October 2026

SPARK
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FUNDING BATTLE

The big challenge of animation



Feature
The challenge of co-production in African animation

Project Spotlight
Na Makasi: Ancestral Awakening

In Conversation With
Hamid Ibrahim, co-founder of Kugali Media

On the Ground
Fiatope, an African crowdfunding platform

EDITORIAL

How to Finance Animation?

Several regions of the world have long understood the economic potential of animation and have turned it into a truly strategic sector. In Asia, major industries have relied on domestic financing mechanisms, combining private investment and public support, to consolidate their markets before accelerating their international expansion. In Europe, an ecosystem bringing together public funding, broadcaster investment, tax incentives and regional support has been built over decades, enabling its animation industry to become one of the largest in the world.

What about us? As African producers, we too often find ourselves faced with two options: produce locally without a structured ecosystem, risking limiting the reach of our content; or aim for the global market and look elsewhere for what still seems sorely lacking at home: funding.

But what happens when we don't have the means to match our ambitions and turn to a market that isn't our own? Well, we dance to someone else's tune. We cannot overstate how much political commitment from our governments could give our industry a real boost. We need to build mechanisms that allow money to flow as freely as our talent and our stories.

In this new issue of SPARK, we wanted to take a closer look at the financing equation for African animation, to explore constructive ideas with you and offer a few avenues to those who are still in the arena. Because until we change the rules of the game…

The show must go on!



Adja Mariam Soro
Editor-in-Chief

MASTHEAD

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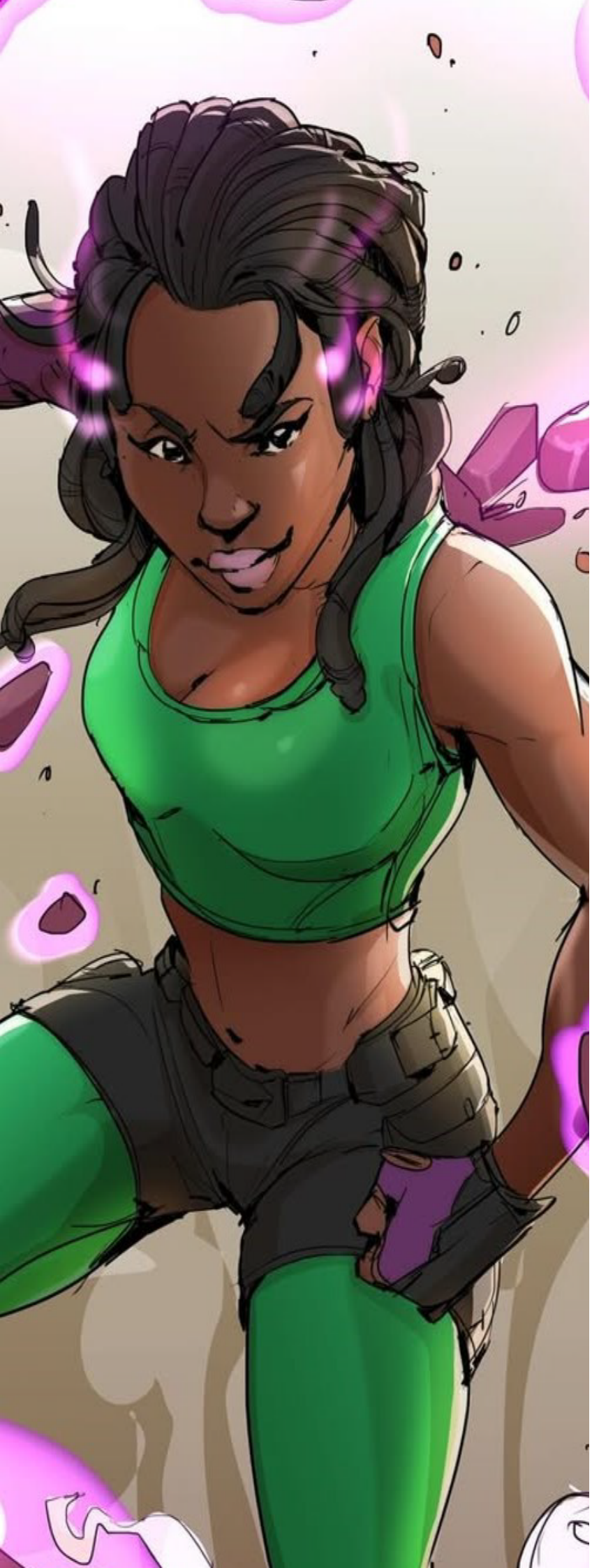
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Ousmane Boundaoné,
Managing Director of Tala Consulting,
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FEATURE

The challenge of co-production in African animation

Ousmane Boundaoné is a Burkinabé producer specialising in film development and production. A consultant for several institutions and festivals, including FESPACO, he has coordinated Ouaga Film Lab since 2016, a platform dedicated to the development of African film projects. As an expert with a broad perspective on Africa's audiovisual industry, he offers here a clear insight on the challenges and prospects of film co-production in Africa.

African co-production: between necessity and imbalance

Co-production appears as a key lever that transforms the creative process of a work into a space for mediation, intercultural dialogue, negotiation, and compromise. It makes it possible to overcome the limits of often insufficient local financing and, above all, to access international distribution networks.

In Africa, co-production is also a tool for professionalisation, as it requires project holders to structure their applications according to international standards, clarify their budgets, and develop strategies for the circulation of works.
However, it can safely be said that co-production is largely dominated by a "South–North" axis that reproduces patterns reminiscent of neo-colonial dynamics, appearing as an extension of the dominance of Western countries (wealthier and benefiting from privileged access to international standards) over African countries, particularly in the leadership of these partnerships. The dialogue is unbalanced because the cinema ecosystem, its governance, its financing, and its place within the economy and collective imagination in African countries differ significantly from those in most Western countries.

The embryonic nature of the film industry in Sub-Saharan African countries—marked by the absence or weakness of several key links in the value chain, particularly distribution, exhibition (television channels, cinemas, etc.), public or private investment and financing mechanisms—further complicates the situation. This imbalance is reinforced by a locally available human capital base that is both quantitatively and qualitatively limited in its capacity to manage film and audiovisual production and co-production.

African animation industry: strong but limited

According to studies by IMARC Group, the African animation industry is on the rise, generating nearly $13.3 billion in revenue in 2023, surpassing the revenues mobilised by African cinema over the same period, estimated between $10 and $12 billion. These figures position animation as a key driver of the African film industry as a whole.

However, paradoxically, African animation is still searching for its own market. With more than 400 production studios and highly dynamic creative collectives, the continent nonetheless remains largely oriented toward external markets. Most studios with real production capacity operate mainly as subcontractors for Western studios. As a result, African animation content does not yet fully meet its natural audience, while the market is saturated with imported content that captures a significant share of the 60% of Africans who are connected.

The sector is also constrained by the weak structuring of the broader film industry, particularly the lack of incentives supporting local production in most African countries, with the exception of Nigeria, Egypt, South Africa, and Morocco. In many other countries, especially Francophone ones, excessive dependence on foreign partners limits creative autonomy.

Financing and structuring the audiovisual ecosystem in Africa

In Europe, public funds such as CNC (France), along with mechanisms like Eurimages or MEDIA, combined with tax incentives such as Tax Shelter in Belgium or Tax Credits in France, help secure investments and stimulate creative production.

In the United States, the strength of private studios relies on strong synergies with universities and attractive fiscal mechanisms, which turn the audiovisual sector into a major driver of economic growth. These models demonstrate that the alignment between the cultural industry and the national economy is a decisive factor of competitiveness.



In Africa, the weakness of national funding and the absence of appropriate tax incentives make a regional approach essential. Initiatives led in West Africa by ECOWAS, WAEMU, or BOAD open promising prospects. The ECOWAS regional fund, the WAEMU Crédit-Culture fund, and the recent BOAD Foundation are embryonic mechanisms capable of pooling resources and ensuring financial stability for audiovisual projects. If fully operationalised, these instruments could play a role similar to European funds by providing a structured and solidarity-based framework.

Beyond financing, Africa must invest in pan-African incubators capable of supporting projects from the writing stage, such as Ouaga Film Lab, Durban FilmMart, or the Ateliers de l'Atlas in Marrakech. In five years, African labs have enabled more than 100 projects to secure international partners.

These structures help professionalise the industry, strengthen skills, and prepare works for international competition. In parallel, South-South partnerships between African countries would foster the circulation of talent and productions, reducing dependence on Northern funding bodies.





Accessible levers for African producers

In Africa, opportunities are real, but they only benefit those who know how to navigate a complex and demanding ecosystem. Today's producer is no longer just a project holder: they are a strategist, a negotiator, and a value architect, aware of the narrative power they carry.

African animation producers can mobilise several key mechanisms depending on the maturity of their project or their level of expertise: public funding, international funds, international co-production, broadcasters such as national and international TV channels, as well as markets, hybrid financing models, and partnerships with local studios.

This strategic approach, combining creativity, professionalisation, and industrial vision, is essential to transform existing opportunities into real drivers of growth and international visibility.

A viable co-production rests simultaneously on financial, legal, and strategic foundations. Concretely, this means that each partner brings real value (financing, expertise, access to markets), that the budget is effectively completed through this alliance, and that the project can reach distribution without relying on fragile or uncertain balances.

However, viability does not stop at financing. It is built on a clear balance of rights and responsibilities: shared or protected intellectual property, transparent revenue sharing, defined governance, and aligned interests. A co-production is considered viable when it allows each party, including the African producer, to retain a share of control, economic value, and exploitation capacity, while operating within solid frameworks (such as those supported by CNC or the Organisation Internationale de La Francophonie). The most important advice may be summed up in one word: PATIENCE.

The feature film Ben'Imana by Rwandan director Clémentine Dusabejambo, selected at Cannes 2026 in the Un Certain Regard section, is a relevant example. The project was not born from a rapid financing package, but from a gradual process of maturation: refined writing over several years, development supported through residencies and workshops, and exposure in international markets and platforms. This timeline, often perceived as a constraint, becomes in reality a strength: it consolidates the artistic vision, tests the project, and helps identify the right partners.

This case is an important lesson for African producers: success depends not only on available mechanisms, but also on the ability to anchor a project in the long term, activate the right networks, and maintain consistent artistic rigor.




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IN CONVERSATION WITH HAMID IBRAHIM

Hamid Ibrahim is a creative executive and co-founder of Kugali Media, a pan-African company focused on African-inspired storytelling across comics, animation, and augmented reality.

The studio is particularly known for the Disney+ animated series Iwájú. It is now developing Jollof Wars, a new animated project selected by The Next Narrative Africa Fund, a $50 million initiative supporting film and television production across Africa and its diaspora.

As director of Jollof Wars, Hamid speaks to Spark about the project and the realities of film funding in Africa.



Hamid Ibrahim, director, Co-Founder and CEO of Kugali Media, Uganda/United Kingdom

Your animation project, Jollof Wars, was one of the nine selected for the Next Narrative Africa Fund. What inspired you to develop this project, and what makes it unique or particularly relevant in the context of African animation?

Jollof Wars started in a very organic way within Kugali. We have an internal "story trust" where anyone in the company can pitch ideas, and interestingly, this one came from Haroun Salim Khalfan Fahmy, a member of our marketing team. The insight was simple but powerful: jollof rice is one of the few cultural touchpoints that cuts across Africa and the diaspora. It's playful, competitive, and globally recognised.

But what made it compelling wasn't just the meme about which country made the best jollof between Ghana, Senegal and Nigeria. It was what it represents: a cultural entry point into much deeper themes around identity, heritage, and ownership.

So we built the story into something much bigger: a global cooking competition, the equivalent of a World Cup, being hosted in Africa for the first time, where chefs cook with ancestral spirits. That allowed us to create a story that is inherently African, but structurally global.



What makes Jollof Wars unique and relevant is that it sits at the intersection of commercial entertainment and narrative shift. It's an Afrobeats-inspired musical with strong global appeal, but at its core, it's about preserving culture and challenging the idea that African stories exist on the margins. It's positioning African storytelling as central to global culture.

The Next Narrative Africa Fund was created to support African projects, however the majority of recipients are from the diaspora. What do you think were the reasons behind these choices?

Only 9 projects were selected from over 2,000 submissions; that's an incredibly difficult task.

I don't think I have a definitive answer since I wasn't in the room, but if I were to guess, I think it reflects where the industry infrastructure currently sits. The diaspora often operates closer to global financing systems, so they're more familiar with how to package projects, structure deals, and position ideas in a way that aligns with funds like NNAF, which are looking for globally viable IP.

This is just a perspective based on my own experience, including reviewing projects as a judge in pitching competitions. One of the key differences I've noticed is that many African-based projects can sometimes hesitate to pitch with the confidence that they can compete globally. I think that comes from a historical lack of support, which we still feel today when engaging with financial structures on the continent.

Over time, that lack of support can push creators to pitch smaller or safer ideas. Africa is rarely positioned as a serious contender in global competition. After Iwájú, many pitches I've seen have referenced it because it feels more achievable than aiming for something at the scale of Frozen or The Lion King. Iwájú is a groundbreaking historic animation, which we believe inspired many people, but we want to build on top of that, not just reach where it is. We want to challenge the next biggest animations.

The reality is that the African creative industry has rarely been given the space to dream at that level. And after repeated rejection, when faced with the choice between dreaming big or simply surviving, it becomes incredibly difficult to choose the former. But if the creative industry doesn't dream, then who will dream for Africa?
That said, NNAF itself is designed to bridge that gap. It supports both African and diasporan creators, with the goal of combining authentic cultural storytelling with global market readiness.

The fact that many African animation creators turn to international funding points to a gap in local support structures. In your view, what initiatives or models could help strengthen funding opportunities on the continent?

What NNAF is doing is actually a strong blueprint.

They're building an end-to-end pipeline:

- Development grants
- Venture studio support
- Follow-on equity investments

That's what's been missing.

To strengthen funding on the continent, we need:

- Pipeline-based funding models (not one-off grants)
- Stronger development infrastructure (script, IP, world-building stage)
- More co-investment ecosystems between Africa and global markets

The key shift is moving away from simply funding individual projects, and towards building systems that consistently produce investable IP and sustain long-term financing.





We are doing our part too—Kugali Academy is building the talent infrastructure that makes all of this possible: a free, self-sustaining creative education platform that trains the next generation of African visual artists and feeds directly into the production pipeline the continent needs.

What advice would you give to young African filmmakers aiming to access significant funding while developing strong animation projects?

- Think globally from day one. Your story can be local, but your framing must connect universally. We are all human.
- Think about why anime connects with audiences in Africa, even when many don't understand the original language.
- Build proof, not just ideas. Many funds prioritise projects that are already in development, with strong teams and clear execution paths.
- Understand the business of storytelling. Funding today is tied to viability, audience, scalability, and IP potential.
- Be intentional about narrative. Funders are looking for stories that shift how Africa is perceived globally.

And most importantly, don't wait for permission. The ecosystem is evolving and the creators who will benefit the most are the ones already building at that level.


ASHLEY PAIGE
VAN-DE-CRUIZE
LAMPKIN
PRESENTS
SPOOF!
ANIMATION
NAMAKASI
ANCESTRAL AWAKENING
COMING SOON

PROJECT SPOTLIGHT

NA MAKASI - ANCESTRAL AWAKENING

She is brave, she is strong, and she will stop at nothing to defeat her enemies. Discover the ambitious adaptation of independent writer Ashley Van-De-Cruize Lampkin's comic series.

A story about origins

Na Makasi: Ancestral Awakening is an animated feature film project inspired by Ashley Lampkin's comic book of the same name. Developed between the United States, France, and Nigeria, the project explores the deep spiritual connections between African traditions and Caribbean ancestral practices through a visually rich and emotionally driven narrative aimed at young adults and anime audiences.
Following the success of its comic launch in 2024 and the growth of a strong community around the brand, Na Makasi now evolves into an animated franchise.

Na Makasi follows Anaya, a young woman whose life changes after discovering she possesses ancestral powers tied to a hidden spiritual lineage. But the leader of the Templar, Aria, plots to strip her of her abilities. Forced into a fight she never asked for, she joins forces with Shadow, a rogue fighter with a dark past, his reformed brother Phantom, and two unlikely allies. As more dangerous forces hunt her and her loved ones, Anaya must learn to control her abilities while uncovering the truth about her family, identity, and destiny.

The story reflects themes of identity, grief, family, and self-discovery.





Anaya: a path to self-discovery

Anaya is a 24-year-old African American woman of Congolese and Japanese heritage. Vibrant, fierce, and ambitious, she carries multiple cultures that shape her identity and her perception of the world. Yet her life becomes even more confusing when she discovers her powers. Ashley Lampkin shares more about this complex character:

“Anaya’s journey is deeply personal because her awakening forces her to confront who she is, where she comes from, and what she is willing to sacrifice to protect the people she loves. Her character arc is centered around transformation. As she learns more about her bloodline and spiritual inheritance, she also discovers how trauma, love, anger, and grief shape the way she uses power.

What makes Anaya compelling to me is that her strength is not perfection, it is growth. She makes mistakes, loses emotional control, and often questions herself, but each challenge pushes her toward becoming a stronger leader and protector. Her evolution is ultimately about learning to embrace every part of who she is instead of fearing it.”

"Na Makasi" comes from Lingala, a language spoken in the Democratic Republic of Congo, and means “I am strong” or “Be strong” depending on the context.
The title represents resilience, power, and spiritual endurance. For the author, the phrase symbolises more than physical strength. It reflects emotional survival, generational perseverance, and the idea that strength can come from those who came before us. In the story, Anaya’s power is directly connected to her ancestors, so the title becomes a reminder that she never fights alone. Her strength is inherited, spiritual, and deeply rooted in legacy.

From comic to animation

For the animated adaptation, Ashley and her team partnered with Spoof Animation, a Nigerian animation studio. The team chose to preserve the core identity of the comic while restructuring certain scenes to strengthen pacing, tension, and character development on screen.

The project blends Afro-Caribbean influences with anime-inspired storytelling. Its visual style combines cinematic 2D-inspired animation, dynamic camera movement, stylised action sequences, and expressive performances. Action and movement are central to the narrative, with fight choreography and spiritual energy sequences used to convey emotional conflict, character growth, and ancestral power.
A first two-minute trailer was released in October 2025 and quickly went viral, gathering more than 40,000 likes on Facebook and over 50,000 likes on Instagram. The total budget for the animated feature is estimated at around $2 million.

A long journey ahead

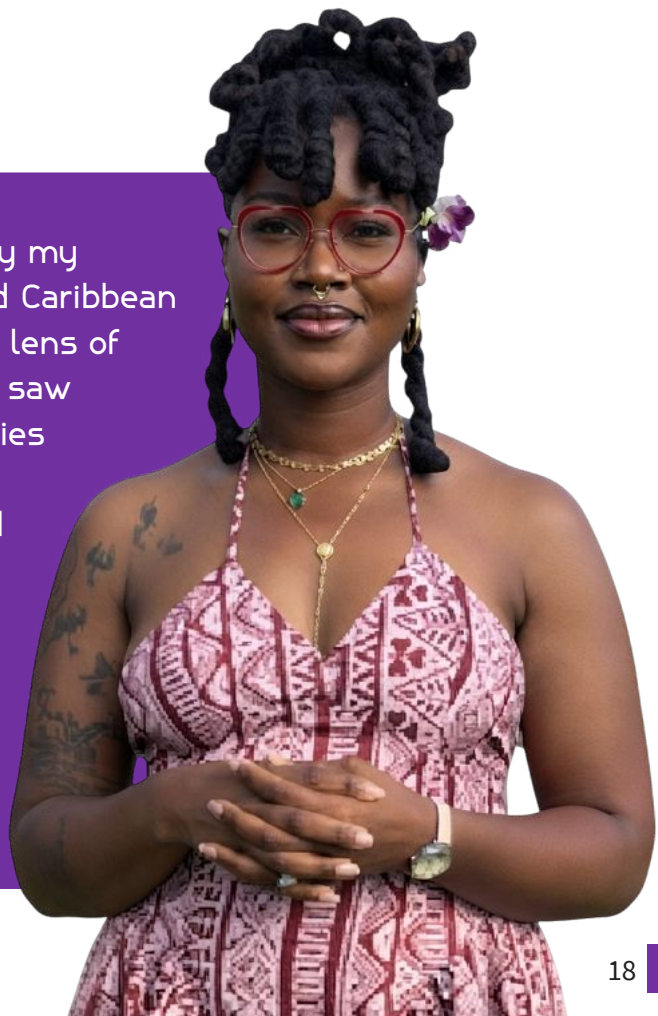
Na Makasi: Ancestral Awakening is currently in active development, including visual development, story expansion, and investor preparation. The team expects to present it at international markets and festivals such as Annecy International Animation Film Festival, MIPCOM, Cannes Film Market, Ottawa International Animation Festival, and Comic-Con.

The project is also building audience engagement through comics, social media, and teaser content while pursuing strategic partnerships with streaming platforms, distributors, and entertainment studios.

The long-term vision for Na Makasi is to establish the story as a global multimedia franchise spanning animation, comics, gaming, merchandise, publishing, and streaming. To that end, the team is open to partnerships with investors, funding bodies, animation talent, production studios, distributors, and licensing partners to bring this ambitious animated feature to life.

Official Website: www.dirtywordsmith.com

> "Na Makasi: Ancestral Awakening was inspired by my desire to tell a story that celebrates African and Caribbean spirituality, heritage, and resilience through the lens of modern fantasy and action. Growing up, I rarely saw Black women at the center of supernatural stories where their power was tied to legacy, ancestry, and emotional depth. I wanted to create a world where ancestral wisdom is not portrayed as myth, but as living energy carried through generations."
>
> Ashley Van-De-Cruize Lampkin, Creator of Na Makasi, USA



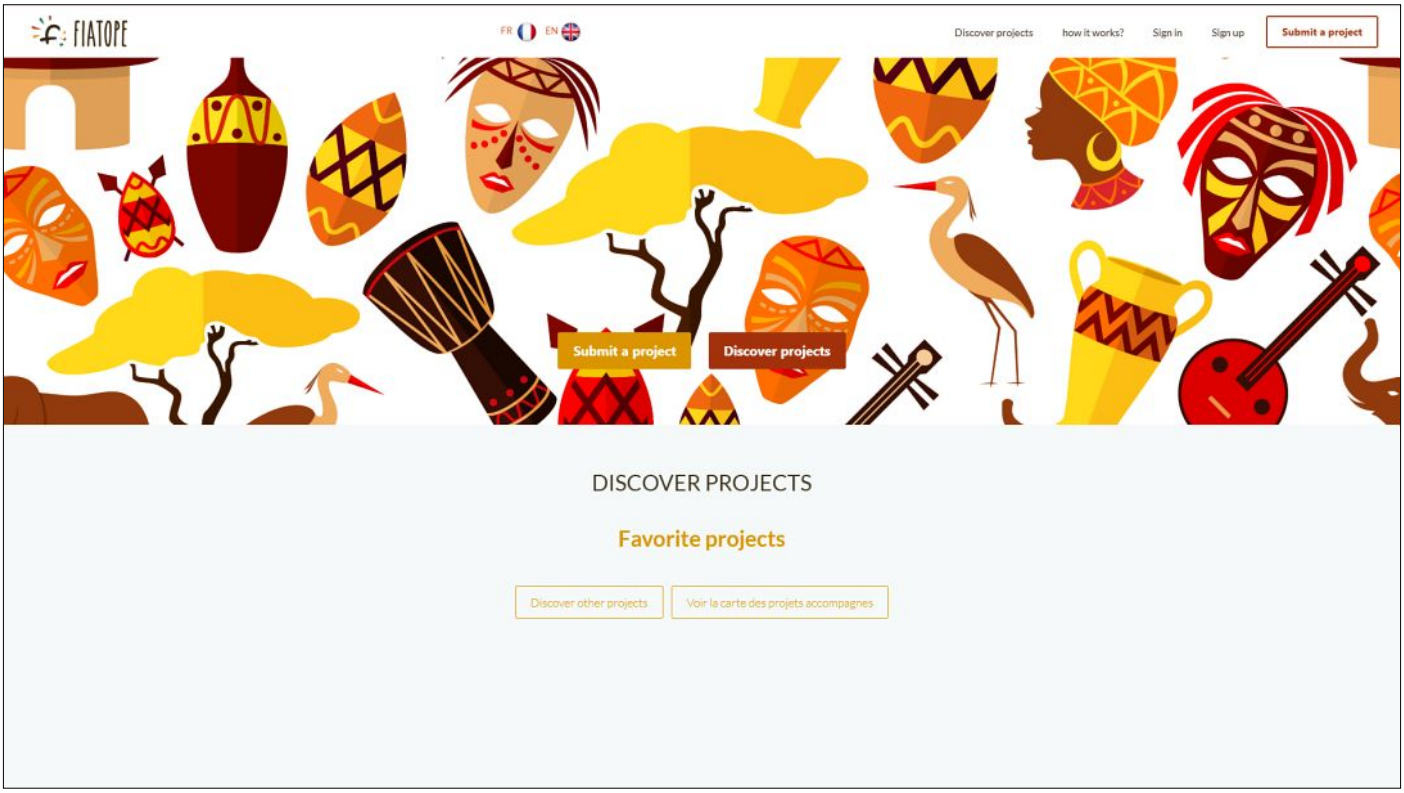


FIATOPE

ON THE GROUND

Fiatope, an African crowdfunding platform

Whenever a project needs funding, co-production and traditional funding schemes are options, but not the only ones: crowdfunding has become a powerful alternative. Around the world, hundreds of animated projects are brought to life thanks to individual contributors. In Africa, one platform is working to support this dynamic: Fiatope.



When unity makes things happen

Fiatope was launched by Eric Ntonfo, a specialist in seed funding for African startups, with the aim of supporting high-impact social projects in Africa. As an entrepreneur himself, his goal was to become an active player in entrepreneurial support on the continent, while mobilising both Africans and the diaspora around this mission.

In 2014, he launched Kwendoo, an international online fundraising platform designed to help African communities around the world raise funds to support various projects. Later, in 2015, he founded Fiatope, a crowdfunding platform that enables African entrepreneurs and innovators with high-social-impact projects to raise seed funding through their networks and online communities. Since then, Fiatope has evolved into a complete ecosystem: Fiatope, a donation-based crowdfunding platform; Kwendoo, an international online pooling service; Fiatope Invest, a fundraising support structure; Fiatope Angels, a Business Angels network; and Fiatope Consulting, an advisory firm specialising in finance and entrepreneurship.



Projects from all backgrounds

As Fiatope primarily focuses on high-impact social projects, the platform has supported initiatives across a wide range of sectors, including agribusiness, education, and the creative and cultural industries, at every stage of development: idea, preparation, or early-stage funding. The goal is to enable independent creators to mobilise people, whether close to them or across the world, in order to build projects that can reshape Africa's image, create jobs, and develop key sectors.

Since its creation, the platform has funded 78 projects, mainly in Central and East Africa, raising a total of over $400,000 from 4,800 donors worldwide, making it a major crowdfunding hub on the continent.

Communication: the key to crowdfunding

Before being presented to donors worldwide, projects submitted to the platform are evaluated by Fiatope's committee based on essential criteria: they must have social impact, be innovative, and have an active presence on social media, because the success of a campaign largely depends on communication. A strong digital presence and regular updates on project progress and reasons for support are essential. This is what helps build a network of contributors.

The platform offers clear guidance to help entrepreneurs achieve their goals on time and in the most effective way possible.



Campaigns do not follow a strictly fixed duration, as timelines depend on the nature of the project, the goal of the entrepreneur, and the targeted fundraising amount. However, most campaigns generally run for no longer than ten weeks.

A local pathway for African projects

Over the past 11 years, Fiatope has supported projects from a wide range of sectors and countries across the continent. From the creation of cultural centers to the launch of reading apps for children, the platform has seen a growing number of creators turning toward crowdfunding as a viable way to finance their projects. Today, the cultural and creative industries, particularly film and animation, represent a sector with strong, untapped potential that deserves greater support and visibility. That's where Fiatope comes in.

Fiatope ultimately aims to position itself as a leading actor in alternative funding in Africa by promoting a model rooted in collective support. Through this approach, the platform seeks to contribute to the emergence of a financing ecosystem that empowers African entrepreneurs through African communities.

Official site: www.fiatope.com



"A platform does not make a campaign successful. It's the entrepreneur, their drive, determination, and commitment, that make a campaign succeed. Not the platform. And above all, you have to stay dynamic, because during those two to two-and-a-half months of campaigning, you need to communicate constantly, reach out to people, show leadership, and demonstrate why your project matters. You have to be proactive."

Eric Ntonfo, founder of Fiatope

FUNDING ANIMATION

Organisation Internationale de La Francophonie (OIF)

Access to development, production and distribution funding remains one of the main challenges facing African animation studios. For more than thirty years, the Organisation internationale de La Francophonie (OIF) has offered producers from the Global South two complementary funding schemes designed to support the different stages of film and series projects, including animation productions.

Image de la Francophonie Fund

Since 1990 – Development / Production / Completion

Established in 1990, the Image de la Francophonie Fund supports film and audiovisual works from Africa, the Middle East, the Caribbean and the Asia-Pacific region, with particular attention given to projects with international potential.
With an annual budget of around €1 million, the fund provides support for the various stages of production, from preparation to post-production. The amount can reach €15,000 for a short film and €100,000 for a feature film or series, although the funds for this category generally range between €30,000 and €40,000.

Some key eligibility criteria:

- Eligible projects must be submitted by a production company based in one of the 35 eligible countries. Some of these countries are not Francophone, like Cape Verde, Egypt and Ghana.
- Applicants must have secured substantial pre-financing to carry out their project. For production grants, only works with at least 40% of the estimated budget secured are eligible.





Why the Image de la Francophonie Fund matters: For African studios, the fund can be a key step towards bringing animation projects to fruition. Beyond financial support, it can strengthen a project's credibility with broadcasters, co-producers and other partners. For example, Les Palimpseste, an animated series by Ingrid Agbo (Togo), was broadcast on Canal+ and Gulli Africa.

The next calls for projects are expected in the first quarter of 2027.

TV5MONDEplus Francophonie Fund

Since 2021 – Production / Completion

Created by the OIF in partnership with the free global streaming platform TV5MONDEplus, this fund supports French-language films and series made by filmmakers from the Global South within the Francophone world. Selected works are available on the platform for 36 months, including 18 months of worldwide exclusivity.

The fund can provide up to €100,000 per project and favours works that combine a strong cultural identity with the ability to reach international audiences.

Key eligibility criteria include:

- Projects written or co-written by nationals from the Global South, including some non-French-speaking countries, and the production must be in French.
- For production grants, only works for which at least 30% of the estimated budget has been secured may be submitted, with supporting documentation required.

Why the TV5MONDEplus Francophonie Fund matters:

- Projects can combine grants from both the Image de la Francophonie Fund and TV5MONDEplus. The animated short “Mboa Matanda, le tournoi des rois” by Jules Kalla Eyango (Cameroon) received €6,000 from Image de la Francophonie and a further €26,000 in production support from TV5MONDEplus.

- The exclusivity period can limit other distribution opportunities in the short term, but it also gives selected projects access to a global audience.

The next call for applications is expected in 2027.

An opportunity for the continent

Taken together, these schemes support different needs: Image de la Francophonie accompanies projects from development to completion and the TV5MONDEplus fund combines production support with international distribution.

To date, these funds have supported more than 70 animation projects, including both fiction and documentary productions. These funding schemes never cover an entire budget, but they can help validate a project, unlock additional investment and connect producers with broadcasters and international partners. They can also open up co-production opportunities between studios from different regions of the world.

For African animation studios, OIF funds can serve as a springboard, giving projects the momentum they need to move from concept to screen.

Learn more about OIF funds and support programs:

https://www.imagesfrancophones.org/soutiens/fonds-image-de-la-francophonie/presentation

> “Animation in all its forms – shorts, features, series, web content, capsules, and more – is undoubtedly the most competitive, most expensive and potentially the most profitable segment of the moving image industry. The African and Afro-descendant market is highly sought after, and it is important for Africa to maintain its place in it, while also looking towards the global market, which has a strong appetite for Black icons across all art forms. Accelerating investment and training in African animation is therefore strategic, as is cooperation between countries.”



Enrico Chiesa, Head of Cinema, Image de la Francophonie Fund (OIF)

INDUSTRY WATCH

Across the continent, new partnerships and collaborations are taking shape. Here are some exciting developments from the industry.

Fame Week Africa 2026 x Animation South Africa

The leading event celebrating Africa's vibrant cultural and creative industries in Cape Town has announced a new partnership with Animation South Africa, the association representing animation, VFX and gaming professionals in the country.

The collaboration aims to build a platform that will empower and connect industry professionals across the continent. Exciting things are on the horizon.

Benin meets Cameroon in a new animated feature

Beninese studio Djahou has announced a new co-production with Cameroonian studio Rois Sculpteurs for the production of "Le Trône du Kêh" (The Throne of Kêh), an animated feature film inspired by the comic book "Bakêh" by Cidic Frank Mboumi.

The ambitious project aims to introduce audiences to a universe deeply rooted in African cultures and legends. To mark the announcement, Djahou Studio has unveiled the project's first key

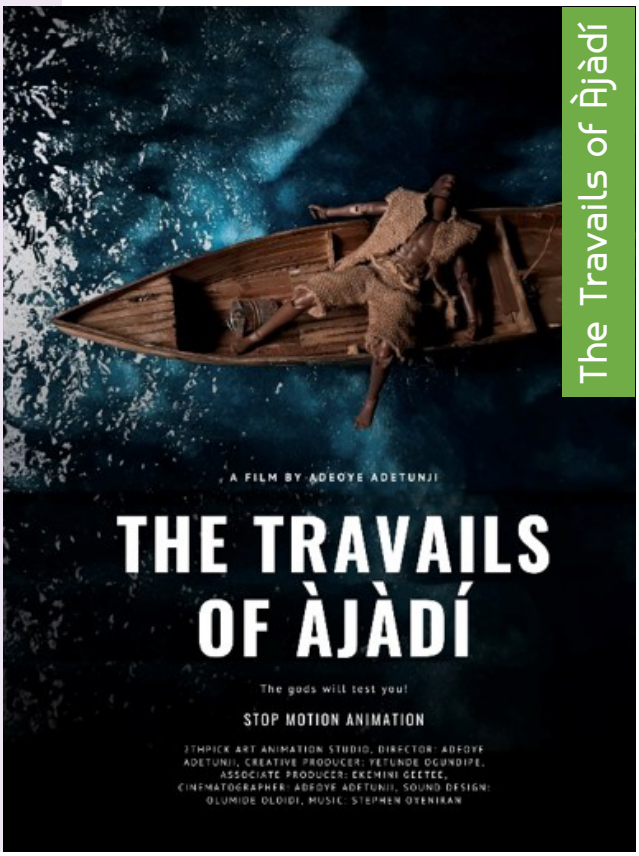


The Throne of Kêh

A home for "The Travails of Àjàdí"!

The Annecy-selected stop-motion short by Nigerian filmmaker Adeoye Adetunji has been acquired by global YouTube animation channel Part-Time Cult, becoming its first-ever African acquisition.

This deal opens the work of 2thpick Art to a wider audience, giving the film international visibility.



The Travails of Àjàdí

FUNDING OPPORTUNITIES

Numerous calls, programmes and organisations provide financial support for film projects. Here's a selection of local and international funding opportunities worth exploring as an animation professional.

The Last Mile Film Fund

Africa No Filter has launched the Last Mile Film Fund to finance African filmmakers who are working on the final stages of production. The fund offers grants of up to $10,000 for feature-length films and up to $5,000 for short films.

Location: South Africa, Nigeria, Ghana, Kenya, Uganda
More information: https://africanofilter.org/what-we-do/community/last-mile-film-fund

Yennega

Yennenga is an initiative dedicated to feature-length fiction and documentary film projects seeking financial partners, organised as part of the Pan-African Film and Television Festival of Ouagadougou (FESPACO). It aims to encourage and support film co-productions from Africa and the African diaspora and to foster the development of African film talent.

Location: Burkina Faso
More information: https://fespaco.bf/en/yennenga-co-production-2/

The FONSIC

The Fonds de Soutien à l'Industrie Cinématographique (FONSIC) is tasked with funding the promotion and development of the film industry in Côte d'Ivoire.
In this capacity, it is responsible, in particular, for funding the implementation of the national film policy, the national film industry support policy, and the promotion of international cooperation in the field of film.

Location: Côte d'Ivoire
More information: https://fonsic-ci.com/

The Creative Fund

Funded by the FCDO and administered through the UK-Nigeria Tech Hub, The Creative Fund provides flexible, project-first grants to high-potential creative projects in film, fashion, and music, subsidising the critical technical talent, digital tools, and resources that keep Nigeria's best creative work at home.

Location: Nigeria

More information: https://thecreativefund.ncegii.org/



The National Film and Video Foundation

An agency mandated by the Department of Sport, Arts, and Culture, the National Film and Video Foundation provides funding for the development, production, marketing, and distribution of films – including helping filmmakers represent and market their work internationally. The NFVF regularly issues calls for proposals relating to film production.

Location: South Africa

More information: https://www.nfvf.co.za/production-funding/

CANEX Africa Film Fund

With a commitment of up to one billion US dollars, the Africa Film Fund aims to revitalise the African film and television industry by tackling the persistent barriers to its growth: limited funding, infrastructure gaps and access to global markets.

It aims to support the development, production and distribution of high-quality content, whilst investing in the infrastructure and supporting technologies that ensure the industry's long-term sustainability.

Location: Egypt

More information: https://www.canex.africa/africa-film-fund

INTERNATIONAL FUNDS

Aide aux cinémas du monde (CNC)

The Aide aux cinémas du monde (ACM) aims to encourage and support the international co-production of feature films between France and all the countries of the world.

It promotes the cultural diversity of cinematographic works, encourages the emergence and consolidation of foreign talent, artistic and technical collaboration with the French industry and its attractiveness. The amount granted depends on the type of support needed.

Location: France
More information: https://www.cnc.fr/web/en/-funds/aide-aux-cinemas-du-monde_190870

Red Sea Fund

A dynamic force in the world of Arab, African, and Asian film financing, the Red Sea Fund operates across four cycles, encompassing projects in stages of development, production, and post-production.

Documentary, fiction, animation – episodic, shorts, and features – the Fund is looking out for filmmakers and the exciting new wave of films from the region.

Location: Saudi Arabia
More information: https://redseafilmfest.com/en/red-sea-fund/

SØRFOND

SØRFOND grants top-up financing for the co-production of fiction and documentary films where the main producer is located in a DAC country.
The applications to Sørfond must be made through a Norwegian minority producer. The average grant from Sørfond is about €60 000 for fiction films and €45 000 for documentaries. SØRFOND normally grants support to 6-8 projects annually.

Location: Norway
More information: https://www.sorfond.no/about-sørfond

THE NOTES


THE WAITING ROOM
NEXT.
HAVE YOU ALREADY SECURED FINANCING FROM YOUR COUNTRY?
AND AT WHAT PERCENTAGE EXACTLY?
WHO IS DIRECTING THE PROJECT?
WE'VE STARTED DISCUSSIONS LOCALLY.
I AM.
... RIGHT.
WHAT BROADCASTERS COULD REALISTICALLY BE INTERESTED IN THIS PROJECT?
DO YOU HAVE ANY ESTIMATION OF THE GLOBAL AUDIENCE POTENTIAL?
ANY INTERNATIONAL PARTNER ATTACHED?
WHO ARE YOUR COPRODUCERS?
WOULD YOU AT LEAST LIKE TO KNOW WHAT THE FILM IS ABOUT?
OH... OKAY. GO AHEAD.
IT'S THE STORY OF...
LOCAL FINANCING, AUDIENCE, BROADCASTERS, COPRODUCERS?
IN THAT ORDER.


THEY KEEP ASKING FOR PROOF OF AN ECOSYSTEM... WHILE THE ECOSYSTEM IS SITTING IN THIS ROOM.
MAYBE THE MAIN MISSING PIECE WAS NEVER FUNDING.
SHE'S INCREDIBLE AT BUILDING PRODUCTION PIPELINES.
I'M GOOD WITH MARKETING STRATEGY... I'VE ALSO BEEN WORKING ON DISTRIBUTION IDEAS FOR AFRICA.
MY TEAM IS REALLY STRONG IN STORYBOARD AND COLORSCRIPT.
YO... THIS IS ACTUALLY CRAZY!
NEXT?
HAKUNA MATATA!

“In Africa, opportunities are real, but they only benefit those who know how to navigate a complex and demanding ecosystem. Today’s producer is no longer just a project holder: they are a strategist, a negotiator, and a value architect, aware of the narrative power they carry.”

Ousmane Boundaoné

Managing Director of Tala Consulting,
Burkina Faso