

CONGO IN FOUR ACTS

PRODUCED BY DJO TUNDA WA MUNGA & STEVEN MARKOVITZ

OFFICIAL SELECTION :

BERLIN FILM FESTIVAL- WORLD PREMIERE (11-21 FEB)
AFRICAN FILM FESTIVAL OF MILAN, ITALY (15-21 MARCH)
CINEMA DU REEL, FRANCE (PRIZE WINNER)* (18-28 MARCH)
INTERNATIONAL FESTIVAL SIGNES DE NUIT, FRANCE (5-10 APRIL)
FICA, IVORY COAST (PRIZE WINNER)* (27 MARCH-4 APRIL)
HOT DOCS, CANADA (29 APRIL-9 MAY)
RWANDA FIM FESTIVAL (16 APRIL- 1MAY)
OPEN DOEK FILM FESTIVAL, BELGIUM (23 APRIL-2 MAY)
DOK.FEST, GERMANY (4-11 MAY)
33RD NORWEGIAN SHORT FILM FESTIVAL, NORWAY (16-21 JUNE)
ZANZIBAR INTERNATIONAL FILM FESTIVAL (18-26 JUNE)
BALA BALA CINE DEMOCRATIC REPUBLIC OF CONGO (JUNE)
DURBAN INTERNATIONAL FILM FESTIVAL, SOUTH AFRICA (26 JULY-1 AUG)
ENCOUNTERS DOCUMENTARY FESTIVAL, SOUTH AFRICA (12-29 AUG)
FAIR - FORUM FOR AFRICAN INVESTIVATIVE REPORTERS (29-31 AUG)
ZIMBABWE INTERNATIONAL FILM FESTIVAL (27 AUGUST-4 SEPT)
MY WORLD IMAGES FESTIVAL, DENMARK (8-10 SEPT)
FIFAI, REUNION ISLAND (25 OCT-3 NOV)
DOCLISBOA (PORTUGAL 14-24 OCT)
KENYA INTERNATIONAL FILM FESTIVAL (21-30 OCT)
CARTHAGE FILM FESTIVAL (TUNISIA 23-31 OCT)
AMAKULA KAMPALA INTERNATIONAL FILM FEST (UGANDA 29 OCT - 6NOV)
JIHLAVA INTERNATIONAL DOCUMENTARY FILM FESTIVAL, CZECH REPUBLIC (26-31 OCT)
AFRICA IN MOTION FILM FESTIVAL (EDINBURGH) 22-1 NOV)
ETHIOPIAN INTERNATIONAL FILM FESTIVAL (22-28 NOV)
IDFA - INTERNATIONAL DOCUMENTARY FESTIVAL OF AMSTERDAM (17-28 NOV)
SENEGAL FESTIVAL DU FILM DE DAKAR (6-10 DEC)
VIENNA INTERNATIONAL HUMAN WORLD FILM FESTIVAL (2-10 DEC) (MAIN FESTIVAL PRIZE)*
THE VILLAGE DOC FESTIVAL (MILAN, DEC)
WATCH DOCS (POLAND 2-12 DEC)
BENIN QUINTESENCE (7-11 JAN '11)
DOC POINT (HELSINKI 25 - 30 JAN '11)
FIPA (BIARRITZ 24 - 30 JAN '11)
BLACK MOVIE (GENEVA, SWITZERLAND 11-20 FEB '11)
FESPACO (26 FEB -5 MAR '11)
BRADFORD INTERNATIONAL FILM FESTIVAL (17-27 MAR '11)
FESTIVAL INTERNATIONALD DU FILM DE FRIBOURG (19-26 MARCH '11)
LJUBLJANA DOCUMENTARY FILM FESTIVAL (23-30 MARCH '11)
PLANETE DOC FILM FESTIVAL (WARSAW, 6-15 MAY '11)
FESTIVAL DE CINE AFRICANO DE TARIFA (11-19 JUNE '11)
6TH DOCKANEMA DOCUMENTARY FILM FESTIVAL, MAPUTO (9-18 SEPT '11)
TRI CONTINENTS FILM FESTIVAL (9-23 SEPT '11)
ONE WORLD KYRGYZSTAN INTERNATIONAL FILM FESTIVAL (27 SEPT- 2 OCT '11)
NAMUR INTERNATIONAL FESTIVAL OF FRANCOPHONE FILM (30 SEPT - 7 OCT '11)
NUREMBERG INTERNATIONAL HUMAN RIGHTS FILM FESTIVAL (28 - 5 OCT '11)
ÂNÛÛ-RÛ ÂBORO FILM FESTIVAL, NEW-CALEDONIA (21-29 OCT '11)
INTERNATIONAL SHORT FILM FESTIVAL WINTERTHUR (9-13 NOV '11)
WOMEN OF THE SUN UNITE FILM FESTIVAL, SOUTH AFRICA (6-10 DEC '11)
MANYA HUMAN RIGHTS INTERNATIONAL FILM FESTIVAL, UGANDA (7-11 DEC '11)
THE AFRICAN MOVIE FESTIVAL OF CÔRDOBA-FCAT SPAIN, (DECEMBER '11)
ÁFRICA HOJE, BRAZIL (22 MAY - 17 JUNE 2012)

AWARDS AND NOMINATIONS:

VIENNA INTERNATIONAL HUMAN WORLD FILM FESTIVAL 2010 - WON JURY AWARD
CINEMA DU REEL - "LADIES IN WAITING" WON THE PIERRE AND YOLANDE PERRAULT GRANT
FICA, IVORY COAST 2010 - PRIZE WINNER
AFRICA MOVIE ACADEMY AWARDS 2011 - "AFTER THE MINE" WON BEST SHORT DOCUMENTARY
ONE WORLD KYRGYZSTAN INTERNATIONAL FILM FESTIVAL - WON THE GRAND PRIX 2011



PRODUCTION INFORMATION

69 minutes

Contact for Sales or Festivals:

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steven@bigworld.co.za

LADIES IN WAITING
DIRECTED BY DIEUDO HAMADI
&
DIVITA WA LUSALA

ZERO TOLERANCE
DIRECTED BY DIEUDO HAMADI

SYMPHONY KINSHASA
DIRECTED BY KIRIPI KATEMBO SIKU

AFTER THE MINE
DIRECTED BY KIRIPI KATEMBO SIKU

OVERVIEW

A quartet of powerful, hard-hitting short films that lay bare the disturbing reality of everyday life in the Democratic Republic of Congo.

LADIES IN WAITING

Dur: 24:14

In a run-down maternity hospital, a ward of women who have recently had their babies wait to be allowed to leave. The problem? They cannot pay the hospital fees. A long-suffering manager must negotiate collateral with them so they will return and pay in full: a celebration dress, a pair of earrings, a suitcase. The film eloquently exposes both the squalid hospital system and the endemic poverty of Congo without, thankfully, pointing fingers, leaving that instead to the viewer.

SYMPHONY KINSHASA

Dur: 15:04

Take a hard-hitting tour through Congo's capital city and discover the consequences of graft, neglect and poverty, as Siku's film reveals Kinshasa's imploding infrastructure. Malaria is rife, fresh water is as rare as flood water is common, electricity cables lie bare and live in the street, garbage is everywhere and as a priest notes "living in the capital is like living in a village. The services are the same, non-existent." It's not pretty but it's revelatory.

ZERO TOLERANCE

Dur: 16:39

Rape as a weapon of war has had much press, most notably in the recent Congo wars. Less discussed is the legacy it has left behind; a desensitized acceptance of the abuse of women at the hands of criminals, opportunists and most worryingly, ordinary men. Hamadi's short documentary film aims to get right to heart of the matter by following the Head of the Sexual Violence Unit, in Bukavu, Eastern DRC, she arrests two teenage brothers who rape a woman returning from the shops and a man who rapes a woman because he thinks she is a witch. Hamadi's focus is on an Eastern DRC town where political correctness holds no sway, and in so doing he attempts to show both the depth of the problem and the attempts by authorities to reset the national moral code. The film's unexpected triumph is its honesty – both in the depiction of poverty and the community's burgeoning anger at the endemic abuse.

AFTER THE MINE

Dur: 13:38

Kipushi is a mining town, one of thousands keeping Congo's elite in extreme wealth. But for those who live in the shadow of its toxic fallout, it is a very different life, one where tainted water and contaminated soil are realities. Siku's film tells the very personal stories of those trapped in such a deadly environment.

DIRECTORS' STATEMENT

These films are the product of a training process we have been through where we have learnt skills in all aspects of filmmaking. The main theme of the films is to look at Democracy in the DRC. Most films that have been made in the DRC are produced and directed by foreigners who parachute in for short periods of time and take a snapshot of our society, mainly looking at the horrors of war and deprivation. We have become frustrated of this image of our country. We set out to make films that are about ordinary people and their struggle for existence and survival. How do you cope in a society that has many problems? How do you find your way, often against all odds, to keep afloat amongst the chaos?

We felt it was important to make personal films, without commentary or manipulation. We avoided using any music or flashy editing in the films in true cinema verite style. We wanted to make films where the characters speak for themselves. Through these characters we hope to learn about broader society. DRC is notorious for difficult filming conditions. As young filmmakers, we set out to build trust with our subjects which allowed them to not notice the camera and avoid the contrived feel of many other films made on the DRC.

In a country that has lived through dictatorship and war for most of its existence, we feel it is important for us as storytellers to make films that go beyond the headlines or 30 second news clips which shape the world's perception of us. We are committed to telling smaller stories that speak to our society and help shape a broader understanding of who we are and where we are going. In 2010, DRC had many official celebrations of its 50th year of independence. We hope these films will go some way in changing the perception of our country, beyond the pomp and ceremony of the celebrations, in forcing us to face the reality of contemporary life in the DRC.

DIRECTOR BIOGRAPHIES

Divita wa Lusala



Assistant Editor during the filming of VIVA RIVA, a Djo Munga film produced by FORMOSA productions (France), MG productions (Belgium) and SUKA! Productions (DRC)
AA 1st DRC private television channel
RTNC Radio Télévision Nationale Congolaise

Divita Wa Lusala was born in Kinshasa on September 3, 1973. He worked for the Congolese state television station RTNC from 1996 to 1999 and for the private broadcaster AA 1 from 1999 to 2009. Since 2009 he has been an editor and cameraman for Suka! Productions in South Africa.

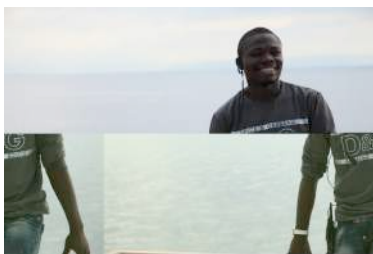
Kiripi Katembo Siku



Producer of the film « Voiture en Carton », a documentary about Kinshasa's urban traffic
Producer of the film « Korta korta », a documentary about the everyday life of the Kinois.
Producer of the film « le sapeur », a documentary about extravagance

Kiripi Katembo Siku was born in Goma, in the Democratic Republic of Congo, on June 20, 1979 and studied at the college of fine arts in Kinshasa. He is a producer, photographer, and painter. He has shown his photographs and paintings in solo and group exhibitions in Kinshasa.

Dieudo Hamadi



General Assistant Director during the filming of VIVA RIVA, a Djo Munga film produced by FORMOSA productions (France), MG productions (Belgium) and SUKA! Productions (DRC)
Editing Producer at AFRACO (Alliance Franco-Congolaise de Kisangani)

Dieudo Hamadi was born in Kisangani on February 22, 1984 and studied bio- medicine from 2005 to 2008. Since 2002, he has completed several documentary film workshops and video editing courses and has worked as an editor, producer, and assistant director, including for Suka! Productions.

TRAINING PROCESS

The project was devised as a training and production programme for young filmmakers resulting in the production of five documentaries dealing with social issues in the Democratic Republic of Congo. The programme took place over a nine month period.

Training programme Phase 1

We ran a full time, seven week programme with the first group of 15 filmmakers in with professional trainers from the National Film School of Belgium (INSAS)

Basic Course outline

Week 1: Course run by Professor in Film Analysis

Analysis of films: what it means to create an image, the point of view, the responsibility of the filmmaker in dealing with social issues.

Debate: Ethics of the filmmaking, philosophy of the power of image.

Visions: Viewing and analysing masters' works.

Week 2, 3, 4: Trainers in camera, sound and editing

They covered the theory and practice on the basic technical knowledge. At the end of their sessions they were able to manipulate the equipment to a competent level.

Week 5,6,7: under the supervision of four professionals (director, cameraman, soundman and editor)

Practice

They developed little stories, prepare, shoot and edit their stories

Continued training and mentoring

From the group of 15 students, seven were selected to further training and production.

Over a period of seven months these filmmakers received further training and support in the following areas:

Workshop 1- Introduction to producing workshop by Steven Markovitz

The workshop took place in May 2009 for eight days. Group and individual sessions were held with all the filmmakers Areas covered in the workshop included:

- The role of the producer and the production team in the making of the films
- The relationship between story and budget. Which stories are attainable within the budget of the project. Which concepts are workable as films
- How to produce workable schedules
- Building confidence in team work and collaboration and the forming of teams for specific stories.

Workshop 2 -Editing workshop by Frédéric Massiot The initial plan of the workshop was for 20 days. We extended it to over six weeks.

- The group was informed of technical information on the operating system Final Cut Pro (FCP)
- The group was trained in the building of scenes in editing and the selection of rushes
- One of the group Divita Wa Lusala was identified having a natural flair and passion for editing, he received intensive and specialised training

Project supported by:

Media for Democracy and Accountability in DRC



Training Supported by:



FILM REVIEWS

THE HOLLYWOOD REPORTER

BY NEIL YOUNG

FEBRUARY 16TH 2010

Bottom Line: Quartet of shorts on problems severely afflicting an impoverished African nation is a hard-hitting, eye-opening expose.

BERLIN -- Any resident of the affluent "developed" world who feels like complaining about their lot should be forced to watch "Congo in Four Acts" and they'll quickly start counting their blessings. Initiated as an educational project to allow young filmmakers in the Democratic Republic of the Congo (the former Belgian colony once known as Zaire) to develop their craft. The result is an unpolished gem that should find plenty of exposure at festivals -- not just those favoring documentaries -- and later on the small screen.

Though directed by four individuals, there's a surprising and engaging consistency to an enterprise that was shot on DVcam, before being transferred to Beta-tape.

Significant credit belongs to Divita Wa Lusala, at 36 the oldest of the quartet, who also collaborated on cinematography and editing.

On that score, it's unfortunate that the two strongest segments are the shortest: 15-minute "Symphony Kinshasa" and 13-minute "After the Mine," both directed by Kiripi Katembo Siku. A 33-year-old painter/photographer making a belatedly auspicious debut as a documentarian, Katembo Siku is the name to watch among the talents showcased here.

"Symphony" is a staggering, anger-rousing tour of the Kinshasa slums, a disgustingly insanitary environment where the crowded population are threatened by a deadly array of health-hazards. "Mine" closes proceedings on a quiet, truly heart-rending note, examining a polluted provincial settlement where young children earn meager "wages" by breaking rocks. "If there is any kind of assistance, we need it, because we're helpless," opines the grandmother of orphan Aimee, as the tot mutely grafts at her mind-numbing daily travails.

Cinema has countless merits and uses, but among its chief strengths is educating viewers about aspects of the world about which they might otherwise be ignorant. "Congo In Four Acts" is a fine example of how the medium can increase awareness and, just possibly, perhaps help alleviate horrendous social problems. Though by no means a perfect example of cinematographic artistry, this film emphatically deserves to be seen.

THE AUTEURS
FEBRUARY 16TH 2010

While there's a certain pleasure in vitriol, I actually prefer it when I can try to get behind a small film which can really benefit from a positive review. A case in point: *Congo In Four Acts*, which I saw this morning, and which exceeded my (admittedly very low) expectations. A rough-edged but highly effective quartet of documentaries on the woes of central African state Democratic Republic of the Congo (the former Belgian colony once known as Zaire), it presents some harrowing material in bracingly direct fashion.

As often with such enterprises (this one was developed to help young filmmakers obtain experience and training) the segments are not of uniformly high quality—and it's unfortunate that the two best sections, both of them directed by promising newcomer Kiripi Katembo Siku, also happen to be the shortest. "Kinshasa Symphony" is an eye-opening tour of the poorest parts of Kinshasa—playing like a horribly vivid illustration of Mike Davis's excellent dystopian polemic *Planet of Slums*. The film's humbling closer "After the Mine," meanwhile, is a brief but indelible glimpse into the lives of young children employed—for meagre wages—to break rocks, school being far too expensive an option to be even contemplated.

One sometimes hears Berlin-attending journalists whinging about their lot, how hard it is to get into screenings, how arduous their deadlines, how slippery the icy pavements as one runs between cinemas, and so on (see above). But watching *Congo In Four Acts* puts such complaints into their correct perspective. It isn't the best film of the Berlinale by any means (it would be #3 among my personal picks behind *The Wolf's Mouth* and *Red Hill*) but it is very probably the one that deserves to be most widely seen.

ABOUT THE PRODUCERS:

STEVEN MARKOVITZ

Steven Markovitz is one of Africa's most pioneering producers, with 20 years' experience on feature films, documentaries, short films, distribution and festivals. He has an extensive production and distribution network across Africa and has co-produced with over ten countries internationally. Steven co-founded the production company Big World Cinema in 1994 as well as Encounters South African International Documentary Festival in 1999.

Steven executive-produced the award-winning LGBTI Kenyan feature film, *Stories of Our Lives* (Toronto 2014, Berlinale Panorama 2015), directed by Jim Chuchu, which one Berlinale's Teddy Special Jury Award. He produced the South African feature film *Love The One You Love* (Durban, Busan, Goteborg) by writer/director Jenna Bass, which won the Best South African Feature Film and Director prizes at Durban International Film Festival in 2014. He co-produced the thriller *Viva Riva!*, directed by Djo Tunda wa Munga, (Toronto 2010. Berlinale 2011) which won the MTV Movie Award for Best African Movie, 2011 and a record 6 African Movie Academy Awards. *Viva Riva!* has been released in USA, UK, Australia/NZ, Canada, Belgium, France, Germany and 20 African countries.

Steven produced the award-winning South African-Canadian co-production *Proteus*, directed by John Greyson and Jack Lewis (Toronto 2003, Berlin Panorama 2004). The film sold to 10 countries, including the USA, Canada, UK, Germany and Italy. Steven executive produced *Boy Called Twist* directed by Tim Greene, which sold to the USA, Belgium, Holland, Greece, South Africa and the Middle East.

Steven has produced, executive- and co-produced many short films, including *Inja/Dog* (Oscar nomination 2003), and *Husk*, (premiered In Competition, Cannes Film Festival 1999). Steven Markovitz was executive producer of Latitude, a series of nine fiction films from eight African countries including Wanuri Kahiu's award-winning Kenyan science fiction short *Pumzi* (Sundance 2010), and the shorts omnibus *African Metropolis*, which has screened at over 50 festivals. Steven also executive-produced *Beyond Freedom* (Berlinale Competition 2006).

He has produced and co-produced over 50 documentaries, many of which have screened at festivals such as Sundance, Berlin, IDFA, Hotdocs, Tribeca and have sold to television worldwide. Current projects include an Al Jazeera English series, documentaries in Ghana, Liberia and Libya, a new Yoav Shamir documentary (*Defamation, Checkpoint*) and feature films in Namibia, DRC and Kenya.

DJO TUNDA WA MUNGA

Djo Tunda Wa Munga was born in 1972 in Kinshasa, DRC where he spent his childhood. At the age of 10 he left for Belgium. After completing school, he studied art. Later he studied at the National Film School of Belgium, INSAS. During his studies he directed his first short films, some in the school program and others as an independent producer.

He worked for a few years in Europe in the film industry and went back to the Democratic Republic of Congo to work as a line producer in documentaries.

His biggest projects were produced for the BBC, ARTE and Danish TV.

He directed a number of documentaries in the country for the local market and wrote his first feature film *Viva Riva!*

He created the first film production company in the DRC, Suka! Productions, which produced and directed a feature film for TV entitled: *Papy*. It is now broadcast locally and internationally. In 2009 he directed the acclaimed documentary *State of Mind* (Dok.Fest).

In 2010 he completed *Congo in Four Acts* (Berlinale, Hotdocs, IDFA) which was a successful training and production project in the DRC run by himself and Steven Markovitz over a nine month period with the support of the INSAS film school in Belgium and the Jan Vrijman Fund in Holland. The films were screened at the Berlinale 2010 and have already been invited to over fifty festivals including Hotdocs.

He recently completed directing the Kinshasa-based feature film *Viva Riva! (CANAL PLUS)*, which screened at the Toronto International Film Festival and has screened at the Berlinale 2011. It was nominated for 12 African Movie Academy Awards, and won 6; it also won the 2011 MTV Movie Award for Best Africa Movie. It has sold to USA, UK, Canada, Australia, New Zealand and South Africa.

He was named the African Trailblazer for 2010 by MIPTV.

Recent article on Djo Munga in Variety
9 April 2010

News

Posted: Fri., Apr. 9, 2010, 8:00am PT

Filmmaker breaks ground in Congo

MIP honoree mentors as he produces and directs

By KATE HAHN

There are no splashy cinemas with brightly lit marquees in the Democratic Republic of Congo. But that does not stop director and producer Djo Tunda Wa Munga from making films on the streets of the capital, Kinshasa.

After decades of conflict, his native country is rebuilding, and Munga sees filmmaking as part of the new foundation.

"The government has many other problems to resolve -- the roads, the hospitals, the schools," says Munga. "They don't realize art is really important to build the identity of a country and the identity of people."

So the 37-year-old Munga and his production company, Suka!, are stepping in where a busy and budget-strained bureaucracy can't, making both documentary and feature films focusing on the DRC.

Munga wrote and directed the first feature shot in Congo in decades, "Viva Riva!," about a man readjusting to life in Congo after returning from Europe with an ill-gotten fortune. In the documentary arena, Munga directed "State of Mind," which follows attempts by Congolese to overcome conflict-induced psychological trauma, and produced "Congo in Four Acts," four films by young Congolese filmmakers about daily life in their country. "Four Acts" unspooled in the Forum at the Berlin Film Festival in February.

The next generation of DRC filmmakers is a major concern for Munga, even as he edits "Viva Riva!" (with the aim of getting it into a major film festival) and begins work on his second feature. "Four Acts" grew out of a training program for aspiring directors that Munga launched in the DRC three years ago. It was based on an education curriculum designed by his alma mater, INSAS, a film school in Brussels that had been used in several countries to teach professional production skills.

Beyond learning the mechanics of moviemaking, Munga hopes students will reach beyond the old style and content ruts into which films about Africa often slip.

"What I say to young filmmakers is, don't think too much about how the Western culture shot our country," Munga says. "Focus on what you want to do, the people you love, people you are interested in -- most important is to find our voices."

Munga was encouraged from an early age to find his. He grew up drawing, reading and going to the cinema in a DRC that he describes as more open than it is today. But due to escalating conflicts in the country, his parents sent him to attend school in Belgium when he was 9 years old.

In Brussels, he studied art. Then his brother casually suggested he try a film workshop. He was hooked, and in his late teens attended film school in Belgium.

Documentaries grabbed his attention. He shot his first in Belfast in 1998, asking residents how they viewed themselves compared to how the rest of the world saw them.

"The main purpose of a filmmaker is to make film where it's needed," Munga says. The philosophy has led to years of filming difficult subjects, but Munga's outlook is bright: "I really try to find a way to tell a story I am enjoying."

One way he does that is by allowing the two genres in which he works to influence each other.

"I just shot a feature film, and the way I create my images is actually not far from reality," says Munga.

He is an admirer of Surrealist filmmaker Luis Bunuel's merging of a dream-world with society's realities and sees a stylistic overlap between documentary and narrative film.

"The best feature films are those that are really close to documentary, and maybe the other way around," he says.

Munga's next project is another feature set in the eastern part of DRC focusing on the civil war. But he knows he can't be the country's lone voice and hopes to establish Congo's first film school.

"We can tell the story of the corner of our street, but we'll also interact with the rest of the world because we have globalization," he says.

As a young film student, Munga longed for African filmmaker role models. He wants to make sure that kids growing up in DRC today won't have a problem finding them.

COMPANY PROFILE

Suka! Productions is a Pan-African production company with offices in Cape Town and Kinshasa. The company is run by South African producer Steven Markovitz and Congolese director/producer Djo Tunda wa Munga. They bring together a wealth of training, development and production experience in all the regions of Africa.

The company has recently completed *Congo in Four Acts* which was a successful training and production project in the Democratic Republic of Congo (DRC) run by Steven and Djo Munga over a nine month period with the support of the INSAS film school in Belgium and the Jan Vrijman Fund in Holland. The films were screened at the Berlinale 2010 and have already been invited to over fifty festivals including Hot Docs, Dok.Fest and IDFA.

Other Suka! productions include the 2010 DRC feature *Viva Riva!* by Djo Tunda wa Munga, which is a French-Belgium-DRC-South Africa co-production. The film premiered at the Toronto International Film Festival in September 2010, screened at Berlinale 2011, has been sold to Music Box (USA), Metrodome (UK) and Rialto (Australia/NZ) and is being handled by Beta Cinema. The film won MTV's African Movie Award and six African Movie Academy Awards; the 2009 acclaimed documentary *State of Mind* (Dok.Fest, Encounters, DocPoint) directed by Djo Tunda wa Munga, which deals with trauma and healing in the DRC; and the TV feature film entitled *Papy*, which is now broadcast locally and internationally.