

Change your mind

BLIND SPOTS

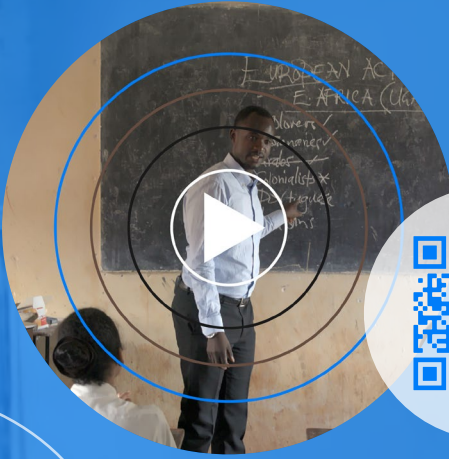
BLIND SPOTS

A film by Steven Janssens & Godfrey Mumphe

TEASER 1 • BACKWARD



TRAILER

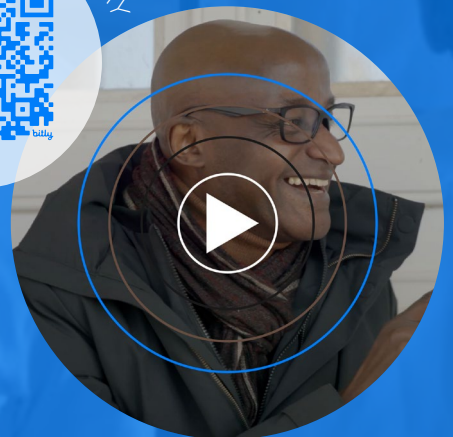


Change your mind

BLIND SPOTS

A film by Steven Janssens & Godfrey Mumphe

TEASER 3 • HISTORY



TEASER 2 • DISCOVERY



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— Synopsis —

“YOU CAN’T WAKE A PERSON WHO IS PRETENDING TO BE ASLEEP.”

— Navajo Proverb —

The film journeys from a Ugandan classroom to a Belgian train station, showcasing how education, culture, and institutions shape the way we think and act. Central to the story are the students in the class of history teacher Godfrey. Their questions and explorations become the driving force as they unpack, challenge, and strive to overcome colonial mindsets and racist systems.

Through Godfrey’s push to redefine “discoveries”, Kalule’s fight to preserve his culture, and Billy’s call for reclaiming Africa’s stolen wealth, the film asks: can we truly move forward without confronting our own blind spots? *Blind Spots* promises a thought-provoking, non-judgmental exploration, using humor and personal stories to challenge viewers’ perspectives.

"I FIRST NEED TO DECOLONIZE MY OWN BRAIN."

Godfrey Mumphe • history teacher • 2022

Blind Spots marks a critical step in my personal journey towards decolonization and inequalities, often denied, forgotten, or ignored.

As a father, husband, friend, and fellow human being to Black, Brown, Indigenous people and all those affected by the legacies of colonialism and white supremacy, I will never fully relate to their lived realities. Despite the equal human rights on paper, I withal benefit from the privileges while it regularly restricts the equality and freedom of people of color, which directly influences their self-esteem.

As a filmmaker with a research-activist past, I aimed to share a truly unique narrative, without staging, retaking, and cutting, where each story, each voice raises the questions of the self-esteem underseen for decades because of the blindness of the world led by white power.

Through Blind Spots, I delve deeper into confronting my unconscious bias and self-reflecting the privileges I have due to educational and institutional falsehoods. Therefore, I'm profoundly grateful to various individuals in my country of Belgium and multiple countries on the continent of Africa, such as the Republic of Uganda, for removing the blindfold from my perception. I hope this film will be a tool for creating change, changing our views, changing our minds, and uncovering our blind spots that, once watched through eight chapters, cannot be unseen.

While our brains are locked by the system, there are only us who hold the key. Opening our eyes and changing our minds would be the first step, the first line in a new story that we truly own, and that we leave to the next generation to write a better, equitable, and more justice-hungry future.

"IT IS CERTAIN, IN ANY CASE, THAT IGNORANCE, ALLIED WITH POWER, IS THE MOST FEROCIOUS ENEMY JUSTICE CAN HAVE."

James Baldwin • writer • 'No Name in the Street' • 1972

DO YOU REMEMBER THE TIME OR THE MOMENT WHEN YOU HAD THE FIRST IDEA ABOUT DOING THIS MOVIE?

The real idea for the film came because of the series [Crazy money]. I wanted to make my film about basic income, and that was “Crazy money” and resulted now in Eight. And it was very cool. But I also learned actually along the way by talking with people and activists, I learned about white saviorism and decolonization.

And then besides that, I think from my personal perspective, so there are different angles, maybe talking with Harry, where I developed an educational series on the same topic. It was an exchange program between teacher educators, so teachers who educate teachers. They did an exchange program with the ones from Belgium with the ones from Uganda on that decolonial approach. They asked us to make a series about it, and we were very enthusiastic, so we developed it into something bigger. And what I wanted to mention is maybe when I talked with Harry, I once asked him: “Where you when are you confronted with racism? And then he said to me, and I was always stacked with his answer in my head. He said, “I’m confronted with it every day, but you learn to live with it”.

On a personal note, it’s probably my children. When my daughter was four, she came home and said: “My hair is ugly.” I was wondering, because I’m married to someone of African descent, so my children are mixed, and my daughter doesn’t have, let’s say, blond princess hair. So she was confronted with that at school that her hair was ugly. That was really the painful thing. And maybe, more recently, it was when my son was showing me his hand and said, “papa, papa, I’m brown”. It made me realize that I honestly was never occupied in my head with skin color until I started traveling when I was around 19. It taught me that I was a kind of reference, or the white person was like the reference. All those things together made me

go on a journey to try to understand. I wanted to go for a film that is not polarizing and shows the mechanisms behind it, the mechanisms behind that structured racism.

WHY “BLIND SPOTS”?

Because we all have those blind spots, and we are not aware of it, but it’s from both sides. The person of color is not aware of it, but the white person is also not aware of it. It starts changing a bit, but what happens now is the opposite. Sometimes, what annoys me a lot is that it goes into a discussion about woke and cancel culture, and in a way, it’s very handy for the people because then they don’t have to talk about the reality; because then you can say, ah, that one is woke or that one is not woke, but it’s not. It’s about the fact that people are not treated equally based on skin color. And that mechanism is already in place for 500 years or maybe longer. From the moment we, the Westerns, started colonizing the world.

COULD YOU DIVE DEEPLY INTO THE MEANING YOU PUT BEHIND THE NAME OF THE MOVIE?

If I use the example from the film, I spoil the movie experience... If you step out of your door, and you go into the street, you already see it everywhere. I think that’s the blind spot. We are surrounded by brands and cultural things. That, in a way, always puts the white person in a kind of superior position, and not a white person in a kind of inferior position. There is a quote from the film from Billy: “It’s not about counting the number of black people or mixed people in certain circumstances because it’s not about only commercials, it’s about who is in power and how do those, power dynamics reflect”.

White people often say it’s not my fault. Of course, it’s not literally your fault, but you should be aware of the privileged position that you’re in. It is partly or maybe not only partly, it’s mainly due to those things



that happened in the past, all those conquering and war activities that led to oppressing other cultures and other people.

GIVEN THE POTENTIAL CONTROVERSY SURROUNDING YOUR LEGITIMACY AS A WHITE FILMMAKER, HOW DO YOU NAVIGATE YOUR ROLE AND RESPONSIBILITY IN SHAPING THE NARRATIVE AND ENSURING AUTHENTICITY IN THE STORY BEING TOLD?

That's a good question. I'm very well aware of it. The funny thing is that after "Crazy Money", I even said that I would never make a film anymore with people of color or about people of color. Because with "Crazy Money", I know the film is super good, and it has already reached far, but I'm sure that it could have even reached further if I wasn't white because some people canceled it. So I'm very well aware of that.

I made it together with Godfrey. And in that way, the balance is right, I think. Because we really developed those classroom sessions together by literary talking weekly on WhatsApp, he executed them in the classroom. The rest was conversations

with Billy and Khalil. The most voice and room is, of course, given to the people of color.

I'm not even sure if it could be the other way around for this film, because it should have been a privileged person who had to make this to show the privilege. Because what I also realized with previous projects is that what you see a lot, by the way, in media will not be enough. That's my prediction. The film and I are not enough. But white people always want to see white people. And from the moment I am in the film, it becomes also better for them. **If it were only people of color, it would have been very complicated to find Western audiences or white audiences.**

But the goal of "Blind spots" is also to show how in my journey, as you see in the scenes, my confrontation with my blind spots, and I don't know if you really can tell that without being present.

And maybe it's mostly the urge I felt for my kids because, in the end, I think I made this film for my kids. Somehow later, I could show them that they are stronger because they will surely be faced, they're already facing it, and they will surely be faced with racism and those mechanisms that I show in "Blindspots". **So, in this way, I give them a kind of tool to better understand those mechanisms and how to deal with them. I think that's my personal goal. But when I see how people react to the film, I hope that it can inspire many people.**

WHAT IS YOUR DEFINITION OF BLIND SPOTS?

After what I said in the movie, I remember asking Steven, when you're going to apply for a visa to come to Uganda, do you expect any rejection? He said: "No. When I'm applying, I'm ready to be able to travel. It's obvious." **Because on our side, if I'm going to apply for a visa, a number of questions would be asked... I'm not sure yet whether to be accepted** because, on the other side, the European white population looks at us as being too many. People can survive without them. For me, that's a blind spot.

WAS THE LESSON ON (DE) COLONIZATION THAT WE SEE YOU GIVING TO THE STUDENTS IN THE MOVIE CREATED EXPLICITLY FOR THE SCREEN, OR IS IT PART OF THEIR EDUCATION, INCORPORATED INTO THE SCHOOL CURRICULUM?

We have a syllabus of what we teach for different classes, and our curriculum is cyclic. Typically, you can reach [topics such as] the scramble and partitioning of Africa, colonialism, traditions... **So, it was not just prepared for the movie; this is actually repeated. However, the examples you bring in and the kind of explanation you give to open the students' minds depend on how you look at the person and their issues.** Lessons are repeated in different classes with varying levels of depth. If the learners are still young, you give them the basics; as you go higher, go deeper and try to make them realize how the whole colonialism period impacted Africa today and in the future.

WHY IS THE MOVIE IMPORTANT TO WATCH FOR AFRICAN YOUTH, ESPECIALLY REGARDING THE FACT THAT MOST OF THEIR ROLE MODELS HAVE ALWAYS BEEN WHITE?

It's very important because the models are created by what comes from your mind. Once your mind lacks self-belief, you always feel inadequate and don't appreciate what you have; there's nothing much off. If African youth understand this, we wouldn't be having quite another African youth dying in the Mediterranean Sea every year. I think over 3000 young people have already dropped in the middle, struggling to come to Europe, where we believe in life, like living in heaven, in paradise. **It's because we don't appreciate what we have. And because of that, we are struggling to build structures and institutions. And we're not creating a foundation to grow Africa, to develop Africa. We are ready to go from Africa.** I mean, what is surprising to me is that many **white people are coming to Africa, buying land cheaply, and beginning to settle here. For us, we already have the land; we are running away from Africa to go and enjoy the winter in Europe. That hurts me and breaks my heart.**

If this movie opens the minds of young Africans, it will make them realize that we have the resources and the abilities to live on our own; we will start to build ourselves and systems that will help future generations live independently because colonialism is not there.



WHAT WAS THE MOMENT IN THE MOVIE THAT AFFECTED YOU THE MOST?

OK, in the film, when I saw it the second time, I think there was a path in particular that actually held me. I think I would struggle to find the exact scene, but it was after the waitress said she would worship you like a God if you came to our village. And they're laughing. And every time I see that scene, I always laugh because I think it's funny. **But... I was trying to write the music for that part, and I think I spent three days trying it.** What I wrote was all good; it was not bad, but it didn't feel right, and one morning, I just pushed it aside, and then I offed the dialogue. I muted the dialogue, and when I got to the statues, I started playing on... it hit me so much. I think what I was playing hit me so much with the images of the kids. I've never actually experienced that, I was filled with so many emotions. It was really overwhelming. I can't explain the emotions I feel. I couldn't.


Even now, I still struggle to explain it. It's like you're experiencing pain, a little overwhelming pain, a heartbreak. Seeing the kid, that kid, while you know that really happened. Even though it's just the statue. I would always struggle to explain that honestly, but I think that was a huge emotion, and I wrote the main theme of the film at that moment. I spent the whole day. I think I finished this around 9:00 AM. And I sent it to Steven, telling him this is very important; this is very important, this is actually a very important piece. I really want this to make it into the film. **He listened to it several times without even the video, and he actually loved it that much, and that became the main theme of the film.**


AFTER WORKING ON THE MOVIE, WHAT IRREVERSIBLE CHANGES HAVE YOU PERSONALLY EXPERIENCED?

It's difficult to actually say it out because we change without knowing. I think humans are very scared of change. That's the truth. We like change, but we like the idea of change. But we naturally hate it.

It had a huge impact on my own head as well as my entire team, especially those who saw the film. The two of them, my dialogue editor and Miriam, the c-o sound designer on the film. She... it was a lot of emotions, to be honest. We're really thinking deeply about every single moment in the film, every single decision we took. I remember, once, she said: "There's so much to use from the film. I mean from the sound design perspective." And I said there's so much, there's so much, there are so many messages it's difficult actually to pinpoint one.

We even did something subliminal. Miriam and I would speak for five hours. Five hours discussing the film, discussing ideas on how to affect senses. Even for a classroom scene, the number of recordings that were done to fill the space, because it's blank down to music which no one hears because the classrooms were meant actually to be free of music. Like background congas were being hit, local instruments were being hit, which no one would hear.

 bit.ly/48hVBPS

 imdb.to/3tHRgGK



CONTRARY TO MY EXPECTATIONS OR PRECONCEPTIONS BEFORE WATCHING THE FILM, THE MUSIC WASN'T AGGRESSIVE AT ALL; INSTEAD, IT WAS REMARKABLY CALM. HOW DID THE SOUND ATMOSPHERE IN THE MOVIE PROMPT THE CREATION OF THE MAIN THEME AND OVERALL MUSICAL TONE?

My initial thought when I saw it was, no, we have to go dark. It has to be dark, it has to be gritty. My initial reaction was: let's draw all the emotions we can from this. So let it be really painful. But Steven said no, he didn't want it to be dark. The message of the film is naturally dark, I mean, everyone who watches it is expected to cry. That was my initial reaction. So he wanted something that would counterbalance these very depressing words that we're hearing [while watching the movie], and it turned out to really be the perfect decision. [Because] you don't want people to come out.

They are supposed to learn and see what's happened. And those who can learn, learn. Those who at least notice this in themselves.

They can educate other people and be educated, not just excuse me, get them to feel so many emotions

and get so sad and get so depressed that they don't get the message. So this decision, in my opinion, turned out to be really good.

DID THE WORK ON THE MOVIE INFLUENCE IN SOME WAY YOUR ACTUAL OR FUTURE CHOICES REGARDING PROJECTS YOU CHOOSE TO WORK ON NOW?

Yes, definitely. And it's crazy thinking about it now. Since the moment I told Steven that I wanted to work on this ["Blind spots" movie], I've been getting scripts. **But more importantly, there's been this hunger for relevance, like working on something relevant that has a meaning.** I've probably gotten 11-12 offers, and I've said no to them. I got one last week and clearly told the guy that this would just be a waste of my time. **It's crazy how much it [working on "Blind spots"] affects you. And this was, this is a huge, seriously huge shift from before working on "Blind spots."** I didn't have experiences like this before.

THE REAL STARS OF BLIND SPOTS

In a Kampala cinema, Ugandan students huddle together, eyes glued to the screen. They're not just any viewers – they're the stars of "Blind Spots"! This documentary follows their journeys as they grapple with colonialism's long shadow and fight against prejudice. From Godfrey questioning history lessons to Kalule celebrating his culture, these students are more than characters – they're driving the conversation. Their reactions during this pre-release screening are key.

SEE THEIR REACTIONS





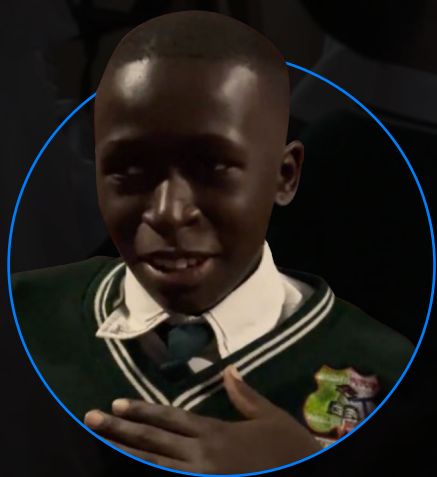
LOURENE ASABA

"[After watching the movie], I feel...bitter. Because we are expressing our thoughts... on how **we've been ruled indirectly by you, whites** (laughs)".



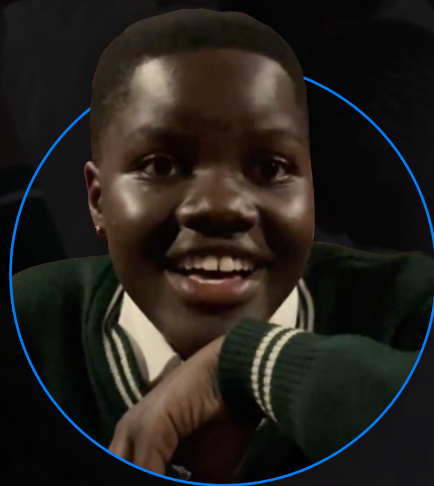
EVELYEN NAMANJA

"By thoughts evoked by the film, we can also **activate allies**, attract them to get new ideas about what we can do. [...] I think the film is really good. [After watching the movie], I feel **motivated**. I can tell my friends about the truth that they do not know...and they will tell other friends...so **the truth will be spread everywhere**."



MARGRET APIO

"When I saw my fellow members saying that we are still under neocolonialism, **it touched me** a lot." [...] As a youth, as a young generation, what we should do to end neocolonialism in our country? And I have asked myself... **This begins with me**."



PATRICIA NAKISIGE

"[After watching the movie], I learned much. I feel happy...because **we can do something with our thoughts**."



DOUGLAS MWANJE

"It's not easy [to change our mind], because people have [hidden their cultures, people are not alongside their cultures.](#)"



ROBERT KAKANDE

"I was [inspired](#)...to tell other people there was colonialism, but there is a new form. Because some companies in Uganda, they are not for Ugandans. Many things we use, they are for Europeans or others. So, we need to have the Ugandan products so that [we can stop neocolonialism](#)"



MARGRET APIO

"We have to move out of it [neo-colonialism]". Whatever I see in the movie, [it will be so-so good for the future.](#)"



ESTHER AKELLO

"The film was so educative and inspiring. And [making me love my country](#) for who we are."

During his film education at the Academy in Sint-Niklaas (SASK), Steven Janssens also finished his studies as industrial engineer at KAHO Ghent. In the years that followed he built a career as an independent filmmaker, freelance editor, trainer and director. In 2015 Steven set up Eight vzw along with Maarten Goethals. In 2016, Steven began filming the developments in the Eight project in Busibi, a village in Western Uganda where each inhabitant receives a basic income, money without conditions. The result: Crazy Money.

Steven just finished his second feature documentary: Blind Spots.

He is also the director of Eight, operating at the moment UCT-projects in 4 villages in Uganda and 2 villages in DR Congo.

FILMOGRAPHY STEVEN:

- Feature Documentary "FLY" (2024, in production)
- Feature Documentary "Blind Spots" (2023)
- Documentary series "Regimes of Truth" (2022)
- Feature Documentary "Crazy Money" (2020)
- Documentary series "Village One Film" (2017)
- Exhibition 'Herinner De Toekomst' (2013)
- Short "Point Off U" (2007)
- Documentary "Wardje" (2004)

Godfrey holds a Bachelor of Arts with Education from Makerere University. Qualified as a secondary (High) school teacher of Geography and History.

He taught at High school for a number of years, and later joined National Teachers College (NTC) as a Teacher trainer for about 8 years now.

His knowledge of geography and history has contributed to his interest in following global issues in politics, economy and environment.

He is currently pursuing a Master's degree in geography with keen interest in the areas of climate change and urbanisation.



→ Expert in cultural diversity and inclusion

→ Founding member of Comraf
(The Royal Museum of Central African-African Societies (Comraf) Committee was established in 2004. Its main mission would be to fundamentally adjust public opinion on Africa, telling both the history of Africa in general, and that of colonisation in particular, in collaboration with the African diaspora.)

→ Founding member of Mwindi Kitoko

→ Founding member of the Job@uBuntu association
(a research and consultancy firm for and about members of the (sub-Saharan) African diaspora and Afro-descendants)

My name is Kasule Kalule Charles. I am a Ugandan, born on 3rd November 1944, in Ssinga County, Mityana District.

I was educated at Kitante Hill School, Makerere College in Uganda and Nairobi University in Kenya. I am a Designer by profession and I established my own company known as Modern Design Services which was registered in November, 1973. Therefore, I have acquired 50 years experience in the design field.

Here below, are some of the major design projects I have undertaken:

- ① I designed the Centenary calendar for the Catholic Church in Uganda when the church was celebrating 100 years of its existence in February, 1979
- ② I designed the logo of the catholic-owned Centenary Bank that was established in Uganda in 1985
- ③ I was commissioned to design souvenir badges to commemorate the Pope's visit when Pope John Paul II visited Uganda in 1992
- ④ I designed and produced Souvenir badges to commemorate the coronation of the King of Buganda Ronald Muwenda Mutebi II in 1993
- ⑤ I am the retired Secretary General of the World Crafts Council (WCC), East Africa Region when I was in charge of 9 countries in Eastern Africa

Travel experience:

- ① I have travelled to United Kingdom (UK) twice on Business
- ② I have travelled to the United States of America (USA)
- ③ I have travelled to Sweden
- ④ I travelled to India on invitation when I went to attend the world Crafts Council conference in 2012, during which I was elected the secretary general of East Africa Region



RWOTHOMIO KABANDOLE

Historian, formerly No White Saviors, Eight World

Blind spots, often considered harmless shortcomings, is what this movie seeks to confront and appeal against by highlighting their cultivation and catastrophe hostile to the goal of a better humanity. It broaches the subject of modern-day relation between the colonizers and those colonized who have historically been ignored and smothered.

Seeing Godfrey's teaching idea being materialized in the classroom highlights his goal to help shape the next generation of Africans devoid of any colonial manipulation, Kalule's energy and love for his culture and its preservation plus Billy's zeal in delivering Justice to the Congo by never forgetting and uncovering Belgium's atrocities are greatly admired. All different beings with diverse backgrounds coming together to highlight just how the West's and even Africa's blindspots have sustained colonialism in various ways.

ANASTASIIA (ANA) KONDRATIEVA

Social and service designer

The first time I watched the movie, I couldn't bring myself to finish it. It was hard to see on the screen the same mechanisms I also had encountered during my childhood in Ukraine, aggressed by Russia. The mechanisms that an oppressed country or nation can endure, the mechanisms that force one to renounce their culture, language, geographical and cultural heritage, make us forget (or perhaps never truly know) who we are. Are they mechanisms or blind spots? This film is more than just a narrative, a discovery, or a moment of awareness. It's a message to the oppressed that it's time to open their eyes and see their inherent value. It's also a message to the oppressors that it's time to confront the privileges and inequalities they have perpetuated, even if it means facing uncomfortable truths.



HARRY SENCA

Artist and director of the dance school Street Art Studio

streetartstudio.be

Some people think colonisation is over, some people think racism is a past thing, some people think inequality and privilege aren't real, and most of all... Some people think they are superior or inferior to others. But who realizes how deep rooted those thoughts are... Who thinks they deserve to be where they are? This movie is a must see if you want to eventually understand the mechanism behind the post colonial thoughts we all have without knowing it.

— Credits —

PRODUCED BY

Village One Film, Geert Havinga

DIRECTED BY

Steven Janssens

EXECUTIVE PRODUCER

Violet Kobusinge, Harry Senga Kele, Juma Kisembo,
Rwothomio Kabandole, Maarten Goethals & Erik Van Hoorick

SCRIPT

Godfrey Mumpe, Steven Janssens & Rwothomio Kabandole

DIRECTOR OF PHOTOGRAPHY

Johan Bosgraaf

MUSIC

Shiloh Godson

SOUND DESIGN

Hush Sounds

COLOR GRADING

Sven De Ruyver

BRANDING

A-to-B design

EXPERTS

Billy Kalonji, Kasule Kalule, Godfrey Mumpe

DERUSH

Erik Van Hoorick

SECOND CAMERA UNIT

Harry Senga Kele, Steven Janssens

FLANDERS TAX SHELTER

Olia Rudic, Tom Notte, Pieter Dewinter, Gudrun Steenkiste, Timothy Verellen,
Fauve Deponthiere & Ellen Wouters

SPECIAL THANKS TO

Caroline Wakisa, Maarten Hofman, Nalugwa Margret,
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Richard Baguma, Kassimu Kadhubuli, Herman Van Goethem,
University of Antwerp, Willem Vanneste, Sonja Apers, Cinematek, Luc De Boe,
Charles Kamurasi, Tooro Kingdom, Bunyoro Kingdom, Buganda Kingdom,
Amandine van der Aa, Wendy Lubega & Olivia Alaso

STUDENTS BRIGHT FUTURE

Pandya Racheal, Nakisige Patricia, Mwanje Douglas, Apio Margret, Mulinde,
Owen Justus, Kakande Robert, Naggayi Shakira, Namanja Evelyen, Nabaggala
Shakira, Akello Esther, Mich Rafael, Kato Musa, Okiru Aaron, Ainembabazi
Martha, Natooro Immaculate, Asaba Lourene, Tebasuulwa Lyne Laila

TECHNICAL SPECIFICATIONS

Full HD
DCP and any digital format
5.1 and stereo




CRAZY MONEY

Long-form documentary on Eight's pilot project in Busibi (Uganda U01 village)

"What is possible when we have guaranteed money to meet our basic needs? No requirements. No stipulations. No paybacks. We look to the village of Busibi to discover what's possible when we give money directly to people. No strings attached."


Blending in together, they create a colorful and poetic reality portrait, illustrating the big consequences of a small sum of money...

 eight.world/crazymoney

EIGHT

Eight provides each person in villages in Uganda and DR Congo with a direct and unconditional basic income boost for two years.

This unconditional cash transfer enables them to think beyond the survival mode, choose where to invest the money, and lead a dignified life.

 eight.world



**"DISCOVER HOW
RACISM IS CONSTRUCTED
THROUGH POWER STRUCTURES AND
SUBJECTIVE HISTORY EDUCATION IN
FAVOR OF THOSE POWERS. IT LEADS
TO A WHITE SUPERIORITY COMPLEX
AND A COLORED INFERIORITY
COMPLEX."**

Change your mind

BLIND SPOTS

**"BLIND SPOTS NEED
TO BE DISCOVERED BY
THE PRIVILEGED AND THE
UNDER-PRIVILEGED"**

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