

February 2026

SPARK

— ANIM —

Stories. Vision. Industry.

When the Crocodile dance

Inside Africa's creative power shift



African
Animation
Paradox

Africa
No Filter:
Powering
a new creative
narrative

Minta
Dramane:
inside the 3D
animator's path

www.lestudioka.com

EDITORIAL

Spark is a new magazine dedicated to African animation. One of the first to address the sector head-on, with structure and ambition.

The magazine was born from a simple observation: African animation is undergoing a major shift. It remains under-documented, but it is clearly determined to claim its place on the global stage. There was a need for a space to talk about it clearly and honestly.

In Spark, we choose to put the difficult topics on the table. We tackle the issues that make people uncomfortable: the paradox of African animation, the limits of its current economic models, and the structural fragilities the sector still faces.

But Spark is also about what's moving forward. The actions that matter, such as the success of the Crocodile Dance animated feature crowdfunding campaign led by Shofela Coker.

The initiatives that work, the promising projects, and the latest industry developments. We look at the realities on the ground, including the challenges faced by animation technicians across the continent, as well as the opportunities available to professionals.

Alongside this, we make room for freer spaces. Analysis, humor, and in particular the comic strip The Notes, which captures those improbable situations only animation professionals will recognize.

Spark is 28 pages of business, creative and cultural perspectives, published monthly. Because African animation deserves to be seen, understood and taken seriously. Akwaba* to Spark.



Adja Soro

CEO of Studio KÄ

** Akwaba means Welcome in Baoulé, a tribe from Côte d'Ivoire and Ghana*

MASTHEAD

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PLEASE WAIT
we are looking for solutions



Exploration by Studio KÄ

THE AFRICAN ANIMATION PARADOX

African animation is at a turning point. Talents have never been so visible, projects so ambitious, or international recognition so strong. Yet behind this creative momentum lies a paradox: works celebrated abroad still struggle to reach audiences on the continent. This first Spark dossier explores this tension, between global recognition, economic realities, and distribution challenges, while questioning the strategic choices facing African animation producers today and outlining possible paths for renewed momentum in the sector.

At a crossroads: two possible paths for African animation producers

The African animation paradox is not due to a lack of creativity, ambition, or international relevance. The challenge lies in the very economic logic of the industry.

International producers, who possess the industrial capacity and infrastructure required to produce high-quality animated content, operate in markets that are already vast, mature, and well-structured. For them, expanding into territories that are still unfamiliar, where distribution models are fragmented, audience data limited, and regulatory frameworks highly heterogeneous, offers little immediate incentive. There is, quite simply, no urgent reason to reinvent systems that already function efficiently at scale.

This reality places African animation producers at a true strategic crossroads.

International alignment: a high-risk path with low probability

For African animation producers who choose to align themselves with international production and financing structures, access to such partnerships is far from guaranteed. On the contrary, securing an international co-production often involves a long and uncertain journey, marked by cultural distances, market assumptions, and structural asymmetries.



African stories, characters, and contexts are still frequently perceived as “too specific” or insufficiently legible for Western or Asian audiences. Concerns related to cultural distance, audience identification, and commercial viability continue to limit the appetite of international producers, particularly in markets such as North America, Europe, or Asia, where animation industries are already highly competitive and strongly standardized.

As a result, African animation projects are often required to demonstrate levels of artistic excellence, technical quality, and narrative universality equivalent to those of Western productions, while operating with fewer resources and facing significantly higher barriers to entry. The material, human, and financial commitment demanded is comparable to that of established animation markets, even though the probabilities of success remain considerably lower.

In concrete terms, there are still very few widely recognized examples of “made in Africa” animated films that could today serve as a sufficiently solid economic argument to encourage non-African producers to take such a bet over the next five years. International co-productions involving African animation remain the exception rather than the norm.

This scarcity has turned international partnerships into a kind of Holy Grail for many African producers, a single perceived pathway, often seen as the only possible access to high-quality production. Every year, hundreds of African professionals walk the aisles of major international markets such as Cannes, Annecy, Cartoon Movie, and others, presenting their projects in the hope of being noticed, selected, or legitimized.

The paradox is striking. While African creators compete intensely for limited international attention, the continent represents one of the youngest and most dynamic audiences in the world. Demand exists. Viewers are present. Yet African production models continue to look outward, rather than toward the audiences closest to the stories being told.

And yet, Africa does not lack audiences, it lacks distribution strategies aligned with its uses.

African children from middle- and upper-class households now consume international animation under conditions comparable to those of Western children.

Canal+, Netflix, YouTube Kids, TIVI5, Gulli... have already shaped their expectations in terms of quality, storytelling, and production.

The figures confirm this reality:

- ◉ In Côte d’Ivoire, South Africa, Morocco, or Nigeria, more than 70% of urban households have access to pay TV or connected television.
- ◉ Major international cinema releases (Avatar, Demon Slayer) regularly fill theaters in capitals such as Abidjan, Lagos, Nairobi, or Casablanca, despite a limited number of screens.

The audience exists, and so does the appetite for animation. The problem, therefore, is not demand, but structured access to African works.



Why movie theater cannot be the sole horizon

Developing a dense network of movie theaters in Africa is a legitimate goal, but it relies on:

- ⊙ heavy investments,
- ⊙ political constraints,
- ⊙ energy challenges,
- ⊙ and long timelines.

Even in the most equipped countries, cinema remains an urban and occasional leisure activity, not a mass channel. Making it the main pillar of African animation distribution amounts to waiting for infrastructure to catch up with usage, when usage has already moved ahead.

On the continent, the channels are clear and convergent:

- ⊙ Mobile is the most widely used screen for entertainment and content access: more than 400 million Africans currently use mobile internet.
- ⊙ Connected TVs and tablets are widely present in urban households. In major African capitals, the combined population exceeds 300 million inhabitants, a market comparable to that of Europe's main capitals combined.*
- ⊙ Streaming is growing rapidly, driven by international platforms and the multiplication of African or regional platforms.
- ⊙ Mobile payment is a structural advantage: Sub-Saharan Africa accounts for more than 70% of mobile money accounts worldwide, far beyond traditional banking usage.

The question is how to intelligently structure these channels for African animation by integrating distribution thinking from the outset. For example, imagining formats designed for mobile, Smart TV, and streaming, without relying exclusively on theatrical release or linear TV.

Relying on African and hybrid platforms would make it possible to test local digital releases, territorial exclusivities, and progressive models (free/premium), alongside international agreements.

It seems clear that this new distribution model for African animation cannot be structured without integrating mobile payment as an essential lever, for episode-based purchases, accessible subscriptions, and operator offers, thereby reducing dependence on bank cards or traditional circuits.



Les contes de Raya - Studio KÅ

The African Screen

From Mobile Screens to Linear TV



Mobile-first continent

430M+

mobile internet users in Africa

Source: GSMA – The Mobile Economy Sub-Saharan Africa

Payment advantage

70%+

of global mobile money accounts are in Sub-Saharan Africa

Source: GSMA – State of the

Youngest audience worldwide

60%+ of Africans are under 25

Source: United Nations – World Population Prospects

TV remains dominant



70–90% of populations watch TV daily in several African markets

Source: National audience institutes

High TV engagement

3h30–4h30

average daily TV viewing time in key countries

Source: National media studies



Video discovery hub

80%+

of African internet users access YouTube monthly

Source: DataReportal – Digital Africa



Streaming growth

+15–20% annual growth of video streaming in Africa

Source: PwC – Global Entertainment & Media

Cinema is structurally limited

1 cinema screen / 787,000 inhabitants in Africa vs 1 / 12,000 in Europe

Source: UNESCO Institute for Statistics



Saturated European TV market

9,000+ linear TV channels in Europe

Source: European Audiovisual Observatory (MAVISE)

Structural imbalance

< 1% of global animated content is produced in Africa

Source: UNESCO – Cultural Policies & Audiovisual Reports

CONTRIBUTION



While African animation has achieved important international recognition in recent years, including with Triggerfish's own projects such as Kizazi Moto: Generation Fire receiving global industry awards like the Emmys and Annies, a major challenge remains audience reach on the continent itself.

Many projects struggle to secure local distribution and investment, which makes long-term sustainability difficult. The future growth of the industry will depend not only on international interest, but on building markets, buyers and belief in African stories at home. There is no shortage of audiences who want to watch the work being developed and pitched across the continent; the real challenge is finding viable ways to distribute and monetise that content locally.

Anthony Silverston, Creative Director, Triggerfish (South Africa)

CONCLUSION

African animation is not held back by a lack of talent or international recognition. It is hindered by an outdated reading of its own market.

While African producers hesitate between aligning with international models that remain poorly inclusive or exhausting themselves by producing alone, usage patterns have already made their choice. African audiences consume content. Digital infrastructures exist. Financial flows are operational. The market is real, documented, and measurable. It is time to consider Africa as a market to be structured, to integrate its dominant channels into distribution strategies, and then to decide on co-productions starting from actual usage patterns.

For African producers, the challenge is to move beyond the unproductive alternative between dependence and isolation. For international partners, funders, distributors, and sales agents, the challenge is even simpler: to recognize an economic reality before it passes them by.

Africa is not the future of animation. It is already its most profitable blind spot.

Adja Soro,
Editor-in-Chief,
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Crocodile Dance.

"fear does not trouble the sea."

Written by
Shofela Coker

Directed by
Shofela Coker &
Nadia Darries

Produced by
Ingrid de Beer

starring

Roukia

• the griot •

 **COKER CO|OP** **LUCAN**

 **Durban
FilmMart**
at the Durban International Film Festival
2025

 **ANJEGY**
PITCHS MIFA

IN CONVERSATION WITH SHOFELA COKER

With his first animated feature film “Crocodile Dance”, currently in development, Emmy and Annie-nominated Nigerian director and illustrator Shofela Coker enters a new phase of his creative journey.

He previously directed “Moremi” for Kizazi Moto: Generation Fire, the Disney+ anthology produced by Triggerfish. Nigerian by origin and based in the United States, his work sits at the crossroads of independent creation and international collaboration.

In this conversation with Spark, he reflects on his creative process, his experience with crowdfunding, and the realities of developing an animated feature film today.



Shofela Coker, animation director, Nigeria

You are Nigerian and currently working from the United States. In practical terms, what does this “in-between” position bring to your work, and when does it become more complex to navigate?

I was born and raised in Lagos and worked there briefly before traveling to the US for university. My priority as a creative in the animation industry is to give a voice to the African experience in narrative. Working in the US for over 15 years has enabled me to develop relationships and gain a deep understanding of the video game, animation, and comics industries. North America is the largest animation market, and there is a genuine desire to connect with new perspectives to invigorate the market and entertain audiences. African stories are increasingly taking up a larger share of that need because of the growing diaspora in the US, so I feel as if I can fulfill the need of a bridge figure, along with some of my partners and colleagues. It only becomes complex when the specificity of my directive constrains the range of my utility with regard to fellow international industry professionals.

Kizazi Moto marked an important milestone in your journey. What did that experience allow you to understand, from the inside, about how major studios currently approach African stories?

Yes, I wrote and directed the Moremi episode of Kizazi Moto. My primary working relationships on the series were with Triggerfish and Lucan Animation in Cape Town, South Africa. I didn't notice much difference compared to other major studios I've worked with or for, beyond a desire to treat the stories with a careful regard to honoring the creative ethos of the series (elevation of African culture in animation). I'm grateful to Kizazi Moto for the communal kinship formed with fellow African creatives that I had already admired for years. At the time of its inception, the socio-political climate in the world invited more investment in diverse stories, which has since slowed due to many factors. I felt then and now that there is a need for both types of development on the continent (service-based and original IP).

I believe that with more intentional investment, more milestone projects that achieve success, and creative advancement, Africans can and will own more of their IP and control more of their creative futures, rather than needing to rely on large studios like Disney/Netflix solely to fund such ventures. There are already a couple of great case studies on the continent that support this notion.

Crocodile Dance is conceived as a feature-length film. At what point did you realize this project had to take that form, despite the challenges it implies?

It was actually conceived early on as a short film. After a year and a half of developing the story, and especially after working with Nadia Darries, our Co-Director, it became clear that the story needed a feature-length treatment to respect the story's needs and intention we were crafting.



Roukia, Crocodile Dance's main character

The film draws on powerful figures and imaginaries such as Mami Wata. How do you strike a balance between staying true to African mythologies and engaging an international audience?

The Mami Wata is a water goddess that is uniquely rooted in African psyche. She is a goddess whose wisdom and influence inspire worship and fear on the continent and in the diaspora. She presents in several incarnations from Nigeria to Angola, but importantly, she is a goddess who is also visible in almost all mythologies around the world. Whether she is known as Mame Coumba Bang in Senegal, Jalpari in India, or an Irish Selkie, she captures the imagination and embodies the same themes we are exploring in our film from an African point of view. Our film is indeed an entertaining mythological journey, but it is primarily told through the lens of a Nigerian woman whose struggles and victories are universally relatable.

For Crocodile Dance, you chose crowdfunding. What led you to that option, beyond the purely financial aspect?

Our production company, Coker CoOp, previously ran a Kickstarter for a smaller project 10 years ago (A comic series called Outcasts of Jupiter), and this experience gave us first-hand knowledge of how powerful a grassroots community of supporters can be for emboldening and validating a project. This community's support was instrumental in expanding the project to a larger graphic novel, later published with Image Comics. We believed Crocodile Dance would benefit from the same early communal awareness, and the support and trajectory have been overwhelmingly positive.

On a very practical level, how did the crowdfunding campaign take shape: at what stage of development, with which key elements, and what kind of behind-the-scenes work is often underestimated?

We had developed the script, early visual development, and a partial animatic over two years. Because of the advanced development materials and practical experience of pitching the film at Annecy, Durban Film Mart, and Creation Africa Forum, we felt confident about the best way to pitch the project. The key final step was the development and production of a 30-second teaser. We had studied several other crowdsourcing campaigns and identified this as a key factor for success.

With this approach, what do you feel you are better able to control, creatively or economically, compared to more traditional funding routes?

Most animated projects require a variety of funding to support a feature project's development. Crocodile Dance is still actively pursuing traditional avenues. Crowdsourcing is not a magic bullet and involves more work than most realize, but our successful campaign has given us a strong economic platform to determine the immediate development of our project, to retain the rights totally at this stage, and maintain our creative autonomy. We also believe the community we're building at this early stage proves the commercial and creative viability already at this stage to distributors and producers.



Nadia Darries, Shofela Coker and Ingrid de Beer

Looking back, are there things you would approach differently in this campaign, or aspects you may have underestimated at the beginning?

We worked with a marketing company to help strategize, and that provided a strong basis for success. The amount of planning for marketing, community outreach, and how early you start a social media campaign is an often underestimated aspect, and one we could have actually improved if we were to create another campaign.

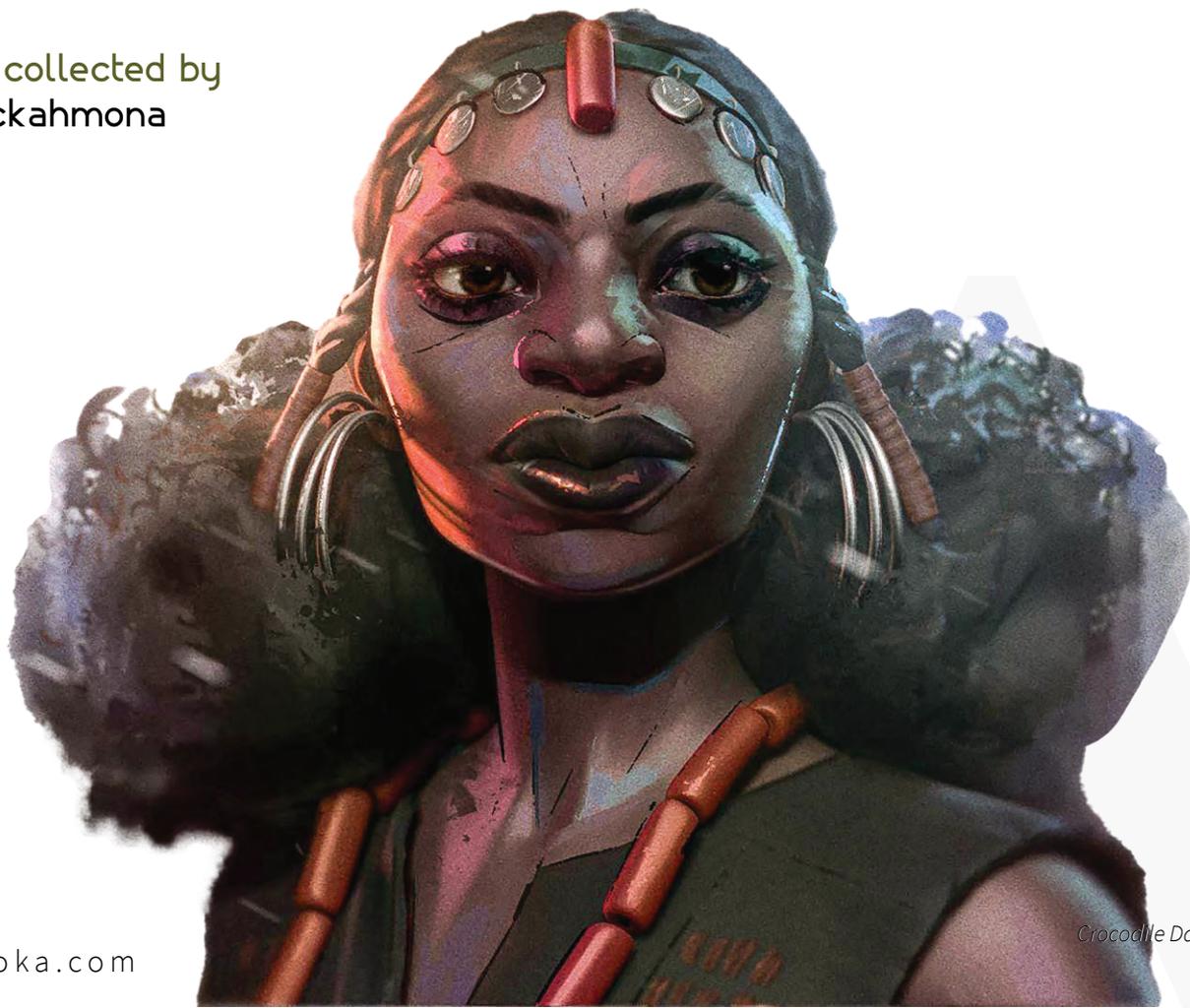
For African producers considering crowdfunding, at what stage of a project's development do you think it becomes truly relevant, and in which cases would it not be the right option?

We were confident about Crocodile Dance because we honed the pitch quality in an animation industry environment first. The strength of our project's identity was validated by industry veterans and audiences at a variety of animation/film markets. Alternatively, knowing one has a high-quality proof of concept teaser that provides a shorter runway to an example of a finished product is ideal. Most people who support a crowdsourced project want to have a concrete belief that the project will be fulfilled, so it's important to have a strong strategy, a demonstration of past successes, reliable collaborators, and solid economic viability. Crowdfunders also respond to the idiosyncratic passion of its creators to build community and excitement for the project. I believe African creators can lean into this unique capacity to energize a community with a unique story behind a project.

If Crocodile Dance reaches its full ambition, what impact would you like it to have on the future of African animated feature film production?

It would be most fulfilling to see Crocodile Dance as the first premium, internationally marketed African animated film made by Africans in leadership roles that truly features African people, rather than common tropes of anthropomorphic animals or symbolic analogies. I hope that invites pride, social discourse, and further investment in the creative capital of the African animation industry. There are several artists and studios on the African continent that require sustained economic development to nurture undoubted talent into sustained high-quality output. There are also a few non-profit organizations we hope to partner with for impact screenings in underserved parts of Africa.

Statements collected by Exaucée Mickahmona



ON THE GROUND: THE LAST MILE FILM FUND

When finishing makes the difference

Across the continent, funding schemes tend to focus on development and production. Post-production, however, remains largely undersupported. Projects that are already artistically mature often find themselves without solutions at the final stage. For African animation, this gap is even more visible. Finishing costs are frequently absorbed by producers or studios themselves. Many animated shorts and features reach an advanced stage, yet struggle to secure the last resources needed to circulate internationally in festivals, markets, or professional networks.



A targeted response to a structural gap

Since 2022, the initiative provides finishing grants of up to \$10,000 for feature films, and \$5,000 for short films in English or French, including animation projects. Its focus is clear: projects that are close to completion, where limited but well-timed support can unlock the final steps. For animation producers, this can mean reaching the technical and artistic standards required for international exposure, without compromising the work at the last minute.

For animated shorts, the impact is strong; access to finishing support at this stage helps studios protect the integrity of their films, avoid rushed decisions, and present work that reflects their real ambition.



Uli And Tata: African Nursery Rhymes - Pugunla Pa Productions, supported by Africa No Filter in 2024

An open and flexible application model

The initiative operates on a rolling submission basis. There is no fixed deadline. Filmmakers and producers are encouraged to apply when their project is genuinely ready and at the final stage of production. This flexibility is especially valuable for animation, where timelines are often non-linear, and completion phases can shift.

"The Last Mile Film Fund exists to make sure African stories don't die at the finish line. Post-production is where many films fall apart, and where narrative change is often lost. We fund the final stretch so stories that reflect Africa's creativity, agency, and possibility can actually reach audiences. We also don't fund formats; we fund narrative impact. Animation, with its creative freedom and reach, is a powerful vehicle for reimagining Africa." Moky Makura, executive director at Africa No Filter.

Moky Makura is the Executive Director at Africa No Filter. The advocacy organization is shifting stereotypical narratives about Africa by supporting storytelling that reflects a dynamic continent of progress, innovation and opportunity. ANF exists because many stories about Africa still revolve around the single story of poor leadership, poverty, corruption, disease, and conflict, failing to portray the other more progressive side of Africa. Through Community Building and Advocacy, the organization support storytellers to help shift these stereotypes because they impact the way the world sees Africa and how Africa sees itself. ANF is a donor collaborative.

Practical information

Full eligibility criteria and application guidelines are available via Africa No Filter:

Website: www.africanofilter.org

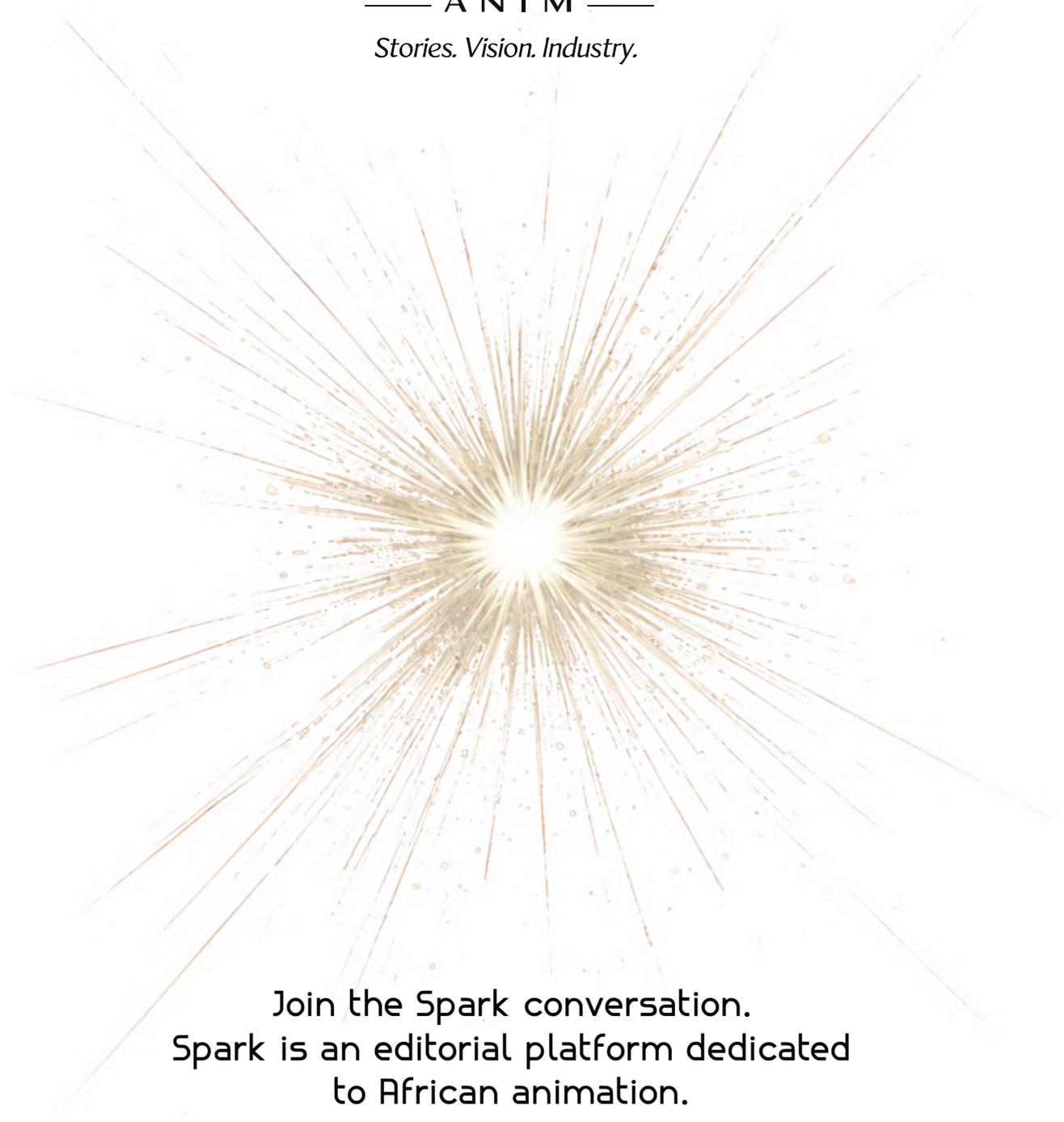
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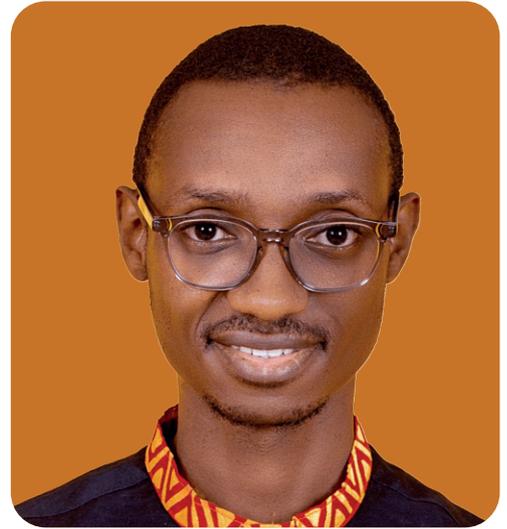
Professionals, creators, and partners
are invited to connect, contribute, and
exchange.

Contact us: spark@lestudioka.com

INSIDE THE JOB

3D ANIMATOR

Practically speaking, a 3D animator is the professional who brings characters, objects, and environments to life in three dimensions, giving them believable, fluid movement with specialized software. In many production settings, especially in independent or emerging studios. The animator's role often goes beyond motion alone. They may also handle modeling, rigging and sometimes even editing. This versatility is embodied by Minta Dramane, founder of Simple Studio and creator of the animated series *Entre Paya et Koulou*, which won the Best Animated Series award at FESPACO 2023.



Minta Dramane, 3D animator Senegal

“Transmitting emotions through movement gives me a lot of pleasure. It is a whole art to slip into the skin of a character, whether kind or evil, tall or small, and to translate their state of mind through animation, even if it means exaggerating gestures and attitudes. It is my favorite pastime. The difficulties I face are at several levels:

First, visibility. Although our animations are attractive, their distribution remains limited, both in Africa and internationally. The platforms on which we are present do not cover the entire continent and most often focus on specific areas. Most are limited to the region in which they are located.

Next, the public's trust in consuming African content. The market is heavily dominated by high-quality foreign productions, which audiences are accustomed to and which have shaped their perception of animation. It is therefore easier for national and international audiences to pay for content they already know, rather than for African works that still struggle to establish themselves and gain recognition.”



Entre Paya et Koulou, Simple Studio

Finally, the cost of production. Funders often have difficulty projecting themselves into the animation sector, which remains little known and undervalued. Many hesitate to invest substantial budgets in this type of project. As a result, we are frequently forced to reduce production resources, which directly affects the quality of our works and slows our ambitions for international competitiveness.

Why am I still in this field? First, out of love. Then, because I managed to turn this passion into a source of revenue, notably by also becoming a producer and founding an animation studio, Simple Studio. 3D animation in African productions is both promising and still in the process of being structured. Visually, we observe works of great creativity, often rich in color, cultural identity, and storytelling. This uniqueness brings a freshness and authenticity that many international productions appreciate. There is a clear desire to move away from clichés and to revisit local stories with a modern perspective.

In my opinion, those who could foster the development of animation in Africa include:

- ☑ Strengthening specialized training: creating and supporting schools or certified animation programs with international mentors.
- ☑ A culture of collaboration: promoting studios that collaborate with one another.
- ☑ Valuing our heritage and our stories: Africa possesses a wealth of stories and aesthetic myths that have strong global appeal.
- ☑ Financial and political support: cultural funds, government subsidies, and international aid.
- ☑ Networking and international exposure: creating continental and global platforms dedicated to African animation, festivals, content markets, artist residencies, international co-productions.

In my opinion, AI is not yet sufficiently advanced to meet the demands of animation favorably, that is, authentic animations with fluidity and emotion. However, I currently believe that it can be an asset if integrated into 3D software to lighten certain technical tasks, such as rigging, scene setup,

lighting, or motion capture.”





PROJECT SPOTLIGHT CROCODILE DANCE

After bringing to life Disney's *Kizazi Moto: Generation Fire* – Moremi, Shofela Coker decides to venture into even deeper waters with an independent animated feature project that revisits one of Africa's most iconic mythological figures: Mami Wata.

When love overcomes fear in a mythic Africanfuturist thriller

Crocodile Dance reimagines the origin story of Mami Wata from the perspective of Roukia, a musical storyteller, a “griot” from Northern Nigeria. When this ancient water goddess threatens her family, Roukia must confront her.

After a powerful performance in the seaside town of Itesi, Roukia, a mesmerizing griot of the Mami Wata opera, falls in love with Biokun, a local fisherman, and settles there. But joy turns to grief as each of their children dies shortly after birth. Labeled a witch by suspicious locals and haunted by the fear of losing her fragile newborn son, Roukia lays down her instrument, the *gojé*. Doubt and despair take root and despair replaces the confidence that once defined her.

Her search for answers reveals a long-buried truth: For generations, the people of Itesi have revered and feared Elusu, a mythical lake-dwelling Mami Wata (meaning Mother Water or water goddess). Once a benevolent spirit who loved a fisherman respectful of her waters, Elusu has become vengeful. She's grieving this man's death and enraged by the pollution of her realm by the townspeople.



Crocodile dance

To prevent the ocean from rising and destroying the town, a human sacrifice is demanded from a chosen bloodline every generation. Her worshippers foretell that her song will herald the dreaded Crocodile Dance. Led by her haunting melody, the chosen must carry the burden of the town's sins up her sacred mountain by the sea, transforming into a monstrous crocodile before dancing into Elusu's waiting jaws.

Roukia's husband belongs to this bloodline. He is the next sacrifice, and their children carry the same fate.

To break the cycle, Roukia must reclaim her voice, reconnect with her music, and confront Elusu in a decisive, life-altering encounter. Her journey transforms her from a passive storyteller into an active participant in her own legend.

Through myth, Crocodile Dance shines a light on fear, self-belief, and the fragile hope that survives in the face of despair.

Visually, the film combines 2D painted backgrounds with 3D characters, inspired by the printmaking and sculptural traditions of Southwestern Nigeria. Real locations such as Badagry, Idanre, and Ibadan bring authentic landscapes and cultural textures to life on screen

Crocodile Dance won the Best Animation Pitch at Création Africa Forum, the Best Performance Prize at Annecy MIFA, and the Best Animation Project award at the NFVF Awards during Durban FilmMart in 2025.

African Feature, African spirit and African Team

Crocodile Dance is produced by Coker CoOp, the creative partnership between Shofela Coker and his brother, writer and narrative designer Shobo Coker.

The project is supported by Lucan Animation, an award-winning Cape Town-based studio specializing in premium 2D and CG content for international audiences, and the team behind Kizazi Moto: Moremi. Legends Animated, a nonprofit studio fostering collaborative independent animation, serves as the project's fiscal sponsor.

The production will begin with an animation test, designed to establish the visual language and narrative approach that will bring this Africanfuturist tale to life on screen.



Among the team:

- ◉ Shofela Coker – Co-Director/Writer
- ◉ Nadia Darries – Co-Director
- ◉ Ingrid de Beer – Producer
- ◉ Shobo Coker – Story and Executive Producer

Their work on projects such as Kizazi Moto, Star Wars: Visions, Eyes of Wakanda, Iyanu: Child of Wonder, and The Lamplighter's League adds both extensive experience and a collaborative synergy that defines this team.

To make Crocodile Dance a reality, Shofela Coker and his team have turned to a partner they trust most: those who believe that African animated feature films can redefine the global animation landscape.

They have successfully taken this approach before. In 2014, they created Outcasts of Jupiter, a sci-fi webtoon, by raising \$14,000 on a \$9,500 goal.

The Crocodile Dance Kickstarter campaign launched on November 11, 2025, with a goal of \$70,000. Since then, it has gathered nearly 1,000 contributors, raising over \$95,000.

Given that indie animated features of this scale typically cost around \$8 million to produce, this campaign will fund a polished 3-minute animation test. Additional funds are expected to support research trips to Nigeria, the creation of new characters, and the expansion of the creative team.

The vision is to produce as much of Crocodile Dance as possible on the African continent. In collaboration with Lucan Animation in Cape Town, the animation test is slated for completion in April 2027.

For now, a 40-second promotional trailer has already been produced, demonstrating the project's strong visual identity and the creative potential of Crocodile Dance as a feature-length animated film.

Support the project: : <https://www.kickstarter.com/profile/cokercoop>

Instagram- @cokercoop

Website: <https://www.cokercoop.com/>

YouTube: Coper CoOp



Crocodile dance

INDUSTRY WATCH

Animation is constantly evolving, innovating, and creating worldwide. Here are some key developments to watch.

Triggerfish in UK

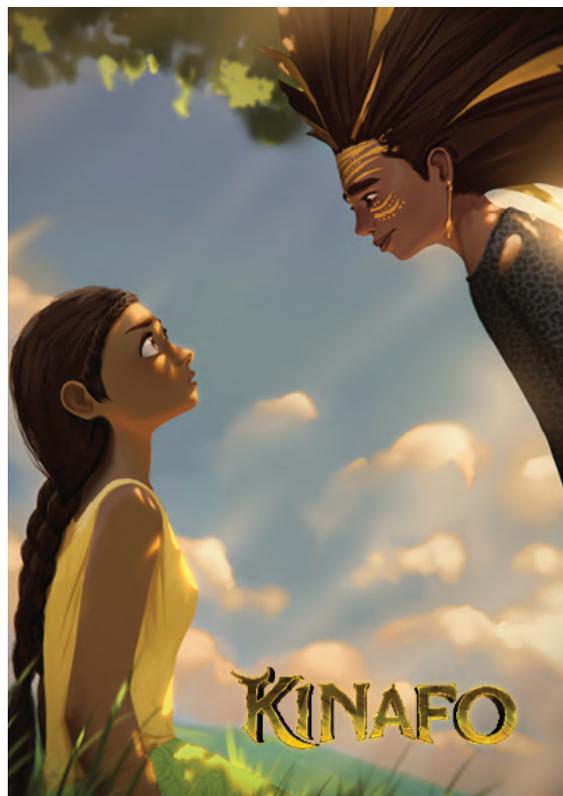
The South African studio behind Kizazi Moto: Generation Fire, Supa Team 4, and Khumba, has expanded to UK with the opening of a new office. This move is a strategic step that broadens the studio's collaboration opportunities with European creators and studios, while bringing African animation further onto the global stage.

International collaboration

Ivorian animation studio Studio Kä and Belgian agency Zeitgeist have entered into a strategic partnership to produce the international version of Kinafo, a feature-length hybrid 2D/3D animated film currently in development.

The project is supported by major institutional partners, including the Organisation internationale de la Francophonie (OIF), the Centre national du cinéma et de l'image animée (CNC), as well as national and international funds.

Through this collaboration, Kinafo aims to reach global audiences while showcasing a strong, contemporary African artistic vision and reinforcing cross-continental creative exchanges.



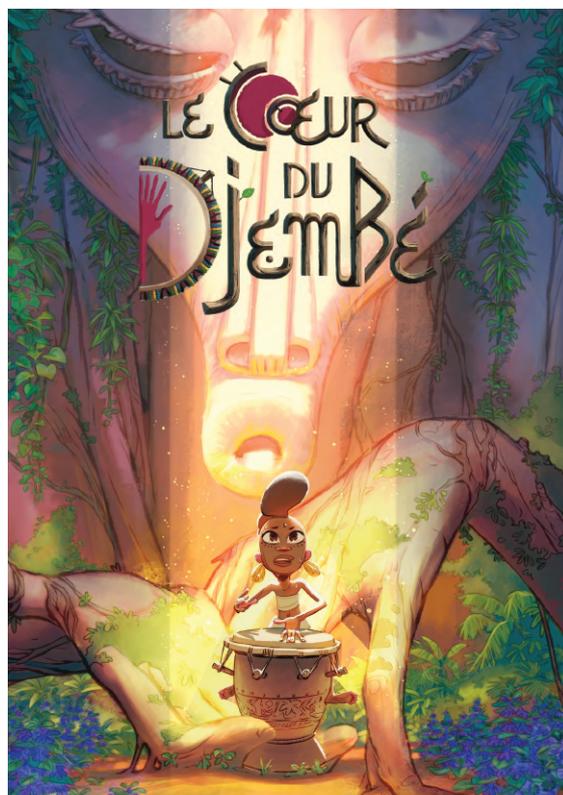
Spacetoon x Samaka Studio

Spacetoon, a Dubai-based private children's channel, has joined forces with Egyptian Samaka Studio in a long-term creative partnership, marking a major milestone for animation in the Middle East and the Arab world. The partnership aims to expand regional production and shape the next generation of Arab animation storytelling.

An Ivorian woman at Cartoon Movie

Ani Eliam's feature film *Le Cœur du Djembé* has been selected among the 50 projects chosen for the upcoming edition of the European co-production and financing forum, Cartoon Movie, a milestone that highlights the increasing visibility and quality of Ivorian animation on the international stage.

The Heart of the Djembe is a co-production between Booya Studios (Côte d'Ivoire) and Cottonwood Media (France).



FEBRUARY EVENTS

The animation calendar for February is brimming with events, offering many opportunities for screenings, workshops, and networking. Let's see some of those highlights.

Panorama International Short Film Festival – 11th Edition

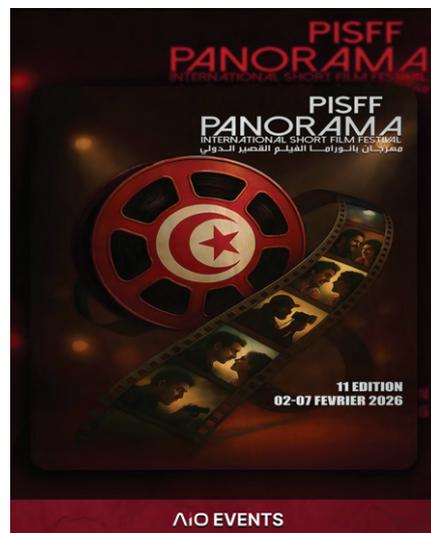
The Panorama International Short Film Festival is the first festival in Tunisia fully dedicated to short films. With a strong focus on emerging talent, the festival presents a diverse international selection highlighting new voices in cinema.

The program features fiction, short documentaries, and animated films from around the world, offering young filmmakers a valuable platform for exposure and professional exchange.

Dates: February 2–7, 2026

Location: Tunis, Tunisia

More information: filmfreeway.com/pcctunisie



6th Animatex Festival

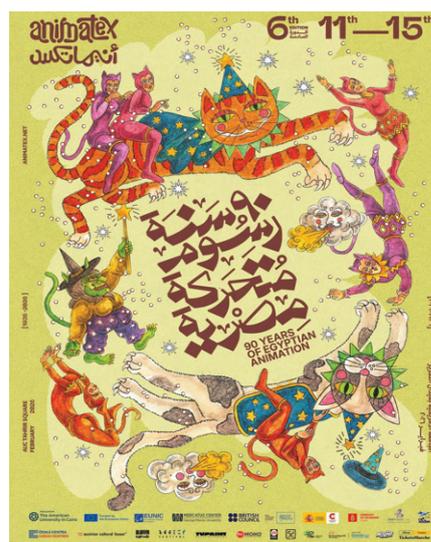
Animatex is the biggest event dedicated to animation in Egypt. Since its launch in 2020, the festival has brought together animation professionals, creatives, and lovers from across Egypt and around the world.

Through an extensive program of networking sessions, seminars, and workshops, the festival fosters collaboration, showcases cutting-edge talent, and drives the growth and international visibility of Egypt's animation industry.

Dates: February 11–15, 2026

Location: Cairo, Egypt

More information: animatex.net



Accra Indie Filmfest (AiF)

Accra Indie Filmfest is an annual international short film festival designed to spotlight emerging filmmakers through screenings, workshops, and professional development programs.

Who can apply: Independent filmmakers from around the world.

Why apply: AiF FilmArt is an incubation program that equips filmmakers with essential skills to launch their careers. Past editions have also enabled international collaborations, including UK-Ghana co-productions.

Submission deadline: February 15, 2026

Location: Ghana

More information: filmfreeway.com/accraindiefilmfest



Eko International Film Festival

The Eko International Film Festival promotes arts and culture through motion picture arts and sciences.

Who can apply: Open to all filmmakers.

Why apply: A valuable opportunity to discover and engage with Nigeria's dynamic film and animation industry.



Submission deadline: February 15, 2026

Location: Nigeria

More information: filmfreeway.com/EkoInternationalFilmFestival

Cape Town International Animation Festival (CTIAF)

CTIAF is a major gathering point for Africa's animation community.

Who can apply: Animation talents, studios, and enthusiasts from across Africa and beyond.

Why apply: From exclusive screenings and behind-the-scenes masterclasses to workshops, talks, and networking events, CTIAF supports skill development and industry growth for the next generation of creators.



Submission deadline: February 28, 2026

Location: South Africa

More information: filmfreeway.com/CTIAF

SAVE THE DATE : Abidjan Animation Film Festival (AFFF)

The city of Bouaké in Côte d'Ivoire hosted the official launch of the 9th Abidjan Animation Film Festival. Amid colorful parades, laughter, and excitement, more than a thousand children and students celebrated animation alongside organizers and city officials. This launch in Bouaké tribute to the history of Ivorian animation and sets the tone for the 2026 edition, themed "Creativity and Youth Employability," with screenings, workshops, and professional networking events scheduled in Abidjan from April 29 to May 5, 2026.



THE NOTES.

Mind - blowing



“ African animation is the guardian of our stories. It is even more powerful when created by those who carry its DNA on the continent. ”

Daniel Atchali

Animation Producer and
Festival Director (FiGA)