THE POWER STONE
This true story follows the journey of a sacred stone belonging to the Kwanjama people of northern Namibia and southern Angola. Passed down from generation to generation, this sacred power stone has remained at the centre of the Kwanjana Kingdom, until the last Kwanjana king, Mandume, was killed in 1917. After the king’s death, the stone disappeared.

This documentary takes us on a quest to find the power stone. Experience the history of this African kingdom as told by Kwanjama storytellers, musicians, poets and artists, and travel back in time to follow the incredible journey of their kingdom’s power stone.

Director Andrew Botelle

YEAR | LANGUAGE | RUNNING TIME | DIRECTOR’S CONTACT
---|---|---|---
1999 | English | 53 min. | +264 81 12 84 746 andrewbotelle@yahoo.co.uk

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricaViron International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

JOE-VISION PRODUCTION | AFRICAVENIR

A FILM BY
ANDREW BOTELLE

THE POWER STONE
5 MINUTES OF PLEASURE

Anthony, 19 years old and Tanya, 17 years old, have a child together. Unlike many Namibian young men, Anthony decides to take up responsibilities and look after the child. He moves in with Tanya, drops out of school and finds casual work sweeping the streets. While love for his baby boy grows stronger everyday, his relationship with Tanya deteriorates. Samantha, a 16 years old school girl, discovers she is pregnant after a one night stand with Musa. She is at a complete loss and needs support from her friend, Rebecca, who has a secret on her own.

Director Philippe Talavera

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>English</td>
<td>56 min.</td>
<td>+264 61 254 915 <a href="mailto:info@omnetja.org">info@omnetja.org</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikai, founder of JOE-VISION PRODUCTION, in cooperation with the Franco-Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
REMEMBER ELIPHAS - PART 1
Elphas has everything. He is a strong handsome soldier with a monthly paycheck and a family at home in the village. He thinks he is living the life that he fought for and deserves when one day, he gets the shock of his life and finds out that he might have more than he bargained for...he might be HIV+. Shocked and afraid, he lies awake at night worrying about what friends and family will and trying to decide what he should do. Should he get a test? He has a wife at home and she desperately wants more children...what if he tests positive? How can he tells his wife? What should he do?

REMEMBER ELIPHAS - PART 2
Remember Elphas Part 2 was produced for the Namibian Ministry of Defence by Social Marketing Association, as an HIV/AIDS awareness video. The film is a sequel to Remember Elphas, produced in 2005. Remember Elphas Part 2 tells the story of Elphas, a proud Namibian Defence Force soldier, his wife Nambata and other family members and friends affected by his HIV Positive status. Filmed on location in Northern Namibia, the film addresses such issues as disclosure and stigma with great sensitivity.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR'S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>English</td>
<td>37 min.</td>
<td>+264 81 124 6448</td>
</tr>
<tr>
<td></td>
<td></td>
<td>38 min.</td>
<td><a href="mailto:ernst@ndaudio.com.na">ernst@ndaudio.com.na</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and Africavenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A Film By
Ernst Steynberg
TATE PENDA
A story of love, greed, trickery and happiness. An Oshiwambo girl falls in love with a Damara boy.
Yet the girl’s father has already arranged a traditional wedding for her and is not eager to accept his daughter's wish to marry the one she is in love with.

Director Errol Geingib

Starring Michael Petrus, Daloo Shipattleni, Emily Alughodi

An intriguing african love story filled with humour...

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>English, Oshiwamb, Damara</td>
<td>117 min.</td>
<td>+264 81 27 57 810 +264 81 28 18 396</td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikal, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AFICAVENIR International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
THREE AND A HALF LIVES OF PHILIP WETU

Philip Wetu – a young and attractive IT professional – is envied by his buddies for his success with women. He lives with his loyal long-term partner Genevieve but he is attracted to others as well: Finelda, the scorned woman, Jacky the sassy sensual lover, Nailoke, the girl afraid of lightning, Tulonga, the innocent school girl.

Philip says to Nailoke: “I am not some kind of monster – I just know what women want...” But at the same time he plays with his and his lovers’ lives.

Director Richard Pakleppa

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>English</td>
<td>30 min.</td>
<td>+264 612 032 738</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><a href="mailto:gt2_hiv@iway.na">gt2_hiv@iway.na</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikai, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfriCavenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
A CRACK IN THE WALL
On the 18th of September 2006, Susan Njikata (Loide Imasa), a student at the University of Namibia, goes to Club X'tazy with her friend, Caroline (Grace Swartbooi). Caroline's boyfriend, Colin (Ebenezer N'aruseb) and his friends Paul (Barnabas Ochurub) and Ben (Bergo van Wyk) and Dave (Mathew Murumbua). But the evening turns into a nightmare and in the early hours of the 19th of September, she is brutally gang-raped.

Or, is she making up a story to get access to medication after having engaged in unprotected sexual intercourse with two men and maybe even to justify failing her second year to her parents? From the Women and Child Protection Unit to the Court, those involved in the case will try to understand what happened to Susan that night.

Director Philippe Talavera

A CRACK IN THE WALL

YEAR | LANGUAGE | RUNING TIME | CONTACT
-----|----------|-------------|---------
2008 | English  | 89 min.     | +264 61 254 915
      |          |             | info@ombetja.org

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikai, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and Africavenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A Film By
Philippe Talavera
FLIGHT TO HEAVEN

Although many consider the vulture one of the ugliest birds in nature, it heals the environment through its role as cleaner of the dead, and also brings about a sense of peace and serenity to the souls of individuals like Maria Dieckmann, whose burial wishes differ greatly from the norm. This film investigates the philosophy of sky burials - being eaten and carried to the heavens by vultures after death - as practiced in many cultures throughout the ages, and scrutinizes its place in modern society.

Director Virginia Witts

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR'S CONTACT</th>
</tr>
</thead>
</table>
| 2008 | English  | 24 min.      | +264 81 12 85 915  
|      |          |              | +264 61 245 614    
|      |          |              | Virginia@cleverclogsproductions.com |

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricaVirtuoso International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
TESTIMONY
Testimony is a story of courage and endurance - of four people who were detained, tortured and imprisoned for years in underground dungeons by the liberation movement they had joined to free their country - Namibia.

In the late 1970s, many Namibians went into exile to take up arms against the South African occupation. But the liberation movement South West African Peoples Organisation, SWAPO, in exile was rent by division and insecurity. In a climate of fear stories of South African spies abounded. As a result, the liberation movement detained and tortured many of the exiles until they confessed to being South African enemy agents.

Pauline Dempers, Dean Waggie, Ben Gowiseb and Sam Thomas tell the story of exile, torture, imprisonment and final release. Their testimony is a tribute to those who never came home. As members of the Breaking the Wall of Silence Movement, they intend to hold the culprits accountable, in search for reconciliation, truth and justice.

YEAR | LANGUAGE | RUNNING TIME | CONTACT
--- | --- | --- | ---
2003 | English | 53 min. | Breaking the Wall of Silence Movement PO Box 4098 - Ausspanplatz Windhoek Email: bws@iway.na

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and Africana International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
DIE OSSIS VON NAMIBIA

What has happened with the so called “GDR-kids”? Former “GDR-children” speak about themselves, about eleven years of their life in East-Germany, fifteen years in Namibia, about their home country and their family. Politicians, educators, teachers and adoptive parents from the GDR and from Namibia comment the political background of this time.

Directors Klaus-Dieter Gralow, Roger Pitann, Hans Thull

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR'S CONTACT</th>
</tr>
</thead>
</table>
| 2006 | German   | 90 min.      | Tel: 0049 (0) 38 423 50085  
Mail: KD-Gralow@gmx.net |

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
GENATION X

15 years after the end of apartheid in Namibia. For the first time a multi ethnic school class is preparing for the final exams in a former white elite school of german origin. This first post-apartheid-generation knows segregation only from history books. But still it is a long way to overcome the shadows of the past.

NAMIBIA – GENERATION X tells the story of a new generation of black and white Namibians in disrupted black and white community. Young people, who are trying to handle the burdens of the past and who are seeking to define their identity amidst times of cultural and political upheaval.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>English</td>
<td>92 min.</td>
<td>+49-177-5969283 <a href="mailto:thorsten.schuette@filmakademie.de">thorsten.schuette@filmakademie.de</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikai, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfriCavenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
SKYMASTER
Township Jazz from the Old Location
Witnesses and accomplices recall the glorious days of Township Jazz in Namibia’s shanty town. J. A. Mureko formed the first known band and influenced a whole generation of musicians. His myth is revealed in tales still echoing in a generation of musical instrument players, citing him as their teacher. Music was all that was left in the midst of the harsh realities of segregation. Township jazz subculture disappeared by 1975. Filmmaker Hidipo Nangolo retraces the legends of township jazz, reuniting six musicians after 35 years.
Director Hidipo Nangolo

This documentary features a larger film project, now in preparation by Hidipo Nangolo

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>English</td>
<td>56 min.</td>
<td>+264 81 12 79 068</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><a href="mailto:3rdeye@iway.na">3rdeye@iway.na</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikai, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfriCavénir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
BIG MOUTHS OPEN MINDS

As the last African country to gain independence in 1990, Namibia opted for democratic rule. Twelve years on, how have the abstract concepts of 'independence' and 'Democracy' taken root in Namibia’s urban landscape?

CAMERA
Eran Tahor
Andy Botelle
Guy De Lancay
Marius Scriven

YEAR | LANGUAGE | RUNNING TIME | CONTACT
--- | --- | --- | ---
2003 | English | 60 min. | +264 61 - 249 947

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

AFRICAVENIR
THE CUL DE SAC

From one moment to the next young Pandu gets kicked out of his uncle's house, loses his girlfriend and the life he had. The dynamic zero budget drama the Cul de Sac takes the audience on the turbulent journey of a young black Namibian, who has to survive in Windhoek city and find his way against all odds.

STARRING
Joel Haikali
Evelyn Ashipala
Kibi Tsuses
Patrick Kamati
Vincent Mwemba

DIRECTOR
Joel Haikali

YEAR | LANGUAGE | RUNNING TIME | DIRECTOR'S CONTACT
--- | --- | --- | ---
2003 | Kwayama and English | 30 min. | +264 812 56 02 83 joelhaikali@yahoo.com

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
THE WORLD OF TODAY
The life of young Jackson, living in Katutura, taking care of his family with low paid occasional jobs, changes forever when he ends up in the wrong white neighborhood, helping someone in need. This Nigerian style drama is a portrayal of Namibian post apartheid society having to deal with racism, stereotypes and the separation between the rich and the poor.

STARRING
Marlise Marton
David Dumeni
Albert Ricket
Ananias Nuile
Asser Kauazunda
Sasha O. Simpson
Kaudife

DIRECTOR
Joel Haikali

YEAR | LANGUAGE | RUNNING TIME | DIRECTOR'S CONTACT
-----|----------|-------------|-------------------
2004 | Afrikaans and English | 29 min. | +264 812 56 02 83 joelhaikali@yahoo.com

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricaVénir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A FILM BY
Joel Haikali
TULILA'S FATE

Tulila meets Jack, whom she believes to be the man of her dreams. He fills her heart with her promises of reuniting in the harbour town where he works at sea. They spend a passion filled night together and a couple of months later Tulila discovers that she is pregnant she goes on her first journey out of her hometown to search for him.

Along the trip she meets a young lady who instills some confidence into her naïve character. In the harbor town she discovers that the address Jack gave her is a fluke and she has to make a tough decision about growing up and making some tough choices.

Starring: Desre Christian, Marc Chiyukza, Audrey Mootseng
Director: Oshosheni Hiveluah

YEAR | LANGUAGE | RUNING TIME | DIRECTOR'S CONTACT
--- | --- | --- | ---
2005 | English | 12 min. | +264 61 247 231 (work)
+264 81 232 1222 (cell phone)
oshosheni@webmail.co.za

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco-Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
CLIMBING KILIMANJARO
Elisabeth is sharing her story, how she lives with HIV and how she decided to help people who feel guilty for being HIV+

OTHERS FILMS
Kaapen Shikukutu Shaahulu
Makiti Aftermath
Testimony

NAMIBIAN MOVIE COLLECTION

Acceptance

4 FILMS
Krischka Stoffels

YEAR | LANGUAGE | RUNING TIME | CONTACT
--- | --- | --- | ---
2006 | English | 26 min. | +264 81 22 72 456

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and Africavenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
100 YEARS OF ETOSHA

Etosha National Park, Namibia’s premier wildlife park and tourism hotspot, celebrates its centenary on March 22nd 2007. ‘Chums’ as the original inhabitants, the Heikum San, call it, mesmerizes and hypnotizes the human spirit through its massive waterless saline pan, formed, according to local lore, when the tears of a Heikum mother, who lost her child, evaporated.

Director Tim Huebschle

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>English</td>
<td>43 min.</td>
<td>+264 812 85 72 77  <a href="mailto:namcine@gmail.com">namcine@gmail.com</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfriCavenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
18 YEARS IN WINDHOEK
Under the theme “18 years in Windhoek”, three young Namibian film makers set out to explore the changes since Namibia’s independence in 1990 - with three very different results, sometimes funny, sometimes tragic but always personal and at the same time universal.

“Differences” (Joel Haikali)
The idyllic lives of three mutinous, Windhoek office workers - one black, one coloured, one white - are shattered, when they suddenly wake up in bed with their colleague’s wife next to them. This satiric short film challenges the social reality of segregation based on alleged cultural, racial and ethnic differences, which Namibian society still faces 18 years after independence.

“Rider without a Horse” (Tim Huebschle)
The story revolves around the Rider (German: der Rider) of the Equestrian Monument in Windhoek - one of Namibia’s most prominent historical monuments from the colonial era - coming to life and being confronted with his own historic and political identity. In a funny yet serious tale, the Rider re-awakens in a changed world, stumbling upon the 18th Independence Day celebrations in the nation’s capital, and is confronted by modern dilemmas.

“The Shop” (Perivi Katjavivi)
A poignant look at independent Namibia from the street level up, as the same Windhoek convenience store shop with the same white shop assistant gets depicted during three different periods of independent Namibia. At the core of the film explores our inability to communicate effectively as a society, but also reflects the current economic difficulties with escalating food prices and social deprivation.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
</table>
| 2008 | English  | J. Haikali +264 812 55 02 83  
T. Huebschle +264 812 85 72 77  
P. Katjavivi +264 813 81 79 38 |

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and Africavenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
RIDER WITHOUT A HORSE
The story revolves around the Reiter (German for Rider) of the Rider Monument in Windhoek - one of Namibia's most prominent historical monuments - coming to life and being confronted with his own identity.

OTHERS FILMS
Afroshine - Ti Mama
Afroshine - Hope
Lady May - Chocola
Gazza - Mokasie
EES ft. PDK - U My Lady
Beef

YEAR | LANGUAGE | RUNNING TIME | CONTACT
--- | --- | --- | ---
2006 - 2009 | English | 26 min. | +264 81 285 7277
namcine@gmail.com

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfriCenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
MY BITTER SWEET LIFE WITH HIV

At the tender age of 17 Livy Van Wyk Samaria, a young Namibian girl is pregnant and HIV positive. Life has dealt this young individual a shocking blow. Is this fair? Has her world come to an end?

The story takes the viewer through an emotional and dramatic journey of a remarkable human being who recovers from this early set back in her life. Against all odds she fights back showing signs of human resilience, willpower, determination, bravery and above all the goodness of humanity as she gives HIV/AIDS a human face.

"My Bittersweet Life With HIV" is a 21 minutes long piece driven by a commentary by Livy Van Wyk Samaria and shows the present day and life of Livy. The documentary follows her in her private environment as she lives positively as well as her life as a motivational HIV/AIDS speaker and the impact that her story and book has made on communities.

Director: Vickson Hangula

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>English</td>
<td>21 min.</td>
<td>+264 91 39 64 076  <a href="mailto:vickson@iway.na">vickson@iway.na</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricaVeur International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
BETWEEN FRIENDS
An intricate plot woven through the lives of three young people, “Between Friends” tells the story of two young women who try to make a living from a small hair salon. Queenie, the bubbly extrovert, dreams of love and “happily ever after” with Desmond, while Kiito needs to provide financially for her sick father and younger siblings in the rural parts of Namibia.

Realizing the financial predicament of the two women, Desmond exploits the situation. He manipulates Queenie into having unprotected sex with him and offers financial assistance to Kiito, after which he coerces her into having casual sex with him. Queenie finds out about this, and now the question is: will the friendship of these two young women withstand the betrayal of their trust? Is Desmond able to play them off against each other and get away with it?

“Between Friends” deals with the age-old question of trust and friendship amongst women, in the current era of risk to contracting HIV.

Director Vickson Hangula.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
</table>
| 2008 | English  | 24 min.      | +264 81 39 64 076  
vickson@iway.na |

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and Africavenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
KAUNA’S WAY
Set in a local high school in Katutura, Windhoek’s township, ‘Kauna’s Way’ is about two school girls pitted against each other in a scholarship competition. Priscilla comes from a caring and loving family, while Kauna is by all account the breadwinner and caretaker to her younger siblings doing all the cooking, cleaning and other chores. When the scholarship becomes Kauna’s desperate means to escape her life of drudgery, she is willing to sacrifice her friendship and even herself.

STARRING
Frieda Karipi as Kauna
Naomi Boys as Priscilla
Frederick Philander as Principal Cloete
Laurenda Olivier-Samson as Mrs. Madjiet
Sasha Olivier-Samson as Stella

DIRECTOR
Vickson Hangula.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>English</td>
<td>24 min.</td>
<td>+264 81 39 64 076  <a href="mailto:vickson@iway.na">vickson@iway.na</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikai, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A FILM BY
Vickson Hangula
LAND MATTERS
On a farm no one can live without neighbours. Fences, fires of even the casual stop for a cup of coffee – an efficient neighbourhood is essential for successful farming. This particularly applies for changing neighbourhoods where new people move in and look for their place in the community.

For many years the local farmers’ association in the Nina area engages in programmes to welcome emerging and resettlement farmers. The community wants to strengthen relationships and to foster collaboration between all farmers in the area.

The documentary Land Matters by Thorsten Schütte accompanies farmers and farm labourers and allows them to voice their ideas and visions about the significance of land ownership. In the film the protagonists register their observations about their neighbourhood and raise also some criticism of certain developments. The documentary invites the farming community in the whole country to join this debate to pave the way for stronger communities.

Director Thorsten Schütte

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>English German sub.</td>
<td>64 min.</td>
<td>+49-177-5969283 <a href="mailto:thorsten.schuette@filmakademie.de">thorsten.schuette@filmakademie.de</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
Hidden in the Desert

Sand covers cultures, burying the history of their creators, their everyday life and their art. Evidence of the distant past is sparse, but a few clues survive in hidden places.
Let’s go back to July 1969. The world was focused on the Apollo 11 mission while in the South of Namibia, an archeological excavation commenced. In a Kunsberg cave, Dr W. E. Wendt, the experienced prehistorian, examines Africa’s most ancient art.
This film reexplores the tracks of his 1969 expedition and shows a formidable collection of rock art sites and the impressive landscape of dunes and rocks.

About the Namibian Movie Collection

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikai, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
WEISSE GEISTER

In this documentary Martin Baer attempts to explain what significance a crime which occurred one hundred years ago can acquire for our coexistence in the modern world. How have the OvaHerero kept alive and passed on their memories of the catastrophe of their defeat by the German colonial troops? And how have the Germans handled their history, initially celebrated as a victory and then damned as a crime?

In Namibia, people remember the events from 1904 to 1907 in a completely different manner to those in Germany. Something which still has great significance in Africa is of almost no interest to anyone in Germany. Why have the Germans forgotten and suppressed their past in Africa so thoroughly, and why do the OvaHerero celebrate these events which are described as genocide nowadays and during which they take over and imitate the uniforms and badges of rank of their onetime adversaries?

Director Martin Bear

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNING TIME</th>
<th>CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>German, Otjiherero, English</td>
<td>75 min.</td>
<td>Groimanstr. 20, 10623 Berlin Germany <a href="http://www.weissegeister.de">www.weissegeister.de</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A FILM BY

MARTIN BEAR
HOUSE OF LOVE
Trapped between sea and desert under a sky of molten lead, the port of
Walvis Bay in Namibia is an open prison for a small community of
women forced to prostitute themselves for a living. Isolated, dependent,
awaiting the few sailors passing through, AIDS is all they have to look
forward to. Discretely, Cecil Moller records statements of the experience
of these women, their own stories, their daily combat and their hopes
for redemption, supported by religious movements that preach their
rehabilitation.
Director Cecil Moller

OTHER FILMS
Wa N’wina
by Dumisani Phakhathi

YEAR | LANGUAGE | RUNNING TIME | CONTACT
--- | --- | --- | ---
2001 | English, French, Spanish, Portuguese | 26 min. | cecilnoplot@yahoo.com

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done
locally? How can a movie culture and the local film industry be developed without any
platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRO-
DUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and Afric-
Avenir International, is the first step in addressing these issues and serves as a point of
reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the
development of the Namibian film industry.

A Film By
Cécil Moller

NAMIBIAN MOVIE COLLECTION
HOUSE OF LOVE
NDA MONA - I have seen
During the occupation of Namibia by apartheid South Africa's forces, their extreme and brutal repression of the liberation movement led by SWAPO fostered fears that the liberation movement was being betrayed from within. SWAPO's response in exile was to detain hundreds of Namibians after accusing them of being spies for Pretoria. In this film, people tell of war crimes committed by their own liberation movement. This liberation movement after being elected to govern after independence has urged that the past should be forgotten and forgiven. This poses serious questions for the victims. Along with the other titles/countries in the series “Landscape of memory” filmmakers are trying to show in this film how Namibians are dealing with the need to reconcile themselves to the violent past from which they have recently emerged.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR'S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999</td>
<td>English</td>
<td>Afrikaans</td>
<td>Richard Pakleppa, <a href="mailto:richard@pipex.com">richard@pipex.com</a>, <a href="mailto:avsoc45@pipex.com">avsoc45@pipex.com</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A FILM BY
Richard Pakleppa

NAMIBIAN MOVIE COLLECTION

AFRICAvenir
LOVE IS...
An urban story set in Windhoek, Namibia.

Love is... follows two young lovers who are forced to confront and decide what their dreams and wants really are.

Their relationship is rocked when the woman decides she wants to leave town. Her boyfriend is challenged to rethink his own life and whether or not he is following his own dreams or just letting life pass him by.

Given the sharp rise in Namibia of women being murdered by their jealous boyfriends, there is a need to deal with this topic. Men are supposed to support and protect their women. How do we counter this wave of violence? How do we teach our youth, our men, our women to love each other, to honor and respect each other?

This film attempts to show two young Namibians dealing with the stresses of a relationship and whether we are able to come to a loving and understanding resolution as opposed to a violent ending.

Director Perivi John Katjavivi

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR'S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>English</td>
<td>22 mins.</td>
<td>+264 813 81 79 38</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><a href="mailto:oldlocation@gmail.com">oldlocation@gmail.com</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Hakala, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and Africavenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
WE WERE YOUNG

Tyson (Nyandee Mbarandongo - ‘The Namibian Odyssey’, ‘Because of Them’) tried smoking his first cigarette when he was still in Primary School. John (Norman Kapunda - ‘The Namibian Odyssey’) never liked school and wants to fail grade 10 in order to feel free again. Cubic (Bergo Van Wyk - ‘A Crack in the Wall’) dreams of the day he will finally meet his father. Patricia (Estomine Haradoes - ‘Because of Them’) has learning difficulties and decided to drop out of school. Four young Namibians. Four stories, when once... we were young.

Also starring Eric Boamah, ‘We Were Young’ was first created as a play in 2009. It was presented to over 20,000 learners and was a great success. The film adaptation, while trying to keep the essence of the play, is presented as a docu-fiction.

Director Philippe Talavera

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>CONTACT</th>
</tr>
</thead>
</table>
| 2009 | English  | 54 min.      | +264 61 254 915
                |            |              | info@ombetja.org      |

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Hakali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
AFRICA LIGHT / GRAY ZONE

"Africa Light" - as white local citizens call Namibia. The name suggests romance, the beauty of nature and promises a life without any problems in a country where the difference between rich and poor could hardly be greater. Namibia does not give that impression of it. If you look at its surface it seems like Africa in its most innocent and civilized form. It is a country that is so inviting to dream by its spectacular landscape, stunning scenery and fascinating wildlife. It has a very strong tourism structure and the government gets a lot of money with its magical attraction. But despite its grandiose splendor it is an endless gray zone as well. It oscillates between tradition and modernity, between the cattle in the country and the slums in the city. It shuttles from colonial times, land property reform to minimum wage for everyone. It fluctuates between socialism and cold calculated market economy.

The film "Africa Light - Gray Zone" tells the story of a country, which is a representative of an entire continent and its development. And finally this is even a story of our entire world.

Director: Tino Schwanemann

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNING TIME</th>
<th>PRODUCER'S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>English</td>
<td>13 min.</td>
<td>Stefanie Paul +49 30 27 59 25 23 <a href="mailto:info@einskommanull.com">info@einskommanull.com</a> <a href="http://www.africa-light.com">www.africa-light.com</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and Afric-Avenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective; the development of the Namibian film industry.

A Film By

Tino Schwanemann
CATCH 22 -
A young lady is trapped between two choices. Either she kills her unborn baby and get her dream job or she keeps the baby and lose the job. She is in a Catch-22 situation best defined as a situational dilemma where the desired outcome can only be achieved by not being in the very same situation.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNING TIME</th>
<th>DIRECTOR'S CONTACT</th>
</tr>
</thead>
</table>
| 2010 | English  | 23 min.     | Simbi Gibson gssimbi@yahoo.com
          |           |             | Cell: +264 81 3524524
          |           |             | Phone: +264 60 8017064 |

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A Film By
Simbi Gibson
NOT A LIFE YOU ASK FOR -
Not a life you ask for is a documentary on sex workers in Namibia. The film includes a discussion about the violence they experience and the impact their work has on their lives. Sex workers, pastors and a Government official are interviewed.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>English</td>
<td>40 min.</td>
<td>Dudley Viall</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><a href="mailto:qstorm@mweb.com.na">qstorm@mweb.com.na</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>061 257129</td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A Film By
Dudley Viall
WHISPERS IN THE WIND

Whispers in the Wind is a film about a Namibian family who experience serious and subtle forms of domestic violence. The step-father, a long-distance truck driver subjects his wife and two children to many different forms of domestic violence. The film ties the theme of domestic violence to the issues of child abuse and HIV/AIDS. A young girl is raped by her promiscuous step-father. She becomes pregnant and discovers that she is HIV positive. Her mother has also been infected. A strong dramatic element is included as the film reveals the fact that the step-father is the culprit only in the closing moments. The responsibility of the churches to speak out about HIV is a powerful strong sub-theme in the film. One scene shows how difficult it can be for women to negotiate condom use in a context of violence, while other scenes portray more subtle forms of child abuse – such as belittling children, neglecting children, and favouring male children over female children in the allocation of food. The film this portrays a spectrum of child abuse from widespread forms of maltreatment to extremely serious abuse in the form of rape.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>English</td>
<td>75 min.</td>
<td>Dudley Viall <a href="mailto:gstorm@mweb.com.na">gstorm@mweb.com.na</a> 061 257129</td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
LOVE AND RESPECT -
Love and Respect is a film about relationships in Namibia. The story centres around two couples. In the first relationship the male partner is jealous of one of his girlfriend's work colleague. The story progresses to show the girlfriend being harassed by the work colleague and nearly raped. Due to the absence of love and respect in her relationship with her boyfriend, she had not felt able to speak out about the problems she experienced at work. In the second relationship, the male partner is unemployed and this is a catalyst for abuse in the relationship. The culmination of the abuse is when he forces his girlfriend to shoplift, only for her to be caught and arrested. This outcome shocks him into realising the problems in their relationships and he starts to address his problems. Both relationships feature dramatic events which serve as turning points in the relationships. The aim of the film is to show that a number of factors – including the presence or absence of love and respect in a relationship – are important to reduce situations of domestic violence and misunderstandings in relationships.

The film is available in English, Afrikaans, Oshihero, Oshiwambo and Nama/Damara.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR'S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td>English</td>
<td>47 min.</td>
<td>Dudley Viall</td>
</tr>
</tbody>
</table>

A Film By
Dudley Viall

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
A BETTA WAY
The film centres around Paulus, a likable rebel. Paulus and his friends are subjected to almost daily beatings at school and beatings at home. Following a particularly excessive beating, Paulus comes across a comic book about alternatives to corporal punishment and learns that there are other methods to discipline children. Paulus decides that it is time for change in his community and sets out to alter the attitudes of his teachers and his family. Paulus challenges the norms of his community in a daring attempt to change their opinions and in the humorous events that follow, the audience learns that there are better methods for disciplining children. But will Paulus’ plan to change the attitudes of his community work, or will he just get one more beating for his troubles?

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR'S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>English</td>
<td>30 min.</td>
<td>Dudley Viall <a href="mailto:qstorm@mweb.com.na">qstorm@mweb.com.na</a> 061 257129</td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A Film By
Dudley Viall

JOE-VISION PRODUCTION
AFRICAVENIR
CAMELTHORNS -
Set in Namibia, Africa, this short film serves as a teaser for a feature project and tells the story of two girls, Marie (Nicole Davidow) and Jessica (Klara Mudge) who find themselves in a threatening and life-altering situation. Their courage and strength is tested and pushed to the limits and the girls who share an ultimate bond of friendship, love and unity have to prove that truly nothing can come between them.

YEAR | LANGUAGE | RUNNING TIME | DIRECTOR'S CONTACT
---|---|---|---
2010 | English, Afrikaans | 17 min. | Genevieve Tanya Detering Phone: (00264) 81 1475702 Email: tanyadetering@yahoo.com

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
NAMIBIANS ARE GOING TO THE SUN

In the News in Headlines: the President addressed the pupils at a Secondary School saying that “the Namibians are going to the sun.”

THE COCK AND THE AUNT
Every dawn, “Sleepy Head” gets woken up by his aunt in a very irritating way, assaulting him with chores such as feeding the cock. Till the day she finds “Sleepy Head” with a surprise.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>English</td>
<td>2 min 12 s. 4 min 9 s.</td>
<td>Cell: +264 81 31 17 892 <a href="mailto:john.nashongo@gmx.net">john.nashongo@gmx.net</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Halkali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
WANEHEPO - The return of a Namibian Hero

In 1973, Jason Hamutenya Ndadi - Wanehepo - appeared to the world for the first time. He had played a significant role in escorting a Swedish television team on the first visit by foreign journalists to South West Africa People’s Organisation (SWAPO) operational areas in the Caprivi. Wanehepo had been responsible for their physical security during their two-month mission in the war zone.

The television documentary, broadcast in Europe, The United States and Canada, provided an opportunity for SWAPO and the liberation struggle of the Namibian people to be brought directly to the attention of the international community without threat from the South African apartheid regime and, through Wanehepo, to give the guerrilla commander a humanity and human face. Such sequences constitute an important element of this new film, Wanehepo - the return of a Namibian hero.

Wanehepo became a senior Commander in the People’s Liberation Army of Namibia (PLAN), SWAPO’s military wing, while serving to the Eastern front. From 1976, he was based in Angola where SWAPO had bases that supplied the front in Namibia with weaponry, ammunition and other supplies as well as tactical and operational support. Wanehepo was a senior PLAN Commander and supreme military strategist.

He was killed in 1977 and buried in Lubango, Angola. His wife, Lydia, and six children survived.

In Wanehepo - the return of a Namibian hero, his family and comrades give their personal impressions of him as a leader, commander, husband and father. The film also portrays the emotional repatriation of Wanehepo’s remains to his final resting place and his rebural back home in Namibia, the land he had struggled to free.

The film was partly shot in 1973, 1978 and 2005 and was completed in May 2006.

Wanehepo - the return of a Namibian hero is made by filmmaker Per Sanden in collaboration with Tshoombe Ndadi, son of the late Wanehepo.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
</table>
| 2006 | English  | 57 min.      | Per Sanden - psanden@me.com
SWAPO party Archive & Research
0264 61 24 4450 - info@sparc.na |

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Hakali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
MY FATHER’S SON
A comedy about Ngilifa, a successful Windhoek citizen, who is in a midlife crisis and returns to his home village which he left 21 years ago. He sets out to search for his little brother who still lives in the village to ‘free’ him from the ‘backward’ traditional life as a cattle herder. In a comic way the film negotiates the relation between urban worlds of modern Africa and its traditional roots.

About the Namibian Movie Collection
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
CRS AT NIGHT -  
Lazarus’ niece is involved in an accident where he meets Victor. Something about Victor leaves Lazarus restless and he can’t forget the encounter or the man. His restlessness turns into obsession when he begins to follow Victor and kidnaps him and locks him in a dark cellar. There they embark on a trip down memory lane.

Victor is revealed as Lazarus’ former torturer who tormented and traumatized him in the dungeons before Namibia’s independence. Lazarus find it hard to deal with his past, which has haunted him in his dreams ever since and craves for forgiveness and healing.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>English</td>
<td>13 min.</td>
<td>Media logistics Namibia cc +264 61 247 231 <a href="mailto:info@media-logistics-namibia.com">info@media-logistics-namibia.com</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A Film By
OSHOSHENI HIVELUAH

NAMIBIAN MOVIE COLLECTION
JOE-VISION PRODUCTION
AFRICAVENIR
LITTLE SPIRIT IN THE GLASS

Jason, Michelle and Michael are three friends who want to 'let loose' and enjoy the last day of school. Like many Namibian students, after all is done at the school, they go out and 'hang', before going home. These three find an old abandoned house to 'hang' and 'let loose' in... Like all abandoned houses, this one comes with a story, however ill-logic.

Jason and Michelle have both heard the story of the house... A deranged man goes murders his wife and child and burns down the house. Somewhere between all that, he manages to commit suicide as well. This is the story being passed around coffee and dinner tables. Upon closer inspection of the house, it is evident that the house was not burned down, but Jason and Michelle cling on to legend for all it's worth.

Michelle finally comes up with the ingenious idea of calling up the spirits of the house to find out for sure. The three friends decide to make contact and in some bizarre twist of fate, Jason has not only been contacted by the spirits of the afterlife, but he is now possessed by them. As the spirit take possession of Jason, the story unfolds...

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR'S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>English</td>
<td>9 min.</td>
<td><a href="mailto:krischkastoffels@yahoo.com">krischkastoffels@yahoo.com</a> +264 81 22 72 456</td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
KUUTENYA -
Set in rural Ombalantu, KUUTENYA is an Oshiwambo traditional film about a man who is desperate to get married to a local lady, but things always turn out to be different. His biggest enemies are the Oshiwambo traditional norms and his wrong friends. Will he ever make his dreams come true with so lots of blockades in his way?

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNING TIME</th>
<th>DIRECTOR'S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>Oshiwambo</td>
<td>Part I: 53 min Part II: 66 min</td>
<td>Kangwe: 081 289 4159 Shatiwa: 081 277 8596 <a href="mailto:kashagroup@yahoo.com">kashagroup@yahoo.com</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

2 Films By
Silas Kangwe Jerobeam Shatiwa

JOE-VISION PRODUCTION
AFRICAVENIR
ORANGE JUICE
On a fine day they met over a glass of orange juice. Destiny overwhelmed, they fell completely in love. However they each held a secret. A secret so threatening it would destroy their chance at true love. Years later, still as inseparable as on that one fine day and still very much in love, fate intervenes and both their secrets are revealed. Only the truth will tell the outcome.

YEAR | LANGUAGE | RUNNING TIME | DIRECTOR’S CONTACT
--- | --- | --- | ---
2010 | English | 8 min.24 s | Tim Huebschle (Director) +264 81 285 7277 namcine@gmail.com

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

JOE-VISION PRODUCTION
AFRICAVENIR

A Film By
TIM HUEBSCHLE

Orange Juice
BORN IN ETOSHA
Etosha National Park is world-famous for its huge herds of wildlife and stunning desert landscapes. This is a 2-part documentary that tells the human history of Etosha.

In part I (61 mins) Etosha is brought to life through the oral histories of the many tribes that lived and moved through here. Combining archive footage, interviews, re-enactments and animation we bring these early years to life, from a time before there was even a Park. Part I ends in 1907 when the German (colonial) Governor proclaims Etosha as the biggest Reserve in the world.

Part II (78 mins) recounts the last 100 years of Etosha as a Game Park. From the original inhabitants of Etosha, the Hai //om Bushmen, to the poachers, farmers and game guards that lived in Etosha, through half a century of Apartheid when everyone was forced out of the Game Park, to the liberation war and Namibia’s Independence in 1990, Part II ends celebrating 100 years of Etosha as a Game Park and its bright future.

These are the true stories of Etosha. The unwritten stories of the people that made Etosha what it is today. Come journey with us through this rich cultural landscape and hear the Hidden Stories of Etosha told by those born here.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>English</td>
<td>61 min. 78 min.</td>
<td>+264 81 12 84 746 <a href="mailto:andrewbotelle@gmail.com">andrewbotelle@gmail.com</a></td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
CAPTOR AND CAPTIVE
Johan van der Mescht was a South African army conscript who was captured in 1978 by Danger Ashipala, a guerilla fighting for Namibian independence. Van der Mescht was held as a Prisoner of War in Angola before being exchanged for a Russian spy, Aleksei Koslov, at Checkpoint Charlie in Berlin in 1982. Van der Mescht met his former captor, Ashipala, in 2009, an emotional reunion to complete a story of forgiveness and redemption.

AN EMOTIONAL STORY OF TWO ENEMY SOLDIERS WHO MEET 30 YEARS AFTER AN EVENT THAT CHANGED BOTH OF THEIR LIVES.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNING TIME</th>
<th>CONTACT</th>
</tr>
</thead>
</table>
| 2010 | English, Afrikaans, Oshiwambo (sub. Eng.) | 52 min.     | Shadow Films www.shadowfilms.co.za
DVD orders: captorfilm@gmail.com |

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
Sophia's Homecoming

Sophia's Homecoming reminds us that the devastating personal effects of the massive social dislocations caused by apartheid can never be erased. Sophia, like so many other women, becomes a self-reliant provider for her family, working as a domestic for a white family in Windhoek for 12 years. When her husband Naftali finally finds a job, she returns home with the dream of resuming her former family life. She quickly discovers that during her absence her sister Selna has replaced her in the affections of her children - and her husband. Naftali reluctantly admits that he prefers Selna; he is ashamed of Sophia because she has had to support the family. Sophia pressures Selna to leave but her sister confesses she is pregnant with Naftali's child. Sophia realizes that she alone has developed the strength to make a new life for herself and returns with her three children to Windhoek, an ironic homecoming.

YEAR | LANGUAGE | RUNNING TIME | DIRECTOR'S CONTACT
--- | --- | --- | ---
1997 | Nama, subtitled in English | 26 min. | richardpakleppa@gmail.com

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A Film By
Richard Pakleppa

JOE-VISION PRODUCTION  AFRICAVENIR
FROM NAMIBIA WITH LOVE
From Namibia with Love is a documentary film about love, struggle and devotion for Namibia. It tells the story of an old Finnish-Namibian couple, who fought for Namibia’s independence and liberation from the South African white apartheid oppressors. The film takes the viewer on a journey through Namibia, Tanzania, Zambia and Finland.

The film’s charismatic main character Anita comes from Finland and her husband Salatiel is Namibian. In the 1970’s the couple assisted the Namibian Liberation Movement SWAPO who were fighting the South African occupation in order to free Namibia. In the middle of the struggle Anita and Salatiel had to make some difficult choices that led to a conflict with the SWAPO leadership. The hardships the couple experienced in the 1970’s still haunts them. Now almost 30 years later they are still carrying the burden of the past.

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

A Film By
LAURA MERILÄINEN-AMAUMO
EEMBWITI
A Namibian family from the busy city of Windhoek, travel up north to the village to visit their Granny. The children are especially snobby and seem more interested in their ipods and cell phones than their new rural surroundings. On what seems like a boring holiday, the spoilt kids upset their Granny when they break village customs and norms. Just when it seems their new environment is impossible, they find fun and adventure in the culture they fought so hard to resist.

YEAR | LANGUAGE | RUNNING TIME | DIRECTOR’S CONTACT
--- | --- | --- | ---
2011 | English, Oshiwambo | 18 min. | Old Location Films +264-(0) 818028132 oldlocation@gmail.com

ABOUT THE NAMIBIAN MOVIE COLLECTION
How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?
The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.
We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

NAMIBIAN MOVIE COLLECTION
A Film By
PERIVI JOHN KATJAVIVI
JOE-VISION PRODUCTION • AFRICAvenir
LOOKING FOR IILONGA

One day a man arrives at Simon’s home and claims that his wife Elizabeth has borrowed a lot of money from him - and indeed she did. Simon is faced with one option only: he has to repay his family's debts. Ripped from his comfortable rural lifestyle, he travels far away to the big city, hoping to work off the debts. But from the moment he sets foot in the city, everything seems to be against Simon...

Directed by Tim Huebschle

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LANGUAGE</th>
<th>RUNNING TIME</th>
<th>DIRECTOR’S CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>Oshiwambo, English</td>
<td>17 min 42 sec</td>
<td>Email: <a href="mailto:namcine@gmail.com">namcine@gmail.com</a></td>
</tr>
<tr>
<td></td>
<td>(with English subtitles)</td>
<td></td>
<td>Cell: +264 81 285 7277</td>
</tr>
</tbody>
</table>

ABOUT THE NAMIBIAN MOVIE COLLECTION

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
Uno (Sophie David), a sexually inexperienced young woman, gets involved with a womanizer, Kaura (Muhindua Kaura), which leads to an unplanned pregnancy. When Kaura refuses to take responsibility for their child, and starts avoiding Uno, she leaves the baby in the care of her mother and goes to dangerous lengths to track Kaura down.

Director: Bridget Pickering, Producer: Simon Bright / Ice Media, Produced within the short film project Mama Africa.

<table>
<thead>
<tr>
<th>Year</th>
<th>Language</th>
<th>Running time</th>
<th>Producer's contact details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>English</td>
<td>Short fiction film 26 min</td>
<td>Simon Bright <a href="mailto:info@zimmedia.com">info@zimmedia.com</a></td>
</tr>
</tbody>
</table>

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
Why A Street Kid? raises the question, why so many Namibian children drop out of school. In the Omaheke alone an estimated 11 000 children left primary education or never attended school at all. Without a future, these children roam the streets. Presenting a series of compelling interviews from the point of view of parents, the Ministry of Education, principals as well as former and current street kids, the film Why A Street Kid? aims to highlight the situation around unpaid school fees and refused enrolment of impoverished children. Without accusing anyone the film tries to find the mechanisms behind the dropout phenomena. In a very open and emotional way the viewer is taken into the world of the street children and their families. And at points we see solutions in the vicinity.

Director: Matilde Kulo, Production by Prospers Films in cooperation with the Ministry of Gender Equality and Child Welfare and the Ministry of Education.

<table>
<thead>
<tr>
<th>Year</th>
<th>Language</th>
<th>Running time</th>
<th>Director’s contact details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>English and Damara with English subtitles</td>
<td>Documentary 53 min</td>
<td>Prospers Films <a href="mailto:prospersfilms@gmail.com">prospersfilms@gmail.com</a></td>
</tr>
</tbody>
</table>

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
Sidadi Part One: Willie Mbuende, a Namibian musician who works most of his time abroad, and Pape Dieye, an international acclaimed Senegalese musician and percussionist, join forces in Windhoek to form the band Sidadi (It's Ours). Their aim is it to transform traditional Damara music into contemporary music. Featuring Patricia Ourchas and the Damara musician Gideon.

Sidadi Part Two: The band leader Willie Mbuende comes back to his mother land Namibia in order to track his musical roots: “I spent something like 30 years in exile. I learned to play music till I played with professionals. But I didn’t know anything about my own music. So there is something missing in my life. I want to find that missing note in our Namibian roots.” He goes on a trip to the San people in the North east of the country.

<table>
<thead>
<tr>
<th>Year</th>
<th>Language</th>
<th>Running time</th>
<th>Director’s contact details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part One:</td>
<td>English</td>
<td>Part One: 35 min</td>
<td>Alexander Honisch</td>
</tr>
<tr>
<td>2001</td>
<td></td>
<td></td>
<td>Shiri Media</td>
</tr>
<tr>
<td>Part Two:</td>
<td></td>
<td>Part Two: 46 min</td>
<td><a href="mailto:alexander@namibfilms.com">alexander@namibfilms.com</a></td>
</tr>
<tr>
<td>2003</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
A group of the best known African artists in the fields of painting, sculpture and collage meet for 9 days in Arandis in the Namib Desert in order to participate in a workshop and exchange their experiences in their home countries and internationally as African artists. At the end they exhibit their work in the Namib Desert as a homage to Africa and the desert.

Director: Alexander Honisch, Production: Rolf Cruesseimann-Brockmann, Christoph Lüdiszutweit, Hans Bogatzke, Alexander Honisch, in co-production with Namibia Broadcasting Corporation, Video Editors: Leon Engelbrecht, Gene Carstens, Sound: Ruediger Gretschel, Audio Post Production: Wellem Kapenda, Kobus Kruger

Papa Pathe Dieye in Windhoek
Papa Dieye, an internationally acclaimed musician and percussionist, conducts a workshop in Windhoek. He explains his musical approach and how he forms his own instruments and tools in order to create his rhythms and sounds.

Director: Alexander Honisch, Producer: Alexander Honisch Picture, workshop and concert at The Warehouse, presented by NTN / FNCC / French Mission of Cooperation

<table>
<thead>
<tr>
<th>Year</th>
<th>Language</th>
<th>Running time</th>
<th>Director’s contact details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ondambo</td>
<td>English</td>
<td>25 min</td>
<td>Alexander Honisch</td>
</tr>
<tr>
<td>1999</td>
<td></td>
<td></td>
<td><a href="mailto:alexander@namibiafilms.com">alexander@namibiafilms.com</a></td>
</tr>
<tr>
<td>Papa Pathe</td>
<td>French with English</td>
<td>17 min</td>
<td></td>
</tr>
<tr>
<td>Dieye in</td>
<td>subtitles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Windhoek</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2001</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

Films By
ALEXANDER HONISCH

NAMIBIAN MOVIE COLLECTION

Joe Vision Production
AFRICAVENIR
Between 1904 and 1907 in what was then German South West Africa, current Namibia, for the first time a state decided to exterminate two peoples: the ovaHerero and the Nama people. It is in this period, where Germany committed its first genocide, the first of the 20th century. The Second German Reich experimented with the concept of concentration camps, and used them to run racial studies and forced labour. Since Namibia’s Independence in 1990, the descendants of the surviving Nama and ovaHerero have been fighting for the recognition of the genocide and for Germany to acknowledge this traumatic past. Historians – on their side – are debating links between this genocide and the Holocaust.

Director: Anne Poirlet, Production by Bo Travail! with the participation of France Télévision

<table>
<thead>
<tr>
<th>Year</th>
<th>Language</th>
<th>Running time</th>
<th>Director’s contact details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>French and Original with French subtitles</td>
<td>Documentary 52 min</td>
<td>Anne Poirlet <a href="mailto:anne.poirlet@gmail.com">anne.poirlet@gmail.com</a> Bo Travail! <a href="mailto:contact@botravail.fr">contact@botravail.fr</a></td>
</tr>
</tbody>
</table>

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.

Joe Vision Production AFRICA VENIR
What would you risk for the love of money?
100 Bucks is an urban story of the journey of a 100-dollar note that passes from hands of wealth to hands of need and through thieving hands. Through the journey of the currency brief insights into the lives of different characters is revealed that weave in and out of each other’s lives and the daily struggles they face.

Director: Oshosheni Hiveluah
Producer: Mutaleni Nadini/Lushdreamer Creative Services, 2011
Executive Producer: Cecil Moller, Produced within the Namibia Film Commission short film project 2012, made with the support of Africa First 2011 program, English, slang, Otjiverero, Nama/Damara, 25 min

<table>
<thead>
<tr>
<th>Year</th>
<th>Language</th>
<th>Running time</th>
<th>Producer’s contact details</th>
</tr>
</thead>
</table>
| 2012 | English, slang, Otjiverero, Nama/Damara | Short film 25 min | www.lushdreamer.com
Mutaleni@lushdreamer.com
Oshosheni@live.com
mobile +264 81 144 8848
skype: mutalenini |

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
A fast-paced short comedy shot in one action-packed take.

Our protagonist had better days. His girlfriend is leaving him, there is a strange man following and threatening him and his phone gets stolen. He tries to make things right but whatever he does he seems to be getting into more and more trouble. His actions take him to the Christus Kirche overlooking Windhoek, where he faces all his new enemies. When the police arrives at the scene he seems to be saved — or is he?

Director/Writer: Florian Schott, producers: Edna Knoepfle Awaras, Sophie Mukenge Kabongo, Florian Schott, Desert Rain Films, Magic Touch Films, 2013, English, 14 min

<table>
<thead>
<tr>
<th>Year</th>
<th>Language</th>
<th>Running time</th>
<th>Producer’s contact details</th>
</tr>
</thead>
</table>
| 2013 | English  | Short-film Comedy | 14 min | Florian Schott
+264 81 345 9453
florian.schott@gmx.de |

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
Shot entirely on location in Namibia, this short film is a contemporary metaphor utilizing the Western genre. A Namibian cowboy is beaten and left for dead in the vast desert after standing up to a transnational Posse of brutal land-grabbers.

However, things change when he is found by a mysterious gunslinger with reasons of his own for getting even with the posse.

Director/Producer: Rodney Charles, Producer: Joel Haikali/Joe Vision Production, 2011, English, Oshiwambo, 13 min

<table>
<thead>
<tr>
<th>Year</th>
<th>Language</th>
<th>Running time</th>
<th>Producer’s contact details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>English/Oshiwambo</td>
<td>Short-film 13 min</td>
<td>Joe Vision Productions +264 81 256 0283 <a href="mailto:info@joe-vision.com">info@joe-vision.com</a></td>
</tr>
</tbody>
</table>

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
8 hours, 8 people, 1 city: A series of events connects different lives through different parts of town until they all end up in public hospital, where the rich guy must wait in line and the gangster meets Jesus.

In this multi-narrative drama, plots interweave as a family discovers the meaning of wealth, power and life, and that, at the end of the day there are situations in which we are all made equal.

Director/Writer: Joel Haikali, Producer/writer: Sophie Mutsanqile Kabongo/Joe Vision Production, 2012, Produced as part of the Namibia Film Commission short film project 2012, English, 23 minutes

TRY won the following awards at the Namibian Theatre and Film Awards 2012

<table>
<thead>
<tr>
<th>Year</th>
<th>Language</th>
<th>Running time</th>
<th>Producer’s contact details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>English</td>
<td>Short-film 23 min</td>
<td>Joe Vision Productions +264 81 256 0283 <a href="mailto:info@joe-vision.com">info@joe-vision.com</a></td>
</tr>
</tbody>
</table>

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.
A film about a young woman, bruised by the city, who dreams of escape and the freedom of her childhood.

She spends her evenings prostituting herself out on the streets of Windhoek. But when a client roughs her up the experience leaves her shaken and forces her to rethink what she’s doing and how far she has come from the sweet little girl she used to be.

Awards:
Best Actress award, 2012 Namibia Film and Theatre Awards
Radwan El-Kashef Independent Shaba Foundation Award, 2nd Luxor African Film Festival 2013.

Director/Editor: Perivi John Katjavivi, 2012, English, 12 min

<table>
<thead>
<tr>
<th>Year</th>
<th>Language</th>
<th>Running time</th>
<th>Producer’s contact details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>English</td>
<td>Short-film 12 min</td>
<td>Old Location Films +264 - (0) 81 802 8132 <a href="mailto:oldlocation@gmail.com">oldlocation@gmail.com</a></td>
</tr>
</tbody>
</table>

How can a Namibian film industry exist if nobody gets to see the films that are done locally? How can a movie culture and the local film industry be developed without any platform for distribution, exhibition and promotion?

The Namibian Movie Collection, initiated by Joel Haikali, founder of JOE-VISION PRODUCTION, in cooperation with the Franco Namibian Cultural Centre (FNCC) and AfricAvenir International, is the first step in addressing these issues and serves as a point of reference for our creative development and unique Namibian cinematographic identity.

We believe this is necessary and crucial towards achieving the overall objective, the development of the Namibian film industry.