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Do not hesitate to contact us on +254 743831001 and [support@documentaryafrica.org](mailto:support@documentaryafrica.org)

Section I: Project Information

|  |  |
| --- | --- |
| 1. Project title: | The Republic Vrs |
| 1. Estimated Length: | 70 minutes |
| 1. Form | ☐ Short  ☐ Feature Length (more than 60 minutes)  ☐ Series (number of episodes) …... |

Section II: Director

|  |  |
| --- | --- |
| 1. Name: | Shakirudeen Akinyemi |
| 1. Date of birth: | 19th April 1988 |
| 1. Place of birth: | Accra |
| 1. Citizenship:   (Please upload your passport/ID copy) | Ghanaian  Passport No: G1419542 |
| 1. Physical Address: | No. 12, Okine Jata Street, Dansoman, Accra - Ghana |
| 1. P.O BOX | P.O. Box GP 17843, Accra |
| 1. City: | Accra |
| 1. Country | Ghana |
| 1. Contact information: | Phone Number: +233201392928  Office Number: +233242725319  Email: [sakinyemiceo@gmail.com](mailto:sakinyemiceo@gmail.com), korkorfilms@gmail.com  Website: www.korkorfilms.com |
| 1. Social Network Links: | Facebook: https://web.facebook.com/akinyemi1  Instagram: https://www.instagram.com/iam\_shakiru/  LinkedIn: https://www.linkedin.com/in/shakirudeen-akinyemi/  WhatsApp: +233242725319 |
| 1. Link(s) to past work:   (Only attach links with password(s) | <https://www.youtube.com/watch?v=vGFoy-4j6_4>  <https://www.youtube.com/watch?v=9X6OACl03tE&t=13s>  https://www.youtube.com/watch?v=zS2VtJ4c0sE |
| 1. Biofilmo (Cv) | 1. Director, Lavender in a Storm, 2020, Korkor Films 2. Director, ‘Life on the Road’, 2019, Weltfilme/Ghana YMCA 3. Director, ‘Reverberation’, 2019, Korkor Films 4. Director, ‘Dear sweetheart’, 2019, Korkor Films 5. Screenwriter & Assistant Director, ‘Tribal Zone’, 2018, Weltfilme/Ghana YMCA 6. Script & Production Assistant, ‘Indigenous’, 2018, Refined Creative 7. Production Assistant, ‘Human Rights Project’, 2017, Refined Creative 8. Field Assistant, ‘Sex and Love around the world’, 2017, ZPZ |

Section III: Producer

|  |  |
| --- | --- |
| 1. Main Producer: | ☐ Yes  ☐ No |
| 1. Name: | Shakirudeen Akinyemi |
| 1. Date of birth: | 19th April 1988 |
| 1. Place of birth: | Accra |
| 1. Citizenship:   (Please upload your passport/ID copy) | Ghanaian  Passport: G1419542 |
| 1. Physical Address: | No. 12, Okine Jata Street, Dansoman, Accra, Ghana |
| 1. P.O BOX | P.O. Box GP 17843, Accra |
| 1. City: | Accra |
| 1. Country | Ghana |
| 1. Contact information: | Phone Number: +233201392928  Office Number: +233242725319  Email: sakinyemiceo@gmail.com  Website: www.korkorfilms.com |
| 1. Social Network Links: | Facebook: https://web.facebook.com/akinyemi1  Instagram: https://www.instagram.com/iam\_shakiru/  LinkedIn: https://www.linkedin.com/in/shakirudeen-akinyemi/  WhatsApp: +233242725319 |
| 1. Link(s) to past work:   (Only attach links with password(s) | <https://www.youtube.com/watch?v=vGFoy-4j6_4>  <https://www.youtube.com/watch?v=9X6OACl03tE&t=13s>  https://www.youtube.com/watch?v=zS2VtJ4c0sE |
| 1. Biofilmo (Cv) | 1. Director, Lavender in a Storm, 2020, Korkor Films 2. Director, ‘Life on the Road’, 2019, Weltfilme/Ghana YMCA 3. Director, ‘Reverberation’, 2019, Korkor Films 4. Director, ‘Dear sweetheart’, 2019, Korkor Films 5. Screenwriter & Assistant Director, ‘Tribal Zone’, 2018, Weltfilme/Ghana YMCA 6. Script & Production Assistant, ‘Indigenous’, 2018, Refined Creative 7. Production Assistant, ‘Human Rights Project’, 2017, Refined Creative 8. Field Assistant, ‘Sex and Love around the world’, 2017, ZPZ |

Section IV. Co-Producer

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| --- | --- |
| 1. Co- Producer: | ☐ Yes  ☐ No |
| 1. Name: | Kwabena Eddie Mankata |
| 1. Date of birth: | 13th August 1985 |
| 1. Place of birth: | Accra |
| 1. Citizenship:   (Please upload your passport/ID copy) | Ghanaian  Passport: G2551935 |
| 1. Physical Address: | Block C1, Room 8 SSNIT Flats, Sakumono, Accra |
| 1. P.O BOX | P.O. Box SK1730, Sakumono, Accra |
| 1. City: | Accra |
| 1. Country | Ghana |
| 1. Contact information: | Phone Number: +233243815725  Office Number: +233243815725  Emai: kwabenamankata@yahoo.com  Website: |
| 1. Social Network Links: | Facebook: https://web.facebook.com/kwabena.mankata  Instagram:  LinkedIn:  WhatsApp: +233243815725 |
| 1. Link(s) to past work:   (Only attach links with password(s)) | https://www.youtube.com/watch?v=sRhfngznXY8  https://www.youtube.com/watch?v=OUR70zjkKBc |
| 1. Biofilmo (Cv) | * 2017 - Picturing my life – Drama 32 Minutes Sierra Leone   + Role - Screenplay and Director   + Winner –Best film/Video story Black International Cinema XXXIII   + Nana wants to become a professional photographer, but her fiancée only sees the housewife in her. Her struggle becomes increasingly difficult, when a client doesn’t trust her photography skills * 2017 – National Youth Policy – Animation (Ghana)   + Role - Script Writer * 2018 – Puzzled Tv Series Drama (13 episodes)   + Role – Production Manager   + A Series on family and child rights funded by OSIWA produced by youth bridge foundation * 2018 - Carrying Dreams – Drama 28:25 Minutes Ghana   + Role - Screenplay and Director   + Winner – Best film/Video story Black International Cinema XXXIV   + How can a pregnant teenage girl, literally imprisoned in an early child marriage carry out her dream of going to school amidst societal stigmatisation? * 2018 - @7 – Narrative/Poetic drama – 6:36 Minutes Ghana   + Role - Screenplay and Director   + Hope could be deadly but who are we not to dare and believe in impossibilities? A couple shows love can be everything above all, eternal with beautiful moments that linger on * 2019 – National Youth Policy Review Animation – Ghana   + Role – script writer   + Inviting all stallholders to partake in the review process of the National Youth Policy. * 2019 – Beyond The Service – Drama 27:50 Minutes Ghana   + Role - Screenplay and Director   + Obiri; a city university graduate attempt to solve a prevalent illegal abortion issue in a village where he is posted for his national service in his own ways. Will he succeed |

Section V. Project Description

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| 1. Logline:   (Max 200 words) | **Logline**  In Ghana, three young women accused of murder await their ultimate fate.  **Synopsis**  Three different women are involved in separate incidents that result in the death of others. They have been charged with murder. They have all spent months in pre-trial detention and two are currently on bail. Rita was two-months pregnant when she got herself on the wrong side of the law, and she had her baby in prison. These women don’t know each. The common factor is the crime they have been accused of and the lawyer that is representing them. Nana Adwoa, a human rights lawyer who recently had her own baby and works with a Humans rights firm in Accra is representing these less privileged women in court. Fati, Rita and Linda are hoping they will not be found guilty and sent to jail. |
| 1. Background and story structure:   (Max 2000 words) | RITA (23) lives with her one-year-old child whom she gave birth to in Nsawam Medium Security Prison. For stabbing her boyfriend, resulting from a confrontation for him seeing another woman, she is now in the grips of the law. For a living, she hawks Tupperware in the day and kitchen assistant at a local restaurant at night. The survival of her three children is her priority.  FATI (30), accused of conspiracy to murder in 2014 got a bail in 2019. Before going to prison, she was a pub attendant. She is now a head porter at Makola, Accra’s busiest market. Fati advises younger girls against keeping bad company. Weeping, she narrates her prison ordeal, hoping justice to be served. She speaks fondly about her family in the northern region.  LINDA (29) is on remand in Nsawam Medium Security Prison for murder. Then a cleaner at a restaurant, she was charged with killing her boyfriend over a mobile phone and 500cedis he owed her. She is transported occasionally to attend court, over 80km away. The court refuses her bail application for not having a guarantor. In court, officers have to speak into her right ear because the left one is damaged. She accuses her late boyfriend of abusing her when he was alive.  The fact that these women are youth; and rural-urban migrants is telling; that they worked menial jobs and depended on men for support is troubling. Perhaps this is what attracts ‘Fair Justice’ Organization to these women.  NANA ADWOA (32) is a UK-trained Ghanaian human rights lawyer who works with Fair Justice, an NGO that promotes and defends women’s rights in Ghana. She spends the weekend with her family and watch TV crime series. Nana Adwoa’s team at Fair Justice organizes vocational skills training for prison inmates. In 2019, they organized photoshoots for elderly female inmates on death parole.  Through the lawyer’s narration, we are immersed into the lives of the accused women. We also feel Accra’s buoyancy and sometimes dormancy. We experience the colour of Makola market, a microcosm of Accra’s metropolis of 5 million people. The energy, traffic, frustration, waste, smoke, noise, street preachers, all woven into one piece of cultural phenomenon is appealing yet disconcerting.  We see shops owned by rich businesspersons and through them, we see Ghana’s appetite for foreign goods. America, Europe and Asia are well represented. The likes of Linda, Fati and Rita constitute the urban poor who earn below fifty dollars ($50) monthly.  We see Accra’s beauty and its sham in a single frame. We see chauvinistic men when we look carefully; often the types the likes of Rita and Linda end up with. Men abusing women who challenge their opinions. In the markets, there are uniformed men working for the metropolitan council. They chase down hawkers and collect taxes and bribes. In the slums where Rita and Linda live, young girls are mostly at risk of sexual abuse.  Through the lens, we see the powerful and the powerless and the contrast is as clear as water. The camera shows everyday lives. Head porters arguing over a customer, passengers haggling with driver assistants over bus fares, customers in skillful bargaining and idle youth lurking about.  Everything happens in real time. Someone throws sachet on the floor, into already-choked gutters, children are playing dangerously by the roadside. Food vendors in brisk business near heaps of rubbish, the dusty untarred roads with gaping potholes. Wheel trucks and vehicles competing for any inch of road, head porters shouting their lungs to ask for way, careful not to hit anyone. The weather is mostly hot, but it is where money is to be made.  The Repubic vrs reminds us that Accra has laws; laws that require revision; laws that catch the guilty and innocent alike; laws that have not changed much. The Republic vrs follows three ordinary women who arrive in Accra to work but are now faced with the impact of urban migration, death penalty, criminal justice system and human rights abuse. |
| 1. Characters’ description:   (M (Max 2000 words) | The murmur is becoming louder as the scene opens with people exiting the courtroom. They are agitated about the accused person’s bail. Linda, with her left hand placed over her left ear is guarded by three prison officers and ushered out of the courtroom, downstairs into a waiting van. She looks down throughout. Some men are pointing fingers while others are questioning the judge’s decision to grant her bail. Her Lawyer, Nana Adwoa accompanied by her colleague leave the scene.  The film starts from ‘Eighteen hours earlier’. A woman dressed in white and black lawyer’s attire slides her office curtains gently to look at the dark outside, while on phone with her husband.  RITA (23) lives with her one-year old daughter in a single room in Gbawe, a suburb of Accra. The wind is beating against the door but Rita is awake keeping an eye on her baby. She spent the last nine months at the Nsawam Medium Security Prison for stabbing her boyfriend when they had an argument. Rita gets up from her mat, baths the baby in a plastic bucket and breastfeed her.  She sweeps her room and its entrance, takes her bath, collects her tupperwares and head out of the house. How does she tell her child when he’s grown that he was born in a prison?  The building’s small gate is at the extreme north end, facing the main road. The rooms are facing each other. The path in the middle of the house is just wide enough for two people to walk side by side, or one each in opposite directions. Rita has abandoned her previous trade selling oranges, now, she sells tupperwares. At the gate, ‘Trotros’, that is, public commercial minibuses halt and the driver’s assistant is screaming for passengers to enter. Rita straps her baby and walks down the road towards Mallam market, a small foodstuff market serving five neighboring communities.  FATI (30) sleeps in front of a shop at Makola, situated in Accra central, heart of the city. She keeps her jute bag with an elderly woman who runs a public bathroom in the area. From mondays to Saturdays, Fati works as a headporter, helping customers send their goods from one place to another, usually from inside the market to the bus terminal. With her grey stainless steel pan, she carries heavy boxes, electronics, foodstuffs and anything sold in the market. During less busy hours, she rests on the staircases or hand rails.    When fights and brawls breaks out involving her colleagues, Fati stays away and afterwards takes the opportunity to advise the girls to stay out of trouble. Fati cautions the girls, speaking to them in ‘Dagbani’, a common language of people from the northern region of Ghana. Using her own prison experience works magic. She breaks down in tears every time she talks about Nsawam prison, how she went days without eating, how she has grown lean, that she contemplated suicide a number of times. She talks regrettably about the situation. What will her family think when they hear of her or see her in the newspapers? She recalls throwing up continuously for days and how other inmates made fun of her. The other girls ask questions which she answers patiently but one after the other, they run off chasing customers to carry their goods.  LINDA (29) is currently in prison. The court has refused to grant her bail so it’s exactly two years since January 2018 when she was arrested for murder. She worked as a cleaner in a restaurant. The siren of the prison van is heard from a distant away as it makes its way through thick traffic on the High Street before arriving at the Court Complex. Prison officers usher inmates to criminal court 2, walking beside and behind the inmates. Linda’s life is on the line but she has a warm smile. She limps mildly.  Inside the court room, there is small talk going on about the Judge’s delay. Two police officers are darting their eyes around. One has a rifle in full view. Lawyers, court clerks, translators, and visitors seated in the pews are seated in their respective positions and there is little movement. Linda is seated on the front row sandwiched by two officers. Linda glance in the audience as if searching for someone but turns away immediately. Her long can her family in the Volta region, 100km from Accra travel to witness her court hearings?  Linda’s case is called at 11am after the preceding accused person was dismissed by the Judge for not having a lawyer. Linda steps into the witness box. The judge talks to the interpreter who in turn talks to Linda. The interpreter speaks fast so Linda is struggling to hear him. The judge intervenes directing him to pace his words. This backfires again. Nana Adwoa reminds the Judge of Linda’s left ear problem. The Judge makes the interpreter stand on her right side. The interpreter informs Linda a jury of seven (7) is be constituted.  NANA ADWOA (32) works with Fair Justice. She recently returned to work after her maternity leave but still brings her baby along to work in Osu. Trained in the UK, she has worked with this company for two years. She arrives to work early and reviews, files and cases and do some research. When an intern NAHAJA (25) arrives for work, Nana Adwoa assigns her some tasks including reminding Rita and Fati of the next court dates.  Nahaja puts the call on loudspeaker. Adwoa smirks as Rita punctuates every comment with ‘Aunty’ ‘Aunty, please I don’t have food for my daughter.’ She gives Nahaja a token to be sent to Rita. How sustainable is this?  In the project meeting, Adwoa reports her satisfaction with the progress of her court cases. She also reminds her STELLA, her program manager to hasten with hiring a new lawyer to replace AKOSUA who moved to government sector. Stella assures Adwoa of her urgent co-operation ‘I will speak with HR to get on this immediately’. They discuss the bail for one of their clients which the judge denied. Stella asks Adwoa if she will apply again which Adwoa replies ‘Not now!’  During lunch time, Adwoa calls her husband to buy diapers from the shop on his way home. After lunch, she reviews more cases online occasionally walking around the office and throwing questions to the Intern lawyer. Adwoa has practiced for three years, after completing her training at the University of London, and subsequently called to the Ghana Bar and UK. Adwoa says ‘I’m just averse to unfairness’  It is court hearing of Fati’s case. There’s a sea of white and black as Lawyers walk up and down the premises of the court complex. On the second floor, Adwoa is looking around and spots Fati leaning on the alubond door of the restroom, weeping. Adwoa lets her finish before they enter the court room.  Their case is adjourned. By 9:30, they are out of the courtroom. Adwoa calls her husband to tell him. She is frustrated about Fati’s situation. She descends the staircase, still discussing with one of the prosecutors. Fati follows quietly behind, waiting to be dismissed by Adwoa. At the ground floor, she turns around and sees Fati. ‘Next month?’ Fati asks. ‘Yes’ Adwoa replies. Adwoa calls a colleague on telephone to update on case. They agree to discuss more when Adwoa is back in the office. In the office, they talk about many things, the judge, jury, the prosecution lawyer’s overzealousness and attempt to intimidate her and Linda.  Adwoa speaks glowingly of their work with female inmates, pointing to portraits hanging on the office wall. She also points to millinery made by inmates, most of whom are on death row. Death sentence is not talked about much. Why should these women be kept in prison especially when the facility is overburdened? Is prison simply to punish or it is to reform? Have they not been punished enough especially considering that these women were not serial murderers? Will these women be more useful to society in prison or being set free? One of the pictures hanging on the wall has ‘free’ written beneath which we understand through Adwoa has received amnesty by the president of Ghana.  Courage is infectious and it seems this lawyer is inspired by the women in prison whose stories she’s heard. Every lawyer’s wish is to win cases. What are the push and pull factors for a human rights lawyer defending women accused of murder? Nana Adwoa’s conviction Fati’s innocence is evident in her tone. Guilty or not, things can go either way for Fati depending on witness hearings, evidence, Fati’s own plea, her lawyer’s defence among others.  These are ordinary women came to find greener pastures in the capital, but now they have to face justice. They lack the financial resources to hire lawyers. While criminal cases generally take longer to prosecute in most jurisdictions, the circumstances leading to their incarceration reveals deep layers’ poverty, the criminal justice system, prison management among others.  The sun is setting. The crowd is dissolving. Some shops are packing up. Fati and her colleagues share the day’s experiences laced with jokes. Fati is narrating her ordeal to young girls in her neighbourhood who listen with rapt attention. She urges the girls to stay out of trouble and avoid drugs, bad company, and control their anger. They speak mainly Twi, the predominant dialect in southern Ghana.  At 4pm, the shop owner starts packing up ready to close work for the day. The girls move away to stand in the middle of road. As the area darkens, these girls mostly malnourished walk off in separate directions, walking past two street lights whose bulbs are hanging before disappearing into the dark. There is music playing in the distant. Fati walks towards the source.  The court clerk calls out the first name he picks randomly from a pool of names kept in a ballot box. Stephanie Akologo. An old woman walks to the front. Linda says ‘I don’t know her’. The gasps from visitors in court is stifled. The judge smiles ‘She looks really lost. Counsel, please have a one on one chat with your client’. Nana Adwoa speaks with Linda to explain the process to her, Their heads almost touch. Linda is nodding. This takes five minutes. Names of six other jury members are called and Linda does not object to any.  The Judge adjourns the case. Linda walks out of the witness box and the female prison officers surround her. Nana Adwoa walks with them outside, engages with Linda again before she is led back into the van, to head back to Prison.  Back at Gbawe, the landlord, a man in his sixties, with a grimacing look is waiting for Rita. He demands her rent arrears. Rita pleads for an extension which he declines, threatening to eject her forcefully in a month. Rita is rooted to the spot for seconds. The baby on her back is crying. She enters her room and locks herself in. What is Rita’s next step?  Nana Adwoa continues to attend court hearings sparring with her colleague lawyer throughout the year. While the process is interesting as she admits, the portraits of women on death parole in an urgent reminder of her ultimate goal of avoiding death sentence or life imprisonment for her clients.  Three months later, the empaneled jury begins hearing the cases. Life goes on for the three women as they await the outcomes. Nana Adwoa’s organization occasionally arranges for counselling for these women. The toll on Nana Adwoa and her team is evident. She reminds her boss to take steps to quickly replace their colleague lawyer who resigned to work in government. How much long will this trial process last? What is the cost of these trials to the state? How much more burden can these women endure? What lessons are there for young people? |
| 1. Artistic Approach:   (Max 2000 words) | The Republic vrs is a feature-length documentary, which uses the narrative of Nana Adwoa (lawyer) to lead the audience into the lives of the subjects to drive the story forward and create empathy. The story is deeply moving, solemn at times and loud at times. It takes place in Ghana. ’Sisters-in-law’, a documentary of how two women (prosecutor and judge) use the law to rescue women who are victims of domestic violence in anglophone Cameron, is a good reference for our film.  The narration of Lawyer Nana Adwoa in the film introduces each distinct subject to viewers in a fluid manner that their stories merge into a whole. Key scenes take place in practical locations with an emphasis on movement. Nana Adwoa interacts with her colleagues after court, we see what’s going on with Fati simultaneously.  Throughout the film, Nana Adwoa shuffles from home to work to church to Prisons, including shacks in abandoned inner-cities to meet her clients. Nana Adwoa spends time with the women in a rare moment of humanity. Finally, b-roll of menial workers in markets, families in amusement parks, school, will be used to give perspective and contrast to the subject’s situation.  The color palette will shift from low-contrast of tan-grays, brown-blacks, and yellow-white for themes of struggle and despair, to high-contrast warm yellows, bright greens, blown-out backlit and long, black shadows to convey joy and life during stories of piecemeal successes.  Each shot is dynamic but fluid. Ultra-wide shots and drone shots to establish the setting. Using a gimbal, framing alternates from wide to medium and closeup for live action. The interviews are a mix of medium and medium closeup shots.  On city streets, natural light is controlled to create the same feel as the sit-down interviews. For the subjects, subtle framing are used to set the tone of their environment. To convey the emotional state of the protagonist, only the back and side is seen in camera. |
| 1. Letter of motivation from the director:   ( (Max 2 pages) | For twenty years, I lived in a compound house with my extended family, that is, mother, siblings, uncles, aunties and cousins in Accra. One of my uncles after drinking alcohol would disturb the neighbourhood with his alcohol-induced rant and would verbally abuse every one of us at home. At times, this can go on for consecutive days and weeks and without provocation he would abuse his own siblings using unprintable obscene words, my mother inclusive. His beef?  He wants his siblings and their children to vacate from the house (their late parent’s house). Imagine your single mother being abused by her younger brother in your presence and you feel powerless, as she chooses to ignore him. My uncles and aunties prefer to rebuke and advise their younger brother rather than report him to the Police because they do not want him arrested and punished by the law. Brotherly and sisterly love?  For me, his attitude sucks and angers me and I used to feel like beating him up will teach him a lesson. Over time, I’ve learnt to just ignore him. Then, anytime I felt like confronting him on behalf of my mother, I usually had this strong inner conviction that the confrontation would get out of hand, and that touching him would put me in trouble foul of the law. I realised quickly that my uncle had no ambitions. I had dreams and I decided not to let his behaviour jeopardise my future.  I realised the importance of self-control through these circumstances. I realised also that few seconds of indiscretion could thwart a one’s life’s direction. When I see young people in the news arrested for different crimes, I imagine what becomes of their lives if they ended up in jail. Having been to Ghana’s Nsawam prison to visit my uncle, an inmate in the past, I was certain it is a place to be avoided. I’ve always fancied asking an inmate what he/she will do differently if they had the chance.  My decision to make a film about human rights was spurred by a random discussion I had with Jonathan Osei Owusu, founder of Pos Foundation, an organisation that works with the Ghana Judicial Service to hold in- prison courts for remand prisoners under the ‘Justice for All Programme’. In the conversation, he mentioned to me how there are several people in pre-trial detention in prison for up to fifteen years. Their programme ‘Justice for All’ is facilitating trial of accused persons, prevent the further violation of human rights and freeing up the already over congested prisons.  Afterwards, I speak with my lawyer friend Nana Osei who then recommended Bianca, a human rights lawyer working with the Legal Aid. Bianca, who would be unavailable introduces me to Akosua another lawyer who further introduced me to Nana Adwoa, a human rights lawyer who works with Fair Justice, an organisation that provides free legal representation to prison inmates.  Initially, my plan is to document Nana Adwoa as the main protagonist, but after our first meeting and conversation, and hearing about Fati, Linda and Rita, her clients, I knew the story direction ought to change. Fati spent six years in prison remand when someone being arrested for murder points her to the police. Fati has been accused of conspiracy to murder. Rita in defending herself stabbed her boyfriend after a physical confrontation because she confronted him upon seeing him with another woman. She was two months pregnant. Eventually, she had her child in prison. Linda was a cleaner in a restaurant. Her boyfriend, owed her Five hundred (500) cedis, and gave her a phone as replacement. Drunk, he tries to take the phone back, hitting her also and in the tussle she allegedly stabs him. Nana Adwoa will be the anchor to the story.  I was deeply moved by their stories because these are ordinarily women with little education who came to the city to find work. I’m curious about the outcome of their trail. Will it be tears of joy or tears of sorrow? If acquitted, how will they pick up their lives again? If prosecuted, what happens next?  With Lawyer Nana Adwoa’s assistance, I am in touch with all three women who have agreed to let us film their story. Presently, Fati and Rita have been granted bail so they are trying to live a normal life and take care of their children while awaiting their jury trial. Linda is still in prison.  The Republic vrs will highlight urgent themes such as criminal justice system, Policing and Investigations, north-south migration, urban poor, marginalised women and children, social and economic inequalities, Patriarchy, domestic abuse and sexual harassment. This honest portrait of women supporting each other and the more privileged volunteering their time and skills for the less privileged will make a perfect example for many young girls including my children. |
| 1. Producer’s Note   (Minimum 2 pages) | This is to acknowledge my commitment as a producer to work with Shakiru Akinyemi on the documentary project titled, “The Republic Vrs.”  Personally, I believe the urgency of this project be cannot be emphasized enough owing to similar prevalent cases that needs the attention of the right authorities hence my readiness to stretch my abilities on this.  Having successful worked on other films that have won awards and reached millions across Africa and the world both online and offline mobile cinema tours, I am confident the mapped out distribution and marketing channels will push the project beyond the intended projects. I am excited about this.  Your sincerely,  Kwabena Eddie Mankata (Producer) |
| Rough footage of the projects:(Minimum 3 minutes(Please upload a link(s) with a password) | **Link attached here**  [**https://drive.google.com/open?id=1X82MxN3-93voRHsn08668gdPETuhcUyV**](https://drive.google.com/open?id=1X82MxN3-93voRHsn08668gdPETuhcUyV)  **File Name:** Proof of Secure Budget \_ The Republic Vrs \_ DOCA |

Section VI. Budget

Please upload all documentation.

|  |  |
| --- | --- |
| 1. Project Budget: | **$ 49,092** |
| 1. Financial Plan: | **Production Timeline**  Pre-Production: - January 2020 – February 2020  COVID Interruption (Feb - May )  Fundraising/Production: June/July 2020 – August 2020  Post-Production: September 2020 – October 2020  Promotion and Advertising - Theatrical Release: November 2020 – January 2021  DVD, Blu-ray, Digital Release: - March 2021  **Distribution and Marketing**  The Republic Vrs is targeted primarily at women, family heads, policymakers and lawmakers. We intend to create very high awareness of the film ahead of its release. Through multiple social media channels, blogs, podcasts, radio and TV interviews, print and digital campaigns. We intend liaising with family-oriented outdoor event to talk about the film.  Word of mouth is very crucial in our marketing campaigns. Through our casts their immediate and extended networks and particularly with facebook, we will share trailers and create social media campaigns, competitions and Q&A to help generate organic followers for the film.  We are also active in several facebook groups with thousands of members. We will also engage social media influencers to help spread word about the film.  The marketing will leverage on the unpredictability of the film. Through the trailers, audience will start conversations based on the flaws and strengths of the film subjects.  **Pre-Release**  **Crowdfunding –** Prior the release, we will run a crowdfunding campaign to pre-sell the film. This strategy helps to build new community of supporters for the project, validate demand and promote the film. This will also help us generate media buzz.  **Street –** In order to build word-of-mouth, we will organize different street campaigns of students, mobile van in schools, churches and communities. In partnership with product sponsors, people can hop onto the bus and enjoy teasers of the film for about two minutes and get free products. Film fans also get the opportunity to purchase paraphernalia in support of ground campaign.  **Paid Advertisements –** Nearing the release,we will place targeted ads in magazines and news. In-flight entertainment is another avenue to be explored to reach travellers, who are a target group. Celebrity Bloggers are another medium of disseminating word about the film. Targeted persons via paid advertisements will be directed to the film website.  **Appearances –** Radio and television ads on social shows will be combined with live appearances. To achieve this, filmmakers has begun establishing relationships with traditional and new media broadcasters. Technical consultants and board of advisors will also help secure media appearances.  Film screenings and media event are another avenue to spread word about the film.  **Promotional Video –** As post-production reach latter stage, our team will release regular rich content including teasers, Behind-the-scenes, and interviews on our youtube channels and social media pages mainly Facebook Twitter, and Instagram. Hastags and video descriptions will help push the film’s presence on the web.  **Festivals / Screenings –** Ahead of general release, *The Republic Vrs* will first have a press screening for media practitioners and top industry players. It will be submitted to festivals all towards building industry buzz ahead of the main release. These are aimed towards securing distribution deals.  **Release**  The Republic Vrs will be shown in Theatres and the crew will go on a nationwide tour. The main release will be on a holiday, such as Valentines, Easter or Christmas.  Casts and crew will be present at these events to interact and photo-op with fans. This red carpet will help cement audience loyalty in sharing the films.  **Financial Plan**  To date, production on *The Republic Vrs* has been funded through private donations from enthusiastic supporters, and through investments by the director and producer. Fundraising to complete production is ongoing but presently stalled due to the coronavirus pandemic.  The production team is pursuing private and institutional investments, corporate sponsorships, grants, and marketing partnerships. Many of these relationships have already been established.  **Self-Financing/Deferments -** $ 14,700  **Grants -** $ 20,000  **Corporate Sponsorships and Marketing Partnerships -** $ 5,000  **Pre-sales and Content Subscriptions -** $ 10,000  **Crowdfunding Campaign -** $ 20,000  **Funding to Date (Development Stage)** **Self-Financing/Deferments -** $1,000 |
| 1. Proof of a secure budget: | **The Executive Director**  DOCA  Shalom House, Block B  St. Daniel Comboni Rd Off Ngong Road  Nairobi, Kenya  Dear Sir,  **PROOF OF SECURE BUDGET**  In January 2020, I started initial discussions with ‘Fair Justice Initiative’, the organization that represents the accused persons in court about soliciting support from its wide network of sponsors and partners the outbreak of COVID19 has stalled this discussion.  Some of their sponsors and partners include Australian Aid, Dark and Lovely, Finney Hospital and Fertility Centre among others.  Since January 202o when I began, I have invested $1000 into story scouting and research. I intend summiting up to 30% of the budget from my personal funds. I also intend seeking financial support from The Ghana YMCA, a youth led organization who have been my trusted partner. These discussions will continue when covid restrictions ease and organizations return to official work. I intend applying to the Justfilms and Catapult Fund for additional grant support to cover the rest of the budget.  **Sincerely,**  Shakirudeen Akinyemi  MD, Korkor Films  Producer & Director, The Republic Vrs  **Link attached here :** |
| 1. List of the crew members: | **Key Crew**  Shakirdeen Akinyemi – Director & Producer  Kwabena Eddie Mankata – Producer  Jeremiah Nyekoedza – Director of Photography  Manja Wolff – Production Supervisor  Prince Nkrumah – Editor |
| 1. Contracts between producer and director(s): | **Google Drive Link**  [**https://drive.google.com/open?id=1X82MxN3-93voRHsn08668gdPETuhcUyV**](https://drive.google.com/open?id=1X82MxN3-93voRHsn08668gdPETuhcUyV)  **File Name:** Producer Contract Agreement - The Republic Vrs \_DOCA |
| 1. Any other contract(s) binding this project in anyway with directors, authors, technicians and the crew. | **Google Drive link**  [**https://drive.google.com/open?id=1X82MxN3-93voRHsn08668gdPETuhcUyV**](https://drive.google.com/open?id=1X82MxN3-93voRHsn08668gdPETuhcUyV)  **File Name:** Other Contract\_ The Republic Vrs \_ DOCA |
| 1. Contracts with distributors or letters of agreement: | Discussions ongoing. I am in contact with Mounia Arma of Mounia Aram Company, Philip Kaufman of Rushlake Media (Berlin) and Chioma Ude of AFRIFF & Nvivo TV. In the coming weeks, we will be much clearer on how to proceed with distribution for their respective platforms. Please note that your positive decision will enable these distributors to realize project potential quickly. |

Section VII. Distribution and Impact Strategy.

Please upload all contracts.

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| 1. Do you have a contract with a distributor: | ☐ Yes  ☐ No |
| 1. Proof of contract: |  |
| 1. Do you have a contract with the broadcaster(s): | ☐ Yes  ☐ No |
| 1. Proof of contract: | ☐ Yes |
| 1. Do you have a contract with a screening platform: | ☐ Yes  ☐ No |
| 1. Proof of contract: |  |
| 1. Outline your impact strategy   (Maximum 2 pages) | *The Republic Vrs* doesn’t just give lip service to promoting the human rights of vulnerable population, we believe that this film is a wonderful portrait of the dangers of improper and inadequate legal representation for women, children and vulnerable populations. It is worthy of note that the people who are on the lowest rung of the socio-economic ladder are the people who fall into these predicaments. Three women in separate but similar circumstances are involved in murder or murder-related cases in the process of defending themselves from physical, verbal, emotional abuse.  At its core, this film will target men who are largely heads of households, fathers and community leaders to get them to create safe spaces for women, children, persons living with disability among others. These men are mostly found in bars, town halls, football centres, farms, chief’s palaces, festivals, and other social gatherings.  This will become the beginning of national discussions on penal charges, rehabilitation, community service and the huge cost of prison custody, both in terms of human and financial resource.  Therefore, we want to provide a reference for lawyers, advocacy groups, men, women, children and the state to look back on and take rational steps to improve justice delivery and most of all to create a community that promotes respect for all.  Along with the film, viewers will be encouraged to share the movie and online resources with their churches, mosques, co-ops, and community groups as a way to strengthen the community and family system. |

Section IX: Acknowledgement

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| ***Submitted by: Shakirudeen Akinyemi*** |
| I hereby certify that to the best of my knowledge, this application in its entirety contains only true and current information: |
| ***Name: Shakirudeen Akinyemi*** |
| ***Title: Director & Lead Producer, Korkor Films*** |
| ***Signature: S.A*** |
| ***Date: 10th April 2020*** |