODUCER/S: Will Robbertse  
DIRECTOR/S: Will Robbertse  
WRITER/S: Will Robbertse, Paul Slabolepszy  
CAST: Paul Slabolepszy, Will Robbertse, Annette Engelbrecht  
PROJECT STATUS: Completed (Ready to screen)

Short

## Line In A Circle خط في دائرة



11m 25s • Arabic • Egypt

Inspired by *Dreams of Departure* by Nobel winning writer Naguib Mahfouz and in celebration of the 100th anniversary of Naguib Mahfouz by Bibliotheca Alexandrina. A lonely young man tries to get transportation in a crowded city, but his journey is extended for a whole day to eventually end up nowhere.

PRODUCER/S: Sherif Fathy  
DIRECTOR/S: Mohsen Abdelghany  
WRITER/S: Mohsen Abdelghany  
CAST: Karim Kassem, Mona Hala  
PROJECT STATUS: Completed (Ready to screen)

Short

## Mamadou



9m • Spanish • Spain

A young Equatorial Guinean, Russo, takes a calculated risk to fulfil his dreams. Believing in himself and his music he took out a loan that heavily indebted him to the bank. One day, he receives an unexpected visitor that causes him great confusion.

PRODUCER/S: Geronimo Ebang Nguidang  
DIRECTOR/S: Geronimo Ebang Nguidang  
WRITER/S: Geronimo Ebang Nguidang  
CAST: Russo Nnandong, Lucilda Bradley  
PROJECT STATUS: Completed (Ready to screen)



Short

## Midnight Gift



7m 47s • Arabic • Egypt

Is there such a thing as too late? A workaholic father, who never has time to see his family, puts on a Santa suit to make his son's wish come true. A moving tale of caution on second chances and the fickleness of time.

PRODUCER/S: Islam Abdel-Gawwad, Ahmed Amori

DIRECTOR/S: Islam Abdel-Gawwad

WRITER/S: Islam Abdel-Gawwad

CAST: Eslam Shawky, Juwayriya

PROJECT STATUS: Completed (Ready to screen)

Short

## Mier "The Ant"



26m 25s • Afrikaans, English • South Africa

*Mier* accounts two days in the lives of a San hunter/gatherer and a boy, Boetie, from a nearby relocation settlement. While the older man shares his traditional values with the young boy, they're forced to reckon with private drilling and contractors, as they fight for the Kalahari's resources.

PRODUCER/S: Rafiq Samsodien

CAST: Danny Ross

PROJECT STATUS: Completed (Ready to screen)

Short

## Mother Earth / Mamá tierra



20m • Spanish • Equatorial Guinea

Shot in the town of Malabo the film recounts one of the consequences of children emigrating without their families. Young Equatoguinean Venus returns, 20 years later, to her native country with so many questions. She especially needs to know why her mother did not go with her to Europe.

PRODUCER/S: Miguel Ángel Sikotá Ndjoli

DIRECTOR/S: Geronimo Ebang Nguidang

WRITER/S: Geronimo Ebang Nguidang

CAST: Diora Villarubia Madana, Antonia Silebó Boturu

PROJECT STATUS: Completed (Ready to screen)

Short

## Missy



7m 38s • English • Kenya

A sexually repressed Missy entertains us with tales about exploring her sexuality and achieving the big 'o'. Her mission? To call a guy for a booty call. The fourth wall breaking dialogue draws you into her excitement and you root for her as if she were your very own friend.

PRODUCER/S: Gladly Mwende

DIRECTOR/S: Gladly Mwende

WRITER/S: Gladly Mwende

CAST: Yvonne Wamuyu

PROJECT STATUS: Completed (Ready to screen)

Short

## Narrow Escape



8m 34s • Arabic • Uganda

Ngonga, a South Sudanese girl, ends up in a refugee settlement, not as a victim of war but because she has to choose between her freedom and living a life of abuse.

PRODUCER/S: Ayeny T. Steve

DIRECTOR/S: Achura E. Fredrick

WRITER/S: Achura E. Fredrick, Ayeny T. Steve

PROJECT STATUS: Completed (Ready to screen)

Short

## Once Upon A Night ذات ليلة



8m 58s • Arabic • Egypt

A chance encounter between two unlikely souls. A loner screenwriter, suffering from writer's block, is startled by a thief breaking into his apartment. However, the thief too is surprised to find the apartment occupied. Instead of attacking each other, they spend the night differently and have several conversations between them.

PRODUCER/S: Reem Ibrahim Mostafa

DIRECTOR/S: Reem Ibrahim Mostafa

WRITER/S: Peter Isaac Ibrahim

CAST: Ossama Abuou Elsoud, Mohamed Abd

Elhaq

PROJECT STATUS: Completed (Ready to screen)

Television

## Pasua Kichwa



30m • Swahili • Not Specified

A comedy/drama about a dysfunctional family. 52 year old, Professor Mafingo is a stubborn, alcoholic and a selfish single father of four children. He uses his braveness to satisfy his addiction without a thought to his family that suffers from hunger.

PRODUCER/S: Goodhope Elieskia

DIRECTOR/S: Goodhope Elieskia

WRITER/S: Goodhope Elieskia

CAST: Alex Wasponga, Hidayya Boli, Saidi

Mbelemba, Hussein Omary

PROJECT STATUS: Completed (Ready to screen)

Short

## Raised – 2022



17m 48s • English • Kenya

In the small town of Kitale, Western Kenya, a fresh graduate spends his evening waiting for a person he's longed to see all his life.

PRODUCER/S: Peter Pages Bwire, Alice Wangui Kombani, Davies Lubobi

DIRECTOR/S: Peter Pages Bwire

WRITER/S: Alice Wangui Kombani

CAST: Bernadile Wandera

PROJECT STATUS: Completed (Ready to screen)

Short

## Remords



15m • Arabic, French • Morocco

A melting pot of deception, crime, hatred, regret, schizophrenia, and revenge is portrayed in a riveting 15 minutes. *Remords* follows a couple's weekend away at a borrowed chalet. The perfect holiday turns into a nightmare when a crime is committed and the perpetrator turns into a psychopath.

PRODUCER/S: Abdel Azize Boudadi

DIRECTOR/S: Ayoub Boudadi

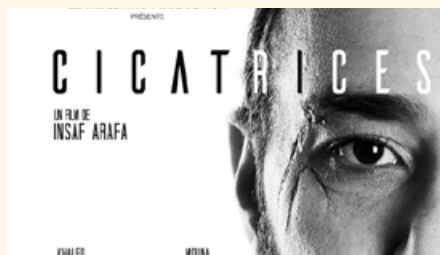
WRITER/S: Ayoub Boudadi

CAST: Messaoudi Hanane, Manal Saddiki

PROJECT STATUS: Completed (Ready to screen)

Short

## Scars



16m • Arabic • Tunisia

Aycha and Elyes, a young married couple, both have moments of loneliness and helplessness. Aycha's suspicions are raised when she discovers that her husband is hiding things from her and decides to follow him. Her stalking inevitably leads her to a face-to-face meeting with her husband, who ends up revealing an unexpected truth.

PRODUCER/S: Yasmine Dhoukar

DIRECTOR/S: Insaf Arafa

WRITER/S: Insaf Arafa

PROJECT STATUS: Completed (Ready to screen)

Short

## Saving Chalo



23m 01s • English • Zambia

Justina, who loses her husband to cancer, sets up a local cooperative center that sells safer tobacco harm reduction products. However, a rivalry begins as she must face the local cigarette seller, Nyunde who stops at nothing to see his cigarette business succeed.

PRODUCER/S: Emmanuel Mwape

DIRECTOR/S: Emmanuel Mwape

CAST: Mfaweli Tau

PROJECT STATUS: Completed (Ready to screen)

Short

## Shadow World



5m 20s • English • South Africa

A man bound to a shadow world pleads for the creator to grant him one momentary experience of Earth's beauty. There he encounters a girl who tries to make his dream come true despite him only being able to see through the colourless eyes of a shadow dweller.

PRODUCER/S: Anele Mphuti

DIRECTOR/S: Anele Mphuti

WRITER/S: Anele Mphuti

CAST: Anele Mphuti, Lelethu Mpinstanti

PROJECT STATUS: Completed (Ready to screen)

Short

## Someone else's child (is not your slave) / *L'enfant de l'autre (n'est pas ton esclave)*



12m 58s • French • Cameroon

Elodie is a young African girl who comes to Europe to continue her studies. With the promise of comfort and safety with her family she moves in with her uncle's family. Soon however, she comes to realise that his family has reduced her to little more than a slave.

PRODUCER/S: Patricia Kwende

DIRECTOR/S: Patricia Kwende

WRITER/S: Patricia Kwende

CAST: Devigny Doris, Emil Abossolo Mbo,

Esther Ndogala, Anne - Gaelle Gendron

PROJECT STATUS: Completed (Ready to screen)

Short

## Spring Days



18m 30s • Arabic • Morocco

A woman trying to support her children, in the absence of their father, sells wood from the forest. When a drought leaves her only animal ill, Fatima's livelihood is threatened when her only source of help is at risk of dying. What choice does a mother make when her survival is uncertain?

PRODUCER/S: Abdesslam el Meftahi

DIRECTOR/S: Imad Badi

WRITER/S: Imad Badi

PROJECT STATUS: Completed (Ready to screen)

Short

## Sungura (Rabbit)



19m 54s • English, Swahili • Kenya

A woman with a disability wants to buy a vibrator from a traditional sexologist, or *senga* during a friend's bridal shower. First, she must confront other women at the party who think that she is non-sexual because she uses a wheelchair and so shouldn't need a vibrator in the first place.

PRODUCER/S: Ivy Kiru, Lydia Matata

DIRECTOR/S: Lydia Matata

WRITER/S: Lydia Matata

CAST: Florence Njeri Wambui, Auudi Rowa,

Mwajuma Belle, Kauthar Kang'ethe

PROJECT STATUS: Completed (Ready to screen)

Short

## Stay



5m 43s • English • Nigeria

After three years in their marriage it seems that Imade and Dare are going to call it quits. The couple has been in an abusive relationship for years and are at a breaking point when the wife decides it's time to pack her things and leave.

PRODUCER/S: Bolaji Gelax

DIRECTOR/S: Abigail Chukwu

WRITER/S: Abigail Chukwu

CAST: Bolaji Gelax, Bobby Ekpe

PROJECT STATUS: Completed (Ready to screen)

Short

## Tender Threads حبال المودة



24m 41s • Arabic • Morocco

Tensions rise as Radia navigates the routine of daily life with her mother. Uncomfortable with living at home, Radia's mental health continues to devolve and her relationship with her mother becomes more strained. The monotony of life at home causes a rift between the two women.

PRODUCER/S: Fayçal EL Kadiri

DIRECTOR/S: Oujidane Khallid

WRITER/S: Oujidane Khallid

CAST: Jalila Talemsi, Abdenbi El Beniwi, Nezha Tebbaai

PROJECT STATUS: Completed (Ready to screen)

Short

## The Last Wave الموجة الأخيرة



25m 33s • Arabic • Morocco

A journey to death, or perhaps a new birth. Brahim endeavors to take his small family of 3, his mother and younger brother, out of extreme poverty. Spurned by the universe, he instead ends up being a dead body thrown out by the sea. Dreams unfulfilled.

PRODUCER/S: Mohamed El Haoury

DIRECTOR/S: Mustapha Farmati

WRITER/S: Mustapha Farmati

CAST: Fatima Zahraa Ahrrare, Anas El Hamdouchi, Elias Allaf

PROJECT STATUS: Completed (Ready to screen)

Short

## Thanks, Mr. Bell



16m 30s • English • South Africa

Tensions rise as the human need for connection persists. We follow the lives of people grappling with communication as they navigate a world where they can only speak through their mobile phones. A breaking point looms as some people have had enough.

PRODUCER/S: Mzimasi Ndzombane, Julie Aarts

DIRECTOR/S: Mzimasi Ndzombane

WRITER/S: Mzimasi Ndzombane

CAST: Lwethu Tenge, Riaan du Toi, Jessie Crichton, Robyn van de Merwe, Loyiso Ndzombane, Werner Breytenbach, Jason Lee Hill, Taylor Rose Strydom, Zusake Nojoko, Athenkosi Ndzombane, Litha Bisset, April Genadieva

PROJECT STATUS: Completed (Ready to screen)

Short, Other

## The Date



6m 6s • English • Congo, Democratic Republic

A date between two people is overtaken by an unexpected series of events.

PRODUCER/S: Tshoper Kabambi Kashala

DIRECTOR/S: Tshoper Kabambi Kashala

WRITER/S: Tshoper Kabambi Kashala

CAST: Alexis Freeman AF, Cedrick Losanga

PROJECT STATUS: Completed (Ready to screen)

Short

## The Little Shame / *La Petite Honte*



19m • French • Belgium

After Izza-belle visits a classmate's home, he tells her that a house without a library is a house without culture. Izza becomes painfully aware that there is no library at her place. She then begins to hide who she is and projects the social class she would like to be.

PRODUCER/S: Zahra Benasri, Lou Camille Fedoroff

DIRECTOR/S: Zahra Benasri

WRITER/S: Zahra Benasri, Sophie Grech

CAST: Mouna Hamidat, Hermine Granville, Paul Arvenne, Jean-Christophe Allais, Céline Spang, Saadi Bahri, Samia-Sabrine Bitta

PROJECT STATUS: Completed (Ready to screen)

Short

## The Moth



10m 43s • English • United Kingdom

A random but disturbingly life changing train encounter between a young black British man and a white South African ex-soldier. Hauntingly told by the Englishman as he recalls his dark past that still casts a heavy and foreboding shadow even into the present.

PRODUCER/S: Jake Murray

DIRECTOR/S: Jake Murray

WRITER/S: Jake Murray

CAST: Victor Power

PROJECT STATUS: Completed (Ready to screen)

Short

## The Stairs



6m • Arabic • Egypt

Mai has to face one of her fears at the stairs. It will lead to a surprise.

PRODUCER/S: Noha Bazazou

DIRECTOR/S: Noha Bazazou

WRITER/S: Amr Wahban

CAST: Sama Shaban, Manel El Sakhawy, Karim Salah, Amr Wahban

PROJECT STATUS: Completed (Ready to screen)

Short

## This Secret / *Die Geheim*



14m 14s • Afrikaans, English • South Africa

Haunted by the truth of his sexuality, a secretly homosexual, apprentice Khoisan Shaman absconds from his sacred duties for fear of physical and metaphysical persecution.

PRODUCER/S: Gerschweyn Avron Matthews

DIRECTOR/S: Gerschweyn Avron Matthews

WRITER/S: Gerschweyn Avron Matthews

CAST: Gerschweyn Avron Matthews, Cammi-Ann Matthews

PROJECT STATUS: Completed (Ready to screen)

Short

## Weapon of Thought



30m • English • South Africa

Haunted by the death of their parents, a depressed physicist pushes his limits to find the truth. Using self made technology he projects his sister's thoughts into three dimensional space in order to find their parents' killer.

PRODUCER/S: Daphne Jefferis

DIRECTOR/S: Brendan Wassermann

WRITER/S: Brendan Wassermann

CAST: Kristen Raath, Roget Ellis

PROJECT STATUS: Completed (Ready to screen)

Short

## Wrong



25m • English • Cameroon

Bessong is a village rapist who terrorises all the village girls. One day he comes into contact with the village goddess. She transforms into a human with the aim of trapping Bessong and he has never been the same again after attempting to assault the goddess.

PRODUCER/S: Agbor Leonard Agbor

DIRECTOR/S: Agbor Leonard Agbor

WRITER/S: Agbor Leonard Agbor

CAST: Agbor Leonard Agbor , Enow Delisse

Ncha, Achalle Ayang , Keju Andreas

PROJECT STATUS: Completed (Ready to screen)

Short

## What Remained!



30m • Arabic • Egypt

Laila pursues her relationship with Sharif which goes against her mother's Jewish religion. Seeing as their love story won't succeed Sharif continues with his life while Laila's seems to be at a standstill. We watch the events until the couple meets again and the love rekindles.

PRODUCER/S: Egyptian Film Center Egyptian Film Center

DIRECTOR/S: Rogina Bassaly

WRITER/S: Rogina Bassaly

CAST: Safiaa El Amary, Mahmoud Kabil

PROJECT STATUS: Completed (Ready to screen)

Short, Student

2:30 أثنين ون



10m • Arabic • Egypt

An Egyptian guy tries to find a private place to be intimate with his girlfriend but something always goes wrong. This time however, they find themselves trapped in the house racing against time before his parents arrive. He must come up with an evil plan to get his girlfriend out of his house.

PRODUCER/S: Essam Hayder, George Beshara

DIRECTOR/S: Essam Hayder

WRITER/S: Essam Hayder

PROJECT STATUS: Completed (Ready to screen)

Short, Student

## Blood Feud



12m • Afrikaans, English • South Africa

Tom, a young coloured man, arrives in a new town in search of his father who abandoned him. When he arrives he finds out he has a half-sister. The sheriff also challenges him to a duel. This short western set in South Africa is jam packed with themes of revenge, family and belonging.

PRODUCER/S: Tamson Ball

DIRECTOR/S: Barry Botha, Ben Armstrong

WRITER/S: Barry Botha

CAST: Callum Bronn, Amelia Androas, Jaco Van Zyl

PROJECT STATUS: Completed (Ready to screen)

Short, Student

## Da Yie



20m • Ghana

A foreigner in Ghana gets an assignment from his gang to find kids for a risky job that will take place later that evening. While spending the day with two energetic children, Prince and Matilda, he starts to question his decision and how it will affect their lives.

DIRECTOR/S: Anthony Nti

PROJECT STATUS: Completed (Ready to screen)

Short, Student

## Delville Wood



24m 59s • English, French, Tswana • South Africa

Following a brutal attack on July 17th, 1916 the South African Army is forced into a tactical retreat. However, through the chaos, a nurse, soldier and an unarmed stretcher bearer end up working as a team in order to survive the night and reach the safety of the reserve trench line.

PRODUCER/S: Mitchell Weidemann, Tabitha De Jager, Ryan Toerien

DIRECTOR/S: Izette Blignaut, Connor

Weidemann, Mitchell Weidemann

WRITER/S: Mitchell Weidemann, Kgomo<sup>to</sup> Matlhabe

CAST: Letsile Moeti, Peter Thornhill, Bianca

Pieterse, Charlie Bougenon

PROJECT STATUS: Completed (Ready to screen)



Short, Student

## La Magua del Ausente



6m 24s • Spanish • Spain

Based on the Canary Islands' 1977 General Strike. Javier Quesada is a student who joins the protests on campus not knowing it would be his last day alive. The story takes place a day before the fateful event where Javier explains his concerns about the future of the islands to his best friend.

PRODUCER/S: Michele Gavazzi

DIRECTOR/S: Pablo Borges Diaz-Llanos

WRITER/S: Pablo Borges Diaz-Llanos

CAST: Dorian Sanz, David Alonso

PROJECT STATUS: Completed (Ready to screen)

Short, Student

## Laila ليلى



8m 19s • Arabic • Egypt

Set in a fictional conservative Eastern society, Laila lives in a world where all women should wear a veil and the only way to get married is to be selected by a man. Foregoing tradition, Laila refuses this custom and instead finds herself in a forbidden love story.

PRODUCER/S: Youssef Mousa

DIRECTOR/S: Youssef Mousa

WRITER/S: Youssef Mousa

CAST: Mariem Amr, Moheb Ibrahim, Lobna Shahin

PROJECT STATUS: Completed (Ready to screen)

Short, Student

## Pursued by a Bear



12m 12s • English • South Africa

Another bout of rejection leaves aspiring actress Panacea even more desperate for a role on the stage. With a father who no longer believes in her and one last chance to audition, will her passion be enough or get her blacklisted forever?

PRODUCER/S: Sinethemba Maphumulo

DIRECTOR/S: Mug McKey

WRITER/S: Mug McKey

CAST: Kizzy Khuzwayo, Izifiso "Gift" Ndlela, Asanda Khathi

PROJECT STATUS: Completed (Ready to screen)

Student

## The Dinner العشاء



4m 37s • Arabic • Egypt

A woman sits with her family at the dinner table. Conversation soon devolves into an argument over the son's lack of appetite. The shouting match reveals that the father passed away in an accident. Reality isn't as it seems however as the woman discovers that she is sitting alone at the dinner table.

PRODUCER/S: Abdel Rahman Al Ansary

DIRECTOR/S: Abdel Rahman Al Ansary

WRITER/S: BAbdel Rahman Al Ansary

PROJECT STATUS: Completed (Ready to screen)

## The Midwife



13m 05s • Zambia

A midwife dedicated to her craft cannot have children of her own. Her world is thrown further into grief and confusion when one of the babies she delivers turns out to be her husband's. How does she deal with such betrayal?

PRODUCER/S: Besta Phiri

DIRECTOR/S: Besta Phiri

WRITER/S: Besta Phiri

CAST: Blessings Luwisha, Sunday Gatawa, Lisa Mubanga

PROJECT STATUS: Completed (Ready to screen)

Short, Student

## Tribe Mark / Ila Kiko



American Sign Language • Senegal

Ryan is a 12 year old Nigerian boy who belongs to the great Benga tribe. Foregoing tradition, he refuses to be scarified during a ritual which could allow him to be part of the community. His choice however, has consequences that he could never have imagined.

PRODUCER/S: CineNomad School 2019, Adèle Galliot, Florian Séjourné

DIRECTOR/S: Abdoul Aziz Basse

WRITER/S: Abdoul Aziz Basse

PROJECT STATUS: Completed (Ready to screen)

## Till Lockdown Do Us Apart



23m 1s • English, Zulu • South Africa

When life gets hard, a newly-wed couple moves into their Grandparents house. Everything goes well until Lindi bumps into her ex-boyfriend, who happens to live next door. To make things worse, a 21-day lockdown is announced forcing the couple to confront their demons. Will the lockdown break or strengthen their relationship?

PRODUCER/S: Katlego Letsholo

DIRECTOR/S: Katlego Letsholo

WRITER/S: Busisiwe Matonsi, Katlego Letsholo

CAST: Darlington Michaels, Nandi Nyembe

PROJECT STATUS: Completed (Ready to screen)

Short

## Two Rooms & Lounge



14m 13s • Arabic • Egypt

Despite marital differences between the elderly, love remains.

PRODUCER/S: Mena Maher Milad

DIRECTOR/S: Mena Maher Milad

WRITER/S: Mena Maher Milad

PROJECT STATUS: Completed (Ready to screen)

## Volksvreemd



**50m** • **Afrikaans, English** • **South Africa**

A young Afrikaans girl hitch-hikes across South Africa in search of her biological father. Along the way, she meets interesting travellers who introduce her to an alternative way of living. She learns about the beauty and struggles of life in South Africa forcing her to reconcile with her mother and the concept of self-worth.

PRODUCER/S: **Bernelee Kritzinger, Jada Dippenaar, Aaron Burg**

DIRECTOR/S: **Bernelee Kritzinger**

WRITER/S: **Bernelee Kritzinger**

CAST: **Alyssa van Reenen, Juliet Cooper**

PROJECT STATUS: **Completed (Ready to screen)**

# CREDITS AND ACKNOWLEDGEMENTS

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## **YEAR ROUND PROGRAMME FUNDER**

DW Akademie

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# REVOLUTION/EVOLUTION

CHANGING THE NARRATIVE



13<sup>th</sup>

**Durban FilmMart**

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