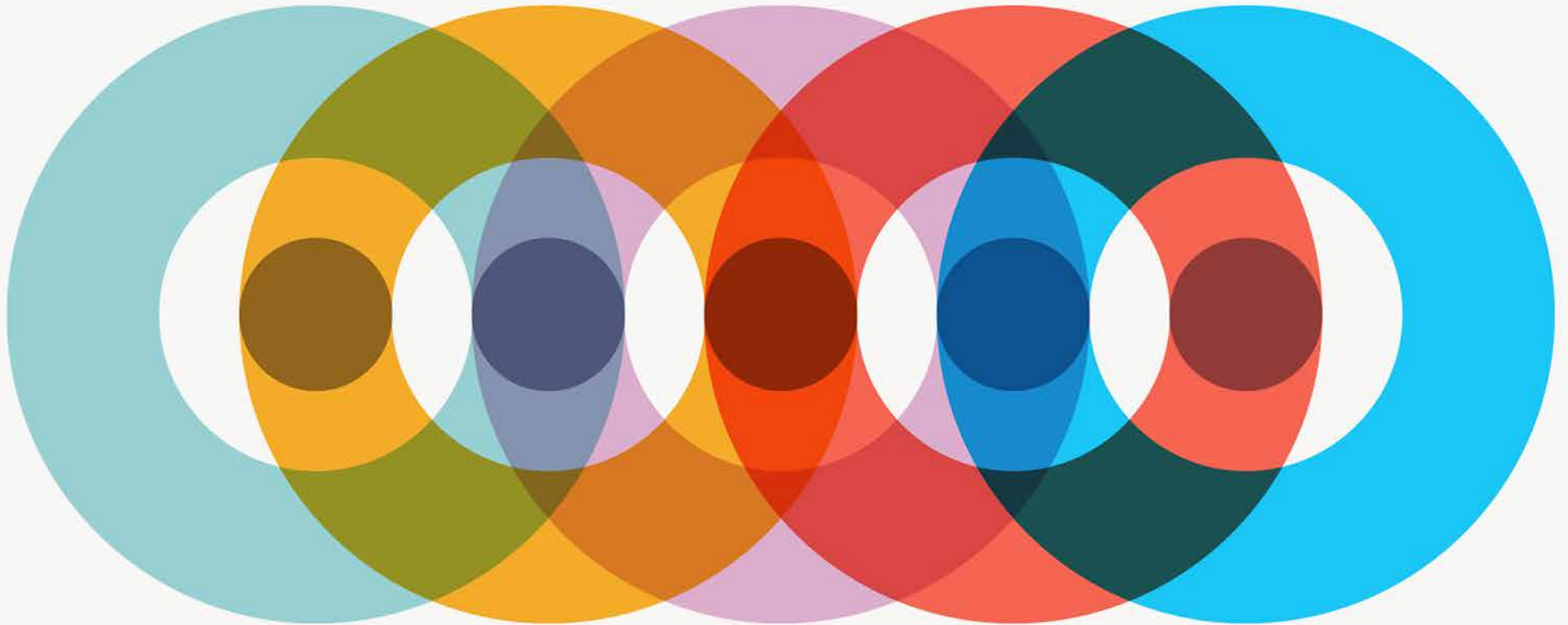


23rd Edition  
www.encounters.co.za

# ENCOUNTERS

## Report 2021



**SOUTH AFRICAN INTERNATIONAL  
DOCUMENTARY FESTIVAL**

**10 ——— 20 JUNE 2021**  
#virtuallyeverywhere

The 23rd Encounters South African International Documentary Festival is funded by:



**national film and video foundation**  
SOUTH AFRICA  
an agency of the Department of Sports, Arts and Culture



**CITY OF CAPE TOWN**  
ISIXEKO SASEKAPA  
STAD KAAPSTAD



**MAKING IT HAPPEN**

**CAPE TOWN**  
& WESTERN CAPE  
FILM & MEDIA PROMOTION  
a division of WESGRO



**GOETHE  
INSTITUT**



Media Partner



#### Film Sponsors & Partners



Schweizerische Eidgenossenschaft  
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Confederazione Svizzera  
Confederaziun svizra

**Consulate General of Switzerland in Cape Town**

**SWISS FILMS**

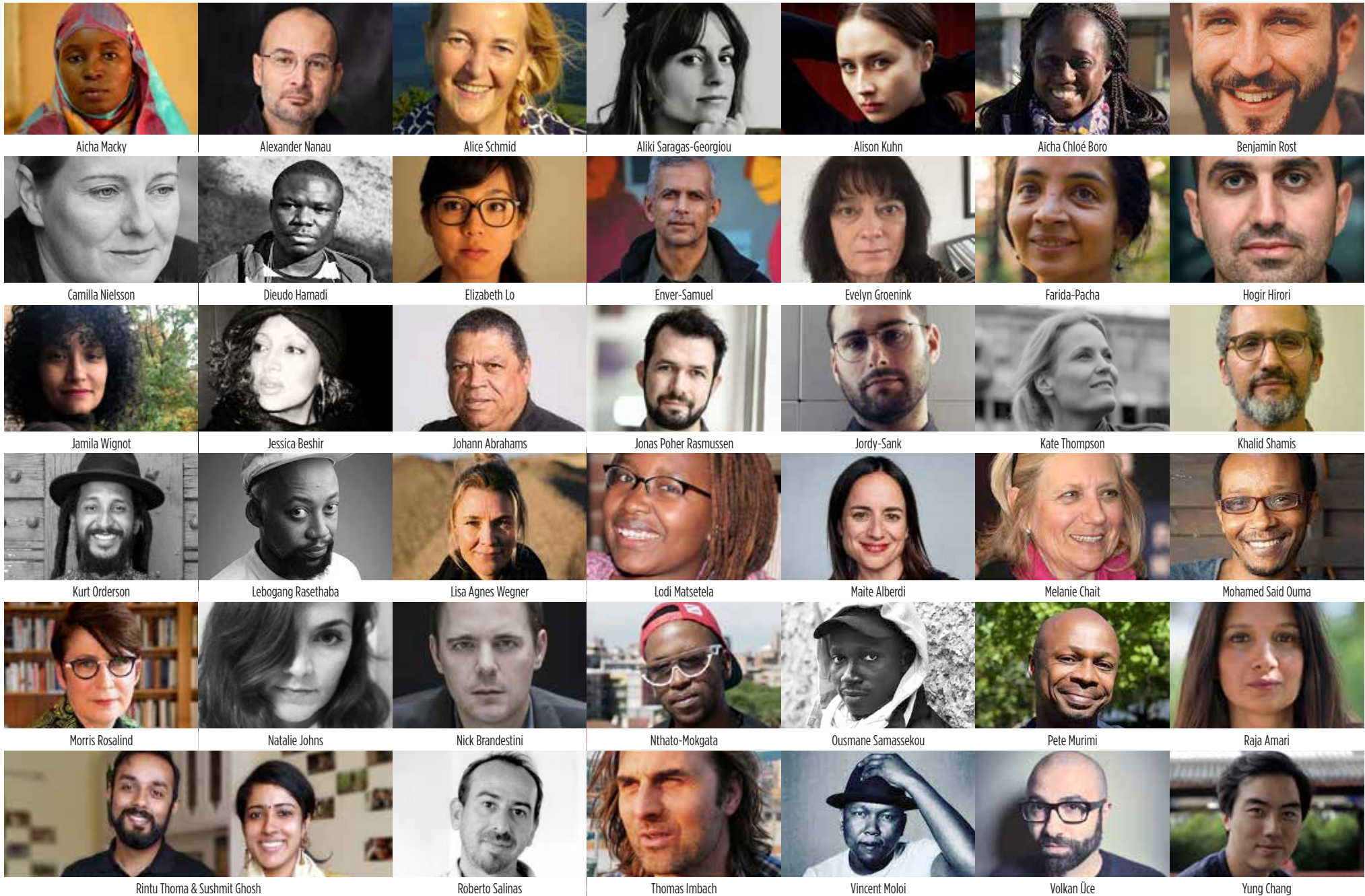


**HEINRICH  
BÖLL  
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#### Festival Partners



**refinery**





Azola Ntsukanazo



Elahe Esmaili



Ina Holmqvist, Martina Carlstedt



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Jan Borowiec



Marta Solano



Sarah D. Collins



Tiffany Hsiung



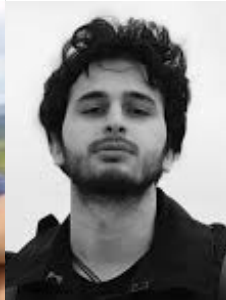
Viv Li



Zoe Ramushu



Christopher Clark



Malaz Usta



Lukasz Konopa



Omelga Mthiyane



P.J. Kotze



Shaun Swingler



Andrew Brukman



Aron Marty



Dylan Valley



Jean-Paul Moodie



Maria Bänziger



Michael Klein



Teboho Edkins



Halima Ouardiri



Jack Markovitz



Jessie Zinn



Kastarine Kogola



Sara CF de Gouveia



Jabu Newman



Jamila Janna



Jannous Aukema



Mirabelle Fréville



Nadine Cloete



**FESTIVAL SUMMARY**

23rd Encounters South African  
International Documentary Festival  
10 – 20 June 2021

## CINEMA VENUES

### CAPE TOWN

SHIFT72  
The Labia Theatre  
Bertha Movie House Isivivana Centre  
Khayelitsha, Tshisimani Centre for  
Activist Education Mowbray  
Outreach Venues: Community Venues

### JOHANNESBURG

The Bioscope Independent Cinema,  
Inner City Culture Club at The  
Troyeville House

### INDUSTRY VENUES

Online platforms

## FUNDING PARTNERS

### FUNDERS

The National Film & Video Foundation of South Africa (NFVF), Wesgro, City of Cape Town, Film Cape Town, Goethe-Institut, Daleglen Properties

### FILM SPONSORS AND PARTNERS

Embassy of Switzerland in South Africa, SWISS Films, IFAS – The French Institute of South Africa, DOK.fest Munich, Heinrich-Böll-Stiftung

### INDUSTRY PARTNERS

Documentary Africa (DocA), Documentary Filmmakers' Association (DFA) – who augmented screening fees for local filmmakers – The South African Guild of Editors (S.A.G.E), The Durban International Film Festival (DIFF), UCT Centre for Film & Media Studies, The Refinery, University of Western Cape, Sisters Working In Film and Television (SWIFT)

## PUBLICITY

Encounters was widely covered nationally in print, on radio and television and on social media platforms. The total media value was R R7,722,328.79 as verified by Newsclip.

## BOARD MEMBERS

Steven Markovitz, Azania Muendane, Nodi Murphy, Moroba Nkawe,  
Adv. Dumisa Ntsebeza, Prof. Ciraj Rassool, Mandisa Zitha

## ENCOUNTERS TRAINING & DEVELOPMENT INSTITUTE

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[www.encounters.co.za](http://www.encounters.co.za)

# FESTIVAL IN NUMBERS

TOTAL STREAMS

**4966**

REGISTERED USER

**1425**

EVENTS ENGAGEMENT

**3500**

SA / AFRICAN FEATURES

**21**

INTERNATIONAL FEATURES

**17**

INTERNATIONAL SHORTS

**12**

**MEDIA VALUE R7,722,328.79**

SA / AFRICAN SHORTS

**20**

WORLD PREMIERES

**14**

SA PREMIERES

**50**

LIVE IN-CONVERSATIONS

**11**

PRE-RECORDED Q&As

**36**

LIVE ENCOUNTERS TALKS

**16**

INDUSTRY TALKS / EVENTS

**16**

# MOST VIEWED FILMS

The Endless Chain (SA)

**570**

President (Intl)

**294**

I Am Here (SA)

**152**

Mutant (SA)

**97**

Murder in Paris (SA)

**72**

Colonel's Stray Dogs (SA)

**56**

Khoekhoe Saga (SA)

**55**

Cuban Dancer (Intl)

**42**

Power in the Collar (SA)

**41**

Max Richter's Sleep (Int)  
& Faya Dayi (African)

**40**

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**INTRODUCTION**

Encounters South African International Documentary Festival welcomed the 23rd edition of the Festival from 20 – 30 June 2021, making it our second multiplatform annual event.

The onslaught of Covid-19 has created a continuous state of disruption for film festivals globally, requiring us to be innovative, resilient and adaptable in finding solutions for all aspects of film presentation. For our recent and necessary migration to digital platforms, our focus was on amplifying audience engagement and bringing our community of cinephiles together in a time where in-person gatherings are difficult.

Following on last year's much-praised virtual Festival, this year we also hosted screenings in satellite venues in order to take a hybrid approach, ensuring inclusivity and strong relationships with Outreach partners.

After 10 days, there were 4966 overall streams in Africa and 1425 users registered on the virtual cinema. We executed 16 Encounters Talks comprising our Industry Events programme, which successfully received a total of 3500 engagements across Zoom, Facebook and YouTube, with the numbers increasing as more people click on the recordings. We hosted 11 live In-Conversations with select filmmakers and 36 pre-recorded discussions.

Encounters garnered media value of R7,722,328.79 across print, online and broadcast platforms. A media book with all articles and values has been compiled through Newsclip media monitoring and is available on request.

We were excited to receive a significant number of independent projects from talented filmmakers and were delighted by the quality of the films. Our pro-

gramme continued to be diverse and was comprised of a wide spectrum of professionals.

Despite all the challenges presented by the pandemic, this has not stopped us from finding and showcasing the best creative documentaries of the year. Encounters maintained its mandate by selecting films that inform, educate and entertain. Our programme of 70 titles, including shorts and features, with animations amongst them, engendered conversations around a variety of issues, events, people, art and the craft of documentary filmmaking. We are proud to have showcased 20 South African titles, 14 co-produced South African titles, 14 World Premieres and 50 South African Premieres.

A notable number of our films were directed by talented women and we were happy to showcase the works of emerging and established filmmakers through the shorts programme. We showcased amazing films from all corners of the continent including Niger, Ethiopia, Kenya, DRC and SADC countries: Botswana, Mozambique and Eswatini.



The Opening Night film, *President*, directed by Camilla Nielsson, is an award-winning, gut-punching

docu-thriller that follows the 2018 Zimbabwean elections. It received 159 views that night.

Encounters congratulates the talented filmmakers whose films we represented this year. Their tenacity, hard work, blood, sweat and tears is the essence of what gives the Festival purpose. It was our pleasure to connect their films with a wider audience and to create a community of documentary lovers even within the digital space.

We appreciate our loyal audiences and distinguished online guests – a special cohort of local and international guest filmmakers, producers, directors and their subjects, and panellists and moderators from around the world and the far-flung provinces of South Africa who participated virtually.

Encounters was delighted to announce another year of the Swiss Focus, in association with Swiss Films and the Embassy of Switzerland in South Africa, that offered 4 wonderful productions and included a Masterclass with Thomas Imbach, the director of *Nemesis*.

The Goethe-Institut supported Encounters at the Bioscope in Johannesburg for in-person cinema screenings with limited capacity. This was accompanied by a variety of Q&As.

This year's industry programme continued vital conversations about the future of the documentary industry and Africa's place therein. Diving more in-depth, events featuring discussions of politics, gender and distribution looked at specific intersections, challenges and opportunities in the world of documentary filmmaking. Ranging from issues of creative and economic collaboration, to sustaining and supporting emerging filmmakers from the region, to curating and representing African stories, this year's Festival explored the craft, industry and audience of cinema on the continent.

The programmes were a collaboration with many partners, from industry organisations such as The Documentary Filmmakers' Association, to Foreign Agencies, such as IFAS – The French Institut of South Africa, to regional partners such as DocA – Documentary Africa.

The 3rd SAGE / ENCOUNTERS Rough Cut LAB 2021, supported with principal funding from the NFVF and in partnership with The Refinery, selected 8 teams from South Africa and other African countries for the first time. The projects benefitted from expert consultancy from world class editors, over a 2-week period. This year Frame IO, a video collaboration platform, was utilised to successfully host the programme online.

The feasibility of the Festival this year was bolstered by the funding support of R500,000.00 from the National Film and Video Foundation of South Africa (NFVF). The Encounters Board is grateful for this continued investment towards nourishing the documentary industry and maintaining exhibition spaces during migration to digital platforms.

We would like to thank the City of Cape Town Events and Arts and Culture Department for providing a collective R317,000.00 financial support for festival programmes and the Outreach and Access activities. Through this assistance, we partnered with Vuma Pop-Up Cinema to provide small capacity screenings to young people in Nyanga, Gugulethu, Khayelitsha, Athlone and Kwalanga Township. We continued to work with our satellite venues, Tshisimani, in Mowbray and Isivivana, in Khayelitsha.

We responded to the Call for projects and through the NFVF Presidential Employment Stimulus Programme (PESP), mentored 6 dynamic individuals from across the country in Festival Management and Film Curation, to develop more professionals in this challenging but exciting career. The internship was an enormous success.

Encounters was made possible by the support of funders and partners, who continued their support towards the re-envisioned Festival in 2021.

### **Funders**

NFVF – National Film and Video Foundation of South Africa, Wesgro, City of Cape Town, Film Cape Town, Goethe-Institut, Daleglen Properties

### **Film Sponsors**

Embassy of Switzerland in South Africa, SWISS Films, IFAS – The French Institute of South Africa, DOK.fest Munich, Heinrich-Böll-Stiftung

### **Industry Partners**

Documentary Africa

Documentary Filmmakers Association – who augmented screening fees for local filmmakers

The South African Guild of Editors

The Durban International Film Festival

UCT Centre for Film & Media Studies

South African Guild of Editors

The Refinery

University of Western Cape

SWIFT

### **Media Partner**

Daily Maverick

The image features a central graphic composed of several overlapping circles in various colors, including shades of blue, red, orange, yellow, and green. The circles are arranged in a pattern that creates a sense of depth and movement. In the center of this graphic, the word "AWARDS" is written in a bold, white, sans-serif font. The background is white, and the overall composition is balanced and visually appealing.

**AWARDS**

The 23rd edition of Encounters concluded the hybrid festival on 20 June with the live awards ceremony streaming across Zoom, Facebook and YouTube. It was through the generous support of the partners that the Festival was able to offer filmmakers valuable cash prizes for the awards.

## PROGRAMMERS' CHOICE AWARDS

The programmers of the 2021 Encounters South African International Documentary Festival selected the Best Feature and Short Documentaries of the year to receive cash prizes.

“It was an exceedingly difficult decision to select the winners for the Programmers' Choice Awards. This year we were spoiled for choice with a wide range of excellent films that creatively stretched the documentary form to bring us fresh perspectives on important issues.”

MANDISA ZITHA, FESTIVAL DIRECTOR



**AFRICAN / SOUTH AFRICAN FEATURE PRIZE VALUE R 5,000.00. 21 feature films by African and South African filmmakers were eligible.**

### AFRICAN / SOUTH AFRICAN FEATURE: WINNER

**THE LAST SHELTER** / France / Mali / South Africa / Dir Ousmane Samassekou

“We were moved by The Last Shelter, which gave us full access to the House of Migrants, in the Malin City of Gao, a haven for African travellers. Ousmane Samassekou's great access to the two young protagonists and the intimacy of the observational style filming against the vast melancholy landscape of the desert made this a favourite with the programming team. The Last Shelter was successful in achieving the purpose of documentary; to cast a lens on world issues through the experiences of its subjects.”

PROGRAMMERS



LAST SHELTER



**AFRICAN / SOUTH AFRICAN FEATURE:  
SPECIAL MENTION**

**THE COLONEL'S STRAY DOGS** / South Africa | Libya |  
UK / Dir Khalid Shamis

**MUTANT** / South Africa / Dir Lebogang Rasethaba &  
Ntatho Mokgata



**INTERNATIONAL FEATURE AWARD PRIZE VALUE: R 5,000.00**  
**17 feature films by international filmmakers were eligible.**

**INTERNATIONAL FEATURE: WINNER**

**PRESIDENT** / Denmark / Zimbabwe / Dir Camilla Neilsson

"It's a narrative familiar almost to the point of apathy, but the boldness, access and intimacy of this film hammers home the frustration and continual strain of fighting for political power in Zimbabwe, against a system so corrupted that it almost seems unsurmountable and gives the struggle a human face by going behind the scenes with the young MDC leaders taking the fight onto their underfunded and relatively fresh shoulders. The film's sucker punch ending, steeply contrasted against the relentless hope of the film, doesn't hurt any less because we already know the outcome three years on."

PROGRAMMERS



**INTERNATIONAL FEATURE: SPECIAL MENTION**

**ALL-IN** / Belgium / Turkey / Dir Volkan Üce

**COLLECTIVE** / Romania / Luxembourg / Dir Alexander  
Nanou



**AFRICAN / SOUTH AFRICAN SHORTS PRIZE VALUE  
R2,500.00. 20 short films by African / South African  
filmmakers were eligible.**

**AFRICAN / SOUTH AFRICAN SHORTS: WINNER**

**ULWANDLE (THE OCEAN)** / South Africa / Dir P.J. Kotze  
"Ulwandle (The Ocean) captures the stories of two differ-  
ent types of South African fisherman and their relationship



with the ocean. Through the two relatable characters and masterful cinematography, director P.J.Kotze was able to show us the importance of this form of artisany for the livelihoods of many South Africans. He emphasises the relationship between man and ocean whilst highlighting the respect that underpins this. We also come to understand the challenges that are faced by small-scale fishermen in the current conservation climate. The story is not only beautifully told but educational in its subject matter and refreshing in its inclusive representation of the indigenous people's fishing culture."

PROGRAMMERS

**AFRICAN / SOUTH AFRICAN SHORTS: SPECIAL MENTION**

**TRADE SECRETS** / South Africa / Kenya |  
Dir Christopher Clark and Shaun Swingler



**INTERNATIONAL SHORTS PRIZE VALUE R2,500.00**  
**12 short films by international filmmakers were eligible.**

**INTERNATIONAL SHORTS: WINNER**

**A YEAR IN EXILE** / Syria | Turkey / Dir Malaz Usta  
"A well-deserved winner that stole our hearts with its vis-  
ual artistry and sonic mastery to tell this familiar story in



a new and fresh way. With a touching narration of how it feels to be uprooted, director Malaz Usta takes us through each month of his exile. Visual montage, graphic design and editing work together in this exceptional documentary to construct snippets of moments, people and spaces that encompass the refugee experience. The film excellently captures the emotions of the displaced and draws the audience into a place where they too can identify in a most intimate manner.”

PROGRAMMERS

#### INTERNATIONAL SHORTS:

##### SPECIAL MENTION

##### THE VOICE BREAK CHOIR /

Sweden / Dir Ina Holmqvist and Martina Carlstedt



## THE ADIAHA AWARD IN PARTNERSHIP WITH LADIMA FOUNDATION

The Ladima Foundation presented the Adiaha Award for Best Documentary Film by an African woman.

#### THE ADIAHA AWARD JURY

##### CORNELIA GLELE

(Journalist, Filmmaker and Blogger, Benin)

##### SHAMEELA SEEDAT

(Fulbright Scholar and Filmmaker, South Africa)

##### THERESA HILL

(Manager, STEPS, South Africa)

PRIZE VALUE \$2000 towards their next production and an invitation to attend the **Dortmund Cologne International Women's Film Festival 2022** in Germany, where their film will be screened.

6 films by African Women Filmmakers were eligible:

##### DANCE ME TO THE END OF TIME

South Africa | Dir Melanie Chait

##### FAYA DAYI

USA / Ethiopia / Qatar | Dir Jessica Beshir

##### I, MARY

South Africa | Dir Alike Saragas-Georgiou

##### SHE HAD A DREAM

Reunion / Comoros / South Africa | Dir Raja Amari

##### THE GOLDEN WOLF OF BALOLÉ

France / Burkina Faso | Dir Aïcha Chloé Boro

##### ZINDER

France / Niger / Germany | Dir Aïcha Macky

#### THE ADIAHA AWARD: WINNER

##### ZINDER

France / Niger / Germany | Dir Aïcha Macky

#### THE ADIAHA AWARD: SPECIAL MENTION

##### FAYA DAYI

Ethiopia / United States / Qatar | Dir Jessica Beshir

The jury was highly impressed with the overall selection of films – they encompassed a variety of aesthetic styles and were told in creative, brave, insightful and moving ways.

“For its powerful and engrossing deep dive into the life and struggles of young people in the streets of her marginalised home town, this year’s Adiaha Award goes to Zinder by Aïcha Macky. The director paints a compelling, unadorned and humane portrait of a harsh and neglected corner of the world, providing a non-judgmental and trusting space for her characters to reflect on their own choices and on the social inequity and spirals of violence that pervade their lives.”

JURY STATEMENT

“This year for the Adiaha Award, we had a wonderful line-up of character-focused African films, made by women, tackling difficult subjects. We congratulate the winning film by Aïcha Macky, Zinder, and the special mention to Faya Dayi by Jessica Beshir; two exceptional films. The Adiaha Award brings visibility and supports the careers of African women filmmakers. We are extremely grateful for the partnership with Ladima Foundation and hope the Award will inspire other talented African women directors.”

MANDISA ZITHA, FESTIVAL DIRECTOR

The Adiaha Award is just one of the interventions of the Ladima Foundation aimed at supporting and developing women working in film, television and content creation across Africa. Other initiatives include the **Ladima Film Academy** for professional training and development; the African Film Festival Network; and **the A-List**, a social community network and database aimed at connecting women professionals from across Africa. To learn more about these and other Ladima Foundation initiatives, visit [www.ladima.africa](http://www.ladima.africa).

The Ladima Foundation and Encounters are planning to soon partner on training and development initiatives for women documentary filmmakers.



**FILM PROGRAMME:  
HYBRID EDITION**

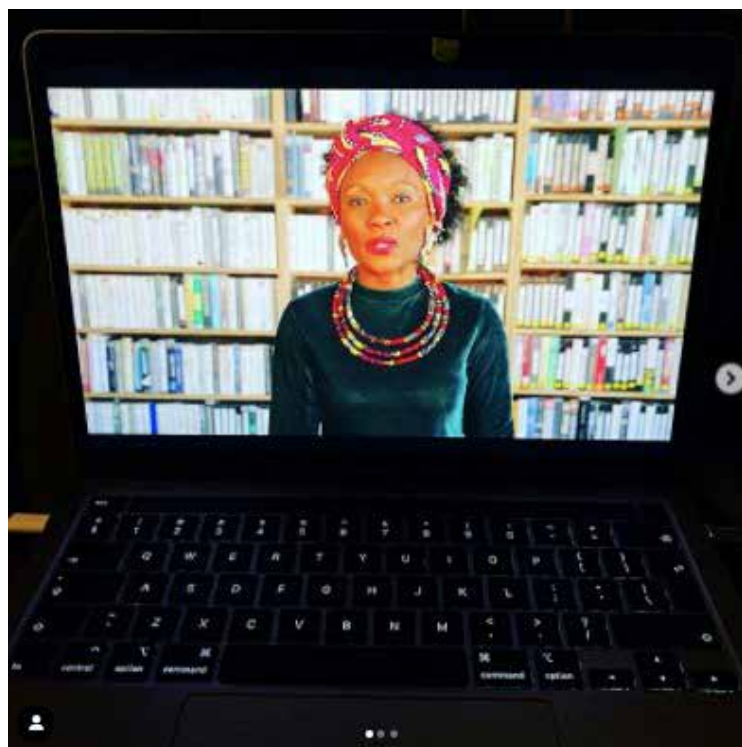


The hybrid edition of Encounters presented a diverse range of award-winning and highly anticipated documentaries of the season, while showcasing many new discoveries locally and from around the world. The selection comprised 17 international features, 20 South African / African features, 12 international shorts and 17 South African / African shorts, including 3 DOCi shorts – a total of 70 films.

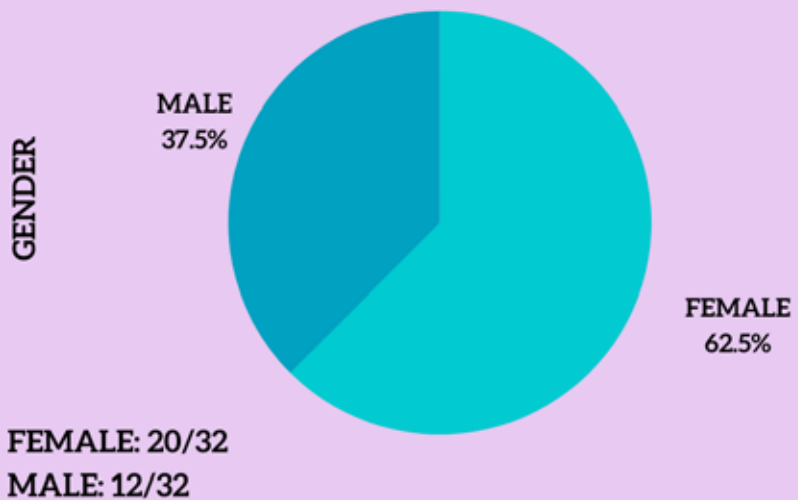
The Encounters programme continues to present award-winners and festival favourites, alongside films by first-time filmmakers through the shorts programme. With so much content available through streaming platforms, Encounters aims to curate films that educate, entertain and inspire, while igniting conversations.

The 2021 African programmes really reflect the quality of documentaries produced from all corners of the continent, spanning a wide range of issues through the perspectives of the filmmakers. Several of the films at Encounters this year have scooped major awards at international festivals such as Ousmane Samassekou's *The Last Shelter*, which won Best Documentary at CPH:DOX. Dieudo Hamadi's *Downstream to Kinshasa* is another documentary that has played at major festivals such as TIFF, IDFA and Dok Leipzig. There were excellent South African films on show, including *Murder in Paris* by Enver Samuel, *We are Zama Zama* by Rosalind Morris and *Mutant* by Lebogang Rasethaba and Nthato Mokgata. There were also many African films directed by women, including Aicha Macky's *Zinder*, Chloé Aïcha Boro's *The Golden Wolf Balolé* and from South Africa *I, Mary* by Aliko Saragas-Georgio, *Dance Me to the End of Time* by Melanie Chait, and *Faya Dayi* by Jessica Beshir. Encounters was proud to present them first on the continent, as several of the abovementioned films are now travelling to top international festivals.

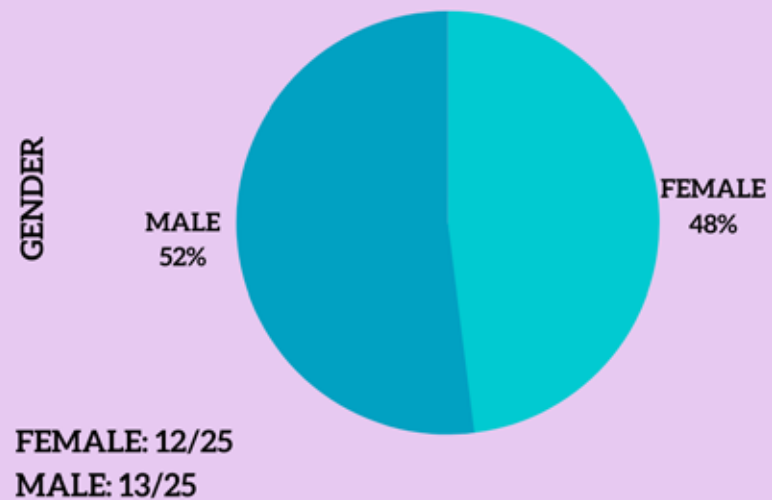
The selection also included film programmes in partnership with: Swiss Films and Embassy of Switzerland (*Nemesis*, *Watch Over Me* and *Sapelo* and *Burning Memories*), DOK.fest München (*The Case You*), DOCi Emerging Filmmakers Programme (*Toilets to Let*, *Street Dogs* and *It's Not Enough*), and THE STEPS Covid films.



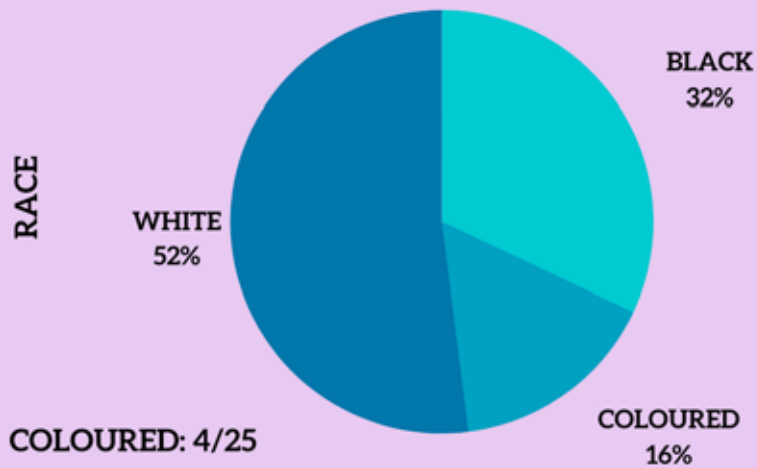
**INTERNATIONAL FILMMAKER DEMOGRAPHICS**  
**TOTAL FILMMAKERS: 32**



**SOUTH AFRICAN FILMMAKER DEMOGRAPHICS**  
**TOTAL FILMMAKERS: 25**

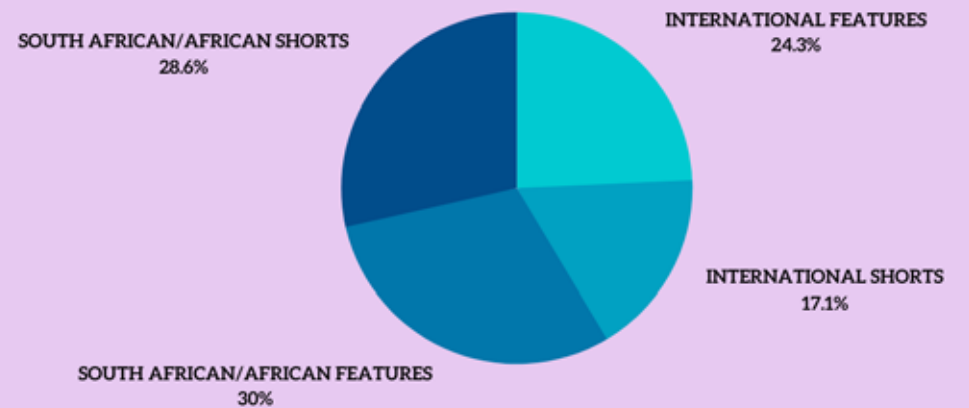


**SOUTH AFRICAN FILMMAKER DEMOGRAPHICS**  
**TOTAL FILMMAKERS: 25**



**COLOURED: 4/25**  
**BLACK: 8/25**  
**WHITE: 13/25**

**FILM BREAKDOWN**  
**TOTAL FILMS: 70**



**South African/African Features: 21**  
**South African/African Shorts: 20**  
**International Features: 17**  
**International Shorts: 12**

## LIVE IN-CONVERSATIONS

TOTAL: 11

LIVE IN-CONVERSATION: I AM HERE  
LIVE IN-CONVERSATION: FAYA DAYI  
LIVE IN-CONVERSATION: WRITING WITH FIRE  
LIVE IN-CONVERSATION: KING BANSAH & HIS DAUGHTER  
LIVE IN-CONVERSATION: RED CARD  
LIVE IN-CONVERSATION: THE COLONEL'S STRAY DOGS  
LIVE PANEL: PRESIDENT (HOSTED BY THE DAILY MAVERICK)  
LIVE IN-CONVERSATION: ALL-IN  
LIVE IN-CONVERSATION: MUTANT  
LIVE IN-CONVERSATION: I, MARY  
LIVE IN-CONVERSATION: THE KHOEKHOE SAGA

## PRE-RECORDED IN-CONVERSATIONS:

TOTAL: 36

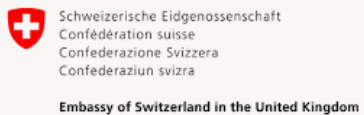
## COUNTRIES OF PRODUCTION: 46

TOTAL FILMS: 70

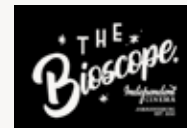
Belgium: 3		
Botswana: 1		
Burkina Faso: 1		
Canada: 6		
Chile: 2		
China: 2		
Comoros: 1		
Denmark: 2		
DRC: 2		
Eswatini: 1		
Ethiopia: 1		
France: 8		
Germany: 7		
Ghana: 1		
India: 2		
Iran: 1		
Israel: 1		
Italy: 1		
Kenya: 2		
Lesotho: 1		
Libya: 1		
Luxembourg: 1		
Mali: 1		
Morocco: 1		
Mozambique: 1		
Netherlands: 1		
Niger: 1		
Norway: 2		
Poland: 1		
Qatar: 1		
Reunion: 1		
Romania: 1		
Senegal: 1		
South Africa: 33		
Spain: 3		
Sweden: 3		
Switzerland: 5		
Syria: 2		
Taiwan: 1		
Togo: 1		
Tunisia: 1		
Turkey: 3		
United Kingdom: 6		
United States: 14		
Zambia: 1		
Zimbabwe: 1		

TOTAL: 134

# PROGRAMME PARTNERSHIPS



SWISS FILMS



## THE DIFF-ENCOUNTERS CONNECTION

Encounters has formed a strategic partnership with Durban International Film Festival (DIFF), creating an enhanced platform for local filmmakers. These co-presentations preclude filmmakers from being forced to choose one or the other festival to launch their films. This affords increased visibility and reach for South African and African documentaries. This year, the two Festivals co-presented the following films and shared marketing activations to grow audiences:

### SOUTH AFRICAN / AFRICAN FILMS

**MURDER IN PARIS** Enver Samuel | 2021 | South Africa

**I AM HERE** Jordy Sank | 2020 | South Africa

**I, MARY** Aliko Saragas-Georgiou | 2020 | South Africa

**THE COLONEL'S STRAY DOGS** Khalid Shamis | 2021 | South Africa / Libya / United Kingdom

**THE LAST SHELTER** Ousmane Samassekou | 2021 | France / Mali / South Africa

**ZINDER** Aicha Macky | 2021 | France / Niger / Germany

## THE SWISS FOCUS

The Swiss Focus in 2021, supported by the Embassy of Switzerland, hosted four excellent documentaries curated and acquired through Swiss Films. The 4 documentaries were viewed online through the virtual cinema platform Shift72 and with one screening at the Bioscope cinema in Johannesburg.

We are proud to have hosted a quality programme of Encounters Talks through which we held two live In-Conversations for Nemesis and Watch Over Me. In addition, the pre-recorded Q&A for Sapelo was available on the online platform. These programmes are available on the Encounters social platforms and can continue to be viewed by the public.

The Swiss Focus has become an integral part of the Encounters programme which exposes South African audiences to exceptional Swiss documentaries and filmmaking expertise through invited guests.



## THE FRENCH INSTITUTE OF SOUTH AFRICA (IFAS)

Encounters is proud to have partnered with IFAS - The French Institute of South Africa for more than 10 years and continued this collaboration for the 23rd edition of the Festival. IFAS provided guest speaker support for two important events, namely, a Masterclass with Lucas Rosant as part of the inaugural 2021 Encounters PESP internship programme, and the Keynote panel, included in the Festival's industry programme, featuring Charlotte Dupuy. Both events were extremely successful with high levels of engagement and strong feedback. Careful planning went into the curation of the events as well as the marketing and promotion. The events elevated the quality of the Festival offering and we are grateful to IFAS for their astute recommendations and sponsorship.



## GOETHE INSTITUT JOHANNESBURG

The Goethe Institut Johannesburg is the Festival's long-term core partner, focused on elevating Encounters' presence in Johannesburg through promoting industry programmes and hosting events. This year, the Goethe-Institut supported Encounters at the Bioscope in Johannesburg for in-person cinema screenings with limited capacity. Due to the announcement of lockdown level 4 by the President, the screenings experienced reduced capacity. However, screenings of *I Am Here* and *Murder in Paris* had full capacity (observing covid regulations) and several successful Q&As were held after the screenings.

The Bioscope recorded attendance of 189 over the 10 days.

The Goethe Institut's support in Johannesburg is invaluable and the Festival is extremely grateful for the ongoing partnership. It was also gratifying to support the Bioscope Theatre by organising the Festival's only full Programme of physical screenings at the venue.

## DOCA - DOCUMENTARY AFRICA PARTNERSHIP

Encounters partnered with DocA to host an online Pan-African Forum as part of the Industry Programmes. The Organisations invited regional Film Commissions and Pan-African Funding Bodies to present opportunities for collaborations between South African and regional documentary producers. The programme was aimed at encouraging co-productions and promoting funding resources available for co-operation between partner filmmakers. As part of the Co-Production Forum,



**Murder in Paris Film** @MurderInParis · Jun 23

We had an amazing last @EncountersDoc screening @thebioscope this last weekend, a fitting celebration to end 10 days of inspiring documentary filmmaking! Merci to all our supporters and we hope you'll sign the petition: [ow.ly/3CUo50FazAB](https://ow.ly/3CUo50FazAB) #unerasedulcie #justicefordulcie



Encounters invited producers from South Africa and other regional countries, who have successfully co-produced and secured funding across various African countries, to provide case studies and experiences to the industry. DocA was able to support Encounters with funding for programmes, which was invaluable to the Festival's operations.

The sessions notes can be found in the Encounters Talks feedback below.

# OUTREACH AND YOUTH PROGRAMMES



POP-UP CINEMA



For the 2021 Festival, Encounters partnered with Vuma Pop-Up Cinema to provide small capacity screenings to young people in Nyanga, Gugulethu, Khayelitsha, Athlone and Kwalanga Township. We also continued to work with our satellite venues, Tshisimani Centre for Activist Education, in Mowbray and Isivivana Centre, in Khayelitsha.

The Vuma Pop-Up Outreach Programme consisted of 5 mobile community screenings over the course of the 10-day Festival and showcased 2 South African films: Dare to Dream, Zip Zap Circus and I, Mary. The programme engaged youth from local communities and provided a safe cinema experience, ensuring Covid-19 regulations were adhered to.

Each screening was hosted at a different venue with a new audience and followed by a post-screening discussion. Lunch and snacks were also provided. This was a successful and rewarding partnership and the screenings were well received.

The screenings ran from 10:00am - 15:00pm except for one screening which began 2 hours late due to unforeseen location restrictions. Breaks were taken due to the young age of the audience and their limited attention spans. The discussions were engaging and considered the importance of African storytelling. The Vuma platform intends to educate local youth about performance, dance, art, careers, discrimination and overcoming challenges.

Dare to Dream, Zip Zap Circus was shown at all screenings, as it was suitable for youth between the ages 6 - 18. The film inspired children about art, performance and stunts. They related to the form of local storytelling with scenes of Cape Town. The film also encouraged the children to take part in activities that help them find their passion.

I, Mary was shown to youth between the ages 13 - 18, as it required greater focus and understanding. The group engaged in discussions about equality and discrimination against people living with albinism. The group was inspired by how Regina

Mary overcame her challenges and used her voice to tell her story and create impact to educate the world.



^ Outreach



^ Vuma Pop-Up Cinema



<< Tshisimani - Centre for Activist Education  
< Bertha Movie House Isivivana Centre Khayelitsha



## DATES AND LOCATIONS

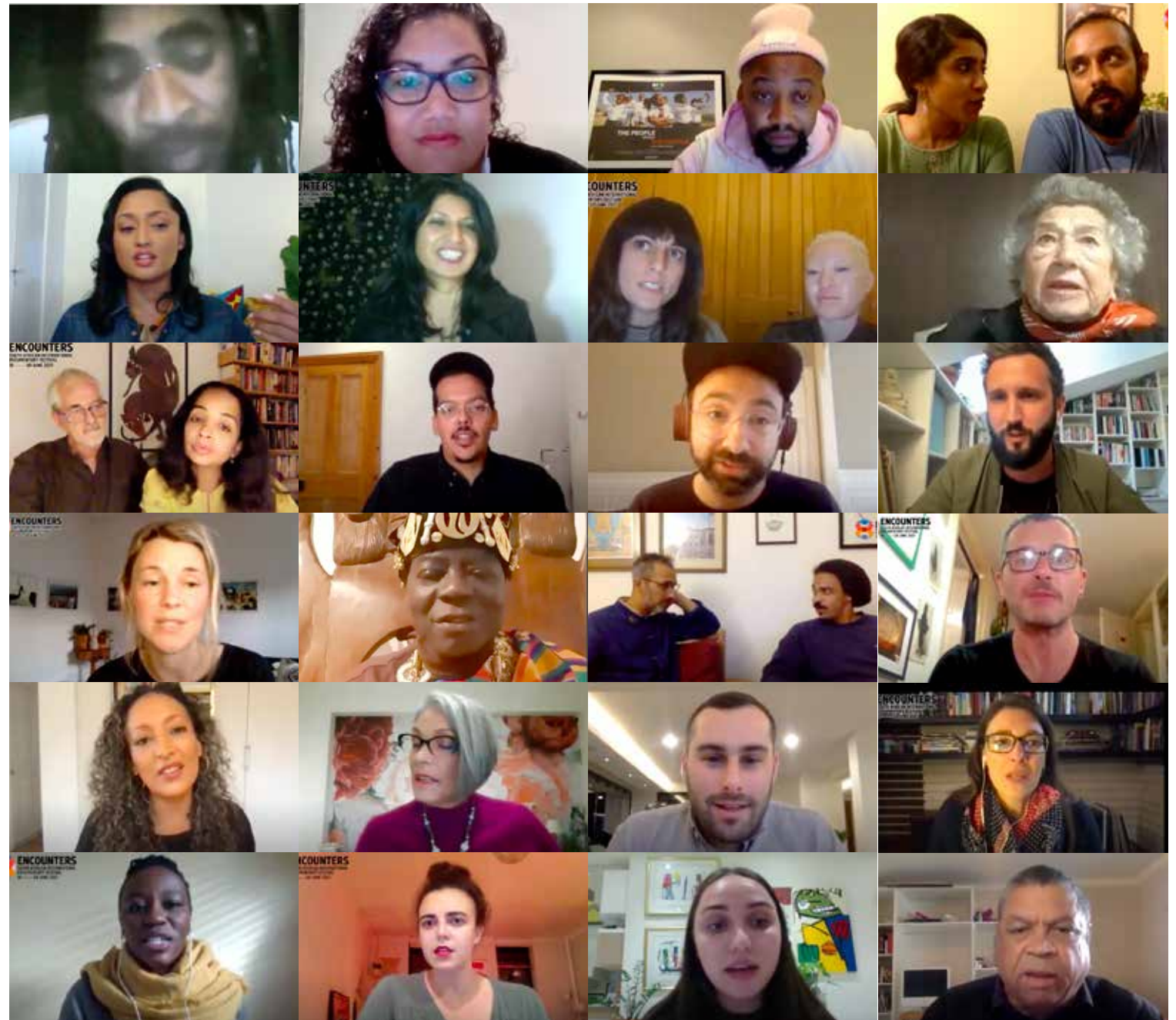
FILM SCREENINGS DATES & TIME	LOCATIONS IN CAPE TOWN	ORGANISATION / VENUES	TOTAL AUDIENCE ENGAGED	GENDER	RACE GROUPS
12 June 2021 @ 10H00	Athlone	Lilliebloem Children & Youth Home	60	Mixed	Coloured, White, Black
13 June 2021 @ 10H00	Kwalanga Township	Phandulwazi Community Hall	60	Males 22 Female: 38	Black
16 June 2021 @ 10H00	Monwabisi Park Khayelitsha	VPUU	33	Mixed	Black
19 June 2021 @ 10H00	Blackheath	Sive Nathi Licenced Home	20	Mixed	Coloured & Black
20 June 2021 @ 10H00	Site b, Khayelitsha	Baphumelele Children Home	37	Male: 19 Female:18	Black



**LIVE IN-CONVERSATIONS,  
ENCOUNTERS TALKS  
AND PRE-RECORDED Q&As**

The Festival team invited each filmmaker to participate in a live or pre-recorded In-Conversation or panel discussion. The pre-recorded Q&As were executed weeks in advance of the Festival and the live in-conversations were streamed immediately following the special nightly film releases. We had a total of 11 live In-Conversations, 16 Encounters Talks and 36 pre-recorded in-conversations were uploaded to the website, virtual cinema platform and Encounters YouTube channel.

Through the virtual offering, Encounters has produced a rich resource of Talk sessions with filmmakers, moderated by experts in various fields such as authors, poets, journalists, human rights activists, theatre-makers, choreographers, film critics, academics, religious leaders and legal advisors. This wonderful archive will exist on our online platforms for filmmakers, film graduates and the public around the world to continue to enjoy.





**INDUSTRY EVENTS  
ENCOUNTERS TALKS**

**E**ncounters Talks provides film practitioners with a space for exclusive and diverse industry events in partnership with the Documentary Filmmakers' Association, UCT and Sunshine Cinema, Generation Africa, DocA (Documentary Africa), DOK.Fest Munich, University of the Western Cape, amongst other prestigious organisations. The Encounters Talks received 3500 engagements across all platforms.

This year's programme continued with vital conversations about the future of the documentary industry and Africa's place therein. Diving more in-depth, events featured discussions on politics, gender and distribution and looked at specific intersections and challenges in the world of documentary filmmaking. Ranging from issues of creative and economic collaboration, to sustaining and supporting emerging filmmakers from the region, to curating and representing African stories, this year's festival explored the craft, industry and audience of cinema on the continent.

These engaging discussions were led by industry thought-leaders and innovators, ranging from festival programmers, award-winning filmmakers, impact producers, politicians, African distributors to investigative journalists, who offer insight into trends in cinema and the growing local industry. The online industry programmes were freely accessible to all, with in-person events accompanying select screenings.

## **INDUSTRY EVENTS: ENCOUNTERS TALKS**

**TOTAL: 16**

**UCT OPEN SESSION: MURDER IN PARIS**

**GENERATION AFRICA PANEL**

**MURDER IN PARIS PANEL**

**SWISS FOCUS MASTERCLASS**

**REMEMBERING ALVIN AILEY PANEL**

**DOCA/ENCOUNTERS: CO-PRODUCTIONS - PAN AFRICAN FOCUS**

**DECRIMINALISATION MARKS OUR FREEDOM**

**DOCA/ENCOUNTERS: CO-PRODUCTIONS FOCUS - PRODUCERS**

**GENERATION AFRICA PANEL - RIGOROUS EDITING**

**BETWEEN IMPACT AND DOCUMENTATION**

**KEYNOTE PANEL: AFRICAN DOCUMENTARIES - THE STATE OF PLAY**

**PRESIDENT PANEL**

**DFA DOCSHARE: GET YOUR FILM OUT THERE!**

**DFA DOCCHAT/NETFLIX AFRICA: ONLINE DISTRIBUTION OPPORTUNITIES**

**SWIFT PANEL: WOMEN IN WILDLIFE & NATURAL HISTORY FILMMAKING**

**GLOBAL SHORT DOCS FORUM 2021**

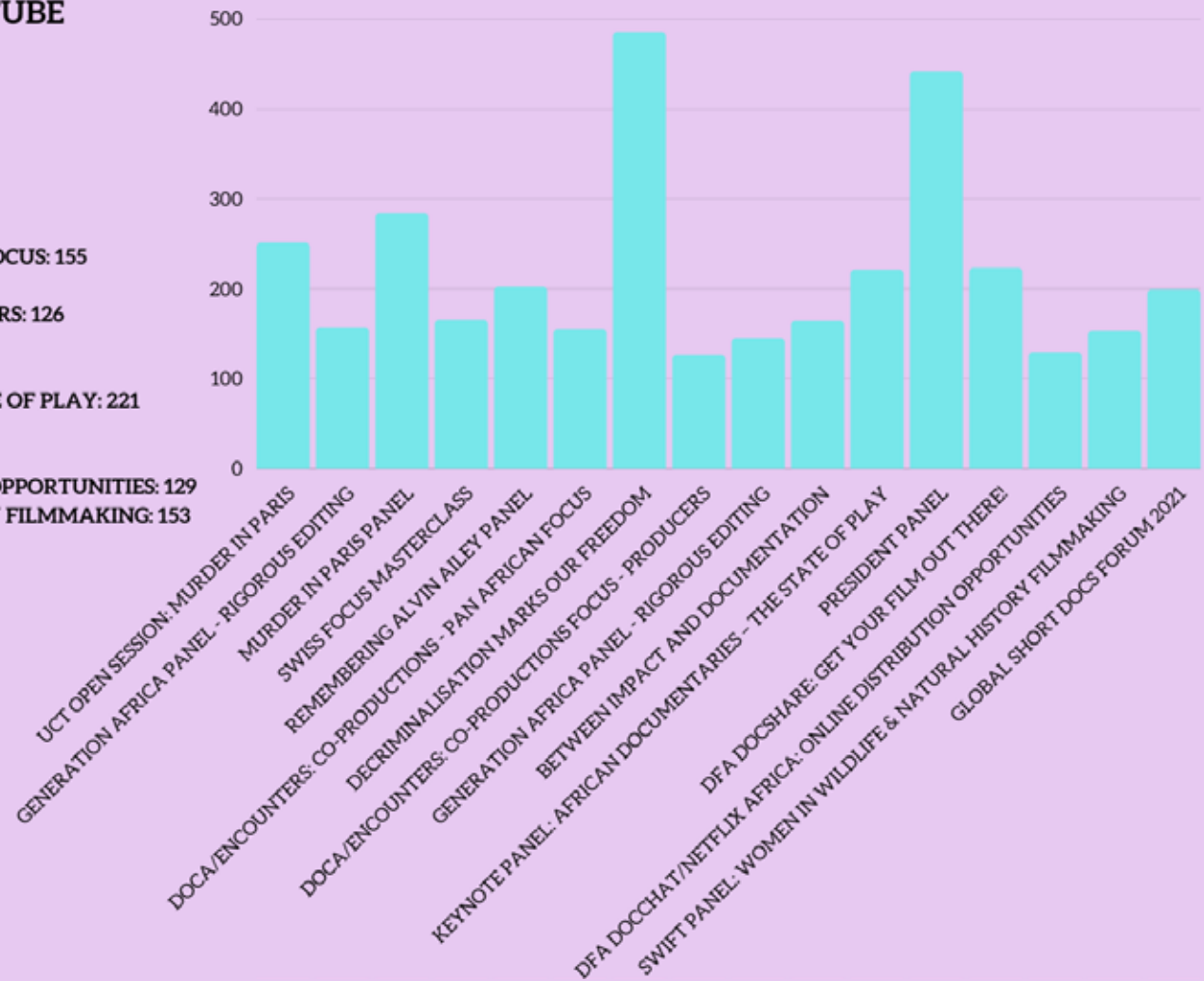
# ENCOUNTERS TALKS AUDIENCE ENGAGEMENT

## ENCOUNTERS TALKS AUDIENCE ENGAGEMENT OVERVIEW

PLATFORMS: ZOOM/FACEBOOK/YOUTUBE

TOTAL ENGAGEMENTS: 3500

- UCT OPEN SESSION: MURDER IN PARIS: 251
- GENERATION AFRICA PANEL: 157
- MURDER IN PARIS PANEL: 284
- SWISS FOCUS MASTERCLASS: 165
- REMEMBERING ALVIN AILEY PANEL: 202
- DOCA/ENCOUNTERS: CO-PRODUCTIONS - PAN AFRICAN FOCUS: 155
- DECRIMINALISATION MARKS OUR FREEDOM: 485
- DOCA/ENCOUNTERS: CO-PRODUCTIONS FOCUS - PRODUCERS: 126
- GENERATION AFRICA PANEL - RIGOROUS EDITING: 145
- BETWEEN IMPACT AND DOCUMENTATION: 164
- KEYNOTE PANEL: AFRICAN DOCUMENTARIES - THE STATE OF PLAY: 221
- PRESIDENT PANEL: 441
- DFA DOCSHARE: GET YOUR FILM OUT THERE: 223
- DFA DOCCHAT/NETFLIX AFRICA: ONLINE DISTRIBUTION OPPORTUNITIES: 129
- SWIFT PANEL: WOMEN IN WILDLIFE & NATURAL HISTORY FILMMAKING: 153
- GLOBAL SHORT DOCS FORUM 2021: 199



## UCT OPEN SESSION: MURDER IN PARIS

<https://www.youtube.com/watch?v=9NAka21kDW0>

The UCT/Sunshine Cinema Film Impact Screening Facilitator short course hosts a panel discussion with the MURDER IN PARIS impact team. We'll dive into the film's impact goals, change dynamics and impact strategy design and hear about the impact roll-out plans for the coming months. Join us to learn more about the MURDER IN PARIS Justice for Dulcie campaign and how you can get involved.

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ENVER SAMUEL – Director, MURDER IN PARIS

MIKI REDELINGHUYS – Impact producer

MODERATOR: LIANI MAASDORP – Senior Lecturer: Film and TV studies, Centre for Film and Media Studies UCT

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The UCT Sunshine Cinema Open Session was a great start to the industry programme, with 38 attendees on Zoom, 155 engagements on Facebook and 58 views on YouTube. As part of the UCT Sunshine Cinema Impact Course, this panel served as an introduction to the role of documentaries in social change and justice. The session featured a variety of clips and slideshows to accompany Enver Samuel's and Miki Redlinghuys's experiences and strategies as part of the impact team of the film *Murder in Paris*, which screened at this year's Festival. The speakers discussed the inspiration of the film and its integration with the impact campaign,

as awareness and advocacy occurred early on in the film's conception and its production. Enver Samuel, the director of *Murder in Paris*, explained his introduction to Dulcie September's story and how the participation in the UCT Impact course at a previous year at Encounters launched this project's journey.

As the story connects both France and South Africa, the panel discussed questions of transnational justice and the challenges they faced in making the film. Discussions

of the French Prime Minister's recent visit to South Africa and the promise to re-open the case after visiting the Dulcie September exhibit as part of the impact campaign, demonstrated the swift strides made towards the impact team's goals. The film's Festival run and public broadcasting, as well as a consistent and impactful social media and journalism campaign, has created a significant awareness around the film that will only grow with the outreach programme planned in schools for the coming months. The audience spanned South Africa and France, with questions and comments coming in throughout the event on topics such as the ethics and legality of using documentaries in court, the challenges of finding archival footage, questions of transitional justice and the limits to the truth and reconciliation commission.

## GENERATION AFRICA PANEL DISCUSSION

<https://www.youtube.com/watch?v=g2RpVzu8Al8&feature=youtu.be>



## EVENT DESCRIPTION

A general discussion about Generation Africa and its many forms of collaboration:

Co-productions, organisations collaborating across Africa as well as professional support and collaboration with experienced filmmakers who are mentoring a young group of new voices.



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TINY MUNGWE – STEPS

DON EDKINS – STEPS

PHILLIPE MULLER – Commissioning Editor, THEMA / ARTE

NADJA LISCHIEWSKI – Project Manager, DW Akademie

CHRISTILLA HUILLARD-KANN – Producer, Elda Productions

IKE NNAEBUE – Filmmaker, Creative Director, Passion8 Communications Ltd

MODERATOR: JOLYNN MINNAAR – Award-Winning Director

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## FEEDBACK

The session was successful with 35 attendees on Zoom, 84 engagements on Facebook and 38 views on YouTube. The Generation Africa panel explored various migration issues and provided insight into the state of documentary on the continent. Aimed at the development of African stories, the conversation revolved around building a community in order for filmmakers to acquire resources and make connections with industry practitioners. The 180 stories presented from Africa in multiple languages are aimed at mobilising connections from different African spheres, creating peer-to-peer skills exchange and making the documentary field a nascent community.

The discussion considered how creatives can make sustainable connections and how co-financing can open doors to professionalism. The great lack of resources for Africans to tell their stories remains a problem and STEPS, the organisation behind the Generation Africa project, highlights their goal of making filmmaking less about skills and more about cultural exchange. By deciphering stories and keeping true to the cinematic vision, local content can be created with a global audience in mind, telling stories with universal truths.

Participants debated the importance of collaboration and how the community needs more African filmmakers making films with more diverse content. Generation Africa aims to put filmmakers' voices as their number one priority, giving them their own platform to tell their stories. However, in light of recent events, STEPS saw their fair share of issues with stories being held back or changed due to the COVID-19 pandemic, and how challenging it had been to navigate obstacles. Yet, despite all this, they managed to deliver quality African stories, with Zinder, Schools Shut Down and The Last Shelter being screened at Encounters this year.

## LIVE PANEL: MURDER IN PARIS

[https://www.youtube.com/watch?v=crMFQ\\_fn\\_yE&feature=youtu.be](https://www.youtube.com/watch?v=crMFQ_fn_yE&feature=youtu.be)



## EVENT DESCRIPTION

A general discussion on the life and death of Dulcie September, the subject of the documentary *Murder in Paris*, directed by Enver Samuels.

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ANDREW FEINSTEIN – former ANC member and author of *The Shadow World: Inside the Global Arms Trade*

ENVER SAMUEL – Director

EVELYN GROENINK – Veteran Investigative Journalist

MICHAEL MARCHANT (MODERATOR) – Head of Investigations (Open Secrets)

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## FEEDBACK

The session was successful with 56 attendees on Zoom, 157 engagements on Facebook and 71 views on YouTube. *Murder in Paris* highlights the life and death of Dulcie September, a departed ANC representative and activist. Director Enver Samuels explains his interest in Dulcie's history after a chance encounter with one

of her relatives. He wanted to tell the story of the individuals who helped us get to where we are today. In March 2018, a memorial was held in Paris to remember Dulcie, but in South Africa there was no such recognition. The narrative has been forgotten and despite remarks from Oliver Tambo himself to bring justice to the table, the case still remains cold.

Evelyn Groenink discussed the events that preceded her death, including the exposure of colonial systems and connections to French arms dealers during apartheid. They explained the silencing of the media which gave way to political corruption. "The future we must create in South Africa must be worthy of [their] sacrifices..." said Andrew Feinstein. There is a window of opportunity to retell Dulcie's story in the hope that justice may be served.

The conversation moved to the current state of government and how the national prosecuting authority is presently effective, leaving a door open for the killer/s to be brought to justice. The talk left room for thought and contemplation on political power and was a reminder of the need for systems based on value and principles, with solidarity from those in power in order to rule righteously.

## SWISS FOCUS MASTERCLASS WITH NEMESIS DIRECTOR THOMAS IMBACH

[https://www.youtube.com/watch?v=\\_OSekdsIKvE](https://www.youtube.com/watch?v=_OSekdsIKvE)

### EVENT DESCRIPTION

Watch NEMESIS beforehand and join us for an in-depth look at this documentary with prolific Director and Producer Thomas Imbach. Thomas is an independent filmmaker based in Zürich, Switzerland. He founded Okofilm Productions together with director / producer Andrea Staka. All of his films have been released theatrically and Imbach has won numerous awards for his work, both in Switzerland and abroad.

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THOMAS IMBACH – Director, NEMESIS

MODERATOR: SIMON WOOD – Director and producer

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The SWISS Focus Masterclass was successful with 16 attendees on Zoom, 127 engagements on Facebook and 22 views on YouTube. Between the two filmmakers, the conversation was able to open up into many engaging and specific dynamics of filmmaking and different approaches to shooting, writing and editing. Nemesis



is a uniquely made film that spanned several years of shooting with many restrictions and eccentric filmmaking choices. As the webinar progressed, various aspects of the film were highlighted by Simon Wood through a series of clips to illustrate each point of discussion. Questions from Simon and the audience delved into the making of Nemesis, the technical aspects of equipment and cinematography in achieving the film's artistic quality, and the line between fiction and documentary that the film explores.

On the topic of making this documentary specifically, Thomas Imbach discussed the significance of being an independent filmmaker in terms of the creative liberties and difficulties with

funding that contrast the making of a fiction film. He provided insight into his approach to filming and editing and how to keep a project fresh after many years of production. The discussion engaged with the film's pace and aspects of voyeuristic filmmaking, personal accounts of the director and issues of the refugees and prisoners featured in the film.

## LIVE PANEL: REMEMBERING ALVIN AILEY

<https://www.youtube.com/watch?v=QW0asOMdChQ>

### EVENT DESCRIPTION

Thinking about embodied humanity against the spectre of the body politics of race, gender and sexuality. In this webinar, through discussion with the filmmaker and invited South African dance makers, this panel will negotiate the life of Alvin Ailey – and Jamila Wignot's extraordinary documentary on his life – as a fulcrum towards opening discussions that negotiate the body politics of race, gender and sexuality. And of interest is the relationship of the African American oeuvre of 1960s 'Black dance' that will also be a navigation point that raise issues around how dance can be / is a way of navigating unspoken and marginalised histories – and indeed, how this



might connect to South Africa and the African continent.

JAMILA WIGNOT - Director, AILEY GEORGE FAISON - Principle Dancer with the Alvin Ailey American Dance Theater  
 GREGORY MAQOMA - Creative Director and Choreographer  
 THOBILE MAPHANGA - Dance Practitioner and Creative Collaborator  
 MODERATOR: LLIANE LOOTS - Founder of FLATFOOT DANCE COMPANY

### FEEDBACK

This session was an engaging event, with 50 attendees on Zoom, 138 engagements on Facebook and 14 views on YouTube. With many speakers from a variety of backgrounds and perspectives, the panel had an energetic flow that engaged viewers. The discussion began with comments by the director Jamilla Wignot about the access to archival tapes of the famous dancer that brought about the film’s journey. The transnational connection in the film was explored and South African dancers and creatives spoke about their experiences in the field and the role of this film showcasing such an iconic dance figure. Critical questions of sexuality, LGBTIQ+ rights, race and access arose as the speakers engaged with the ideas of representation and memorialisation embedded in a biographical documentary. As a film that held the responsibility of telling this story, the speakers discussed the impact of a film in bridging silences of marginalised communities and histories while simultaneously staying true to a personal account of Ailey’s life and character.

The audience responded openly to the excited energy of the panel, commenting on their own relationship to Ailey and their insights on the film’s editing, imagery and narrative structure. This unique connection between creatives across art forms, generations and continents created a warm and celebratory space that brought new appreciation of the documentary.

## DOCA/ENCOUNTERS PARTNERSHIP PROGRAMME: CO-PRODUCTIONS – PAN-AFRICAN FOCUS

[https://www.youtube.com/watch?v=IpGt1\\_LDaR0](https://www.youtube.com/watch?v=IpGt1_LDaR0)



### EVENT DESCRIPTION

The aim of the event is to advance and stimulate the documentary industry’s ecosystem on the African continent by encouraging co-productions amongst countries and to introduce information on services, funding opportunities and legal frameworks of the Film Commissions and Funding bodies across the region.

ABDOUL AZIZ CISSE - Permanent Secretary of Fonds de Promotion de l’Industrie Cinématographique et Audiovisuelle (FOPICA) of Senegal  
 OUSMANE BOUNDAONE - Administrative Director of Generation Films, Administrator of Ouaga Film Lab and the Fonds pour la Jeune Création francophone  
 TERENCE KHUMALO - NFVF Co-Production Manager  
 MOHAMED SAÏD OUMA - Translator, Director of Red Card  
 MODERATOR: MONICA RORVIK - Head of Film and Media Promotion Unit at Wesgro

## FEEDBACK

The DocA / Encounters Partnership panel, with a specific Pan-African co-production focus, was a great success, with 37 attendees on Zoom, 101 engagements on Facebook and 17 views on YouTube. All the speakers on this excellent panel had a common aim of stimulating, supporting and advancing contemporary African storytelling. The event was led by expert panellists from various funding bodies based in Kenya, Senegal, Burkina Faso and South Africa. The diversity of this panel allowed for differing perspectives and overall valuable insights on filmmaking in Africa to be shared. The session kicked off with a highly informative and dynamic introduction with the funding organisations explaining how they work in their respective countries and their contributions to African filmmaking through various channels of support. The overarching point of discussion in the session entailed the importance of establishing an ecosystem that can assist in funding, finding residencies, offering expertise mentorship and training that supports African filmmakers. This same ecosystem will also encourage co-production across borders, highlighting that we can afford to be much more imaginative in approaching filmmaking through working together. The panellists discussed suggestions of collaborations across different training institutions, film commissions and film festivals. Questions and thoughts on the challenges of co-production, including legal frameworks, “language barriers”, power dynamics, unclear strategies and structures on treaties were also considered. This inspirational event served as a reminder that we’ve come a long way. However, there is still a significant amount of work that we need to do.

## LIVE PANEL: DECRIMINALISATION MARKS OUR FREEDOM (THERE IS POWER IN THE COLLAR)

[https://www.youtube.com/watch?v=Fn4k2HMP\\_QQ](https://www.youtube.com/watch?v=Fn4k2HMP_QQ)

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CHANTAL FORTUIN- Protagonist

CAIN YOUNGMAN – Policy and Legal Advocacy manager at The Lesbians, Gays and Bisexuals of Botswana (LEGABIBO)

NTUTHUZO NDZOMO- Iranti Programmes Manager

MODERATOR: LETLHOGONOLO MOKGOROANE- Bibliophile, Lawyer, Podcaster, Scholar, SOGIE Activist

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## FEEDBACK

The DECRIMINALISATION MARKS OUR FREEDOM (THERE IS POWER IN THE COLLAR) session was a great success, with 58 attendees on Zoom, 405 engagements on Facebook and 22 views on YouTube. This noteworthy panel began by remembering the 11th of June 2019, where many LGBTQI+ activists sat glued to their screens, anxious to find out what the court’s judgment in Botswana would be. While the ruling was in their favour, panellists reflected on how they did not have the luxury of celebrating because the work for social change is ongoing even after the court’s decision. Botswana’s victory,

in this case, is Africa’s because this ruling progresses deeply problematic issues of homophobia on the continent.

LEGABIBO’s case in There is Power in the Collar – and in Botswana itself – speaks to the right to dignity for everyone and to how people identify. Secondly, it addresses the right to liberty in that you have the right to be who you are and the liberty to choose a partner. Lastly, the case sought dignified treatment and protection for being human. Essentially, it was attempting to achieve two things, namely, to show there is diversity and to get people to be able to demand their rights. Overall, the remarkable panellists urged viewers and communities at large to question suspicious ideologies about the LGBTQI+ community. They also stressed the importance of establishing and having ongoing conversations. This phenomenal panel reminded us: “Queer people matter, in their queerness, in their blackness and their Africanness”.

## DOCA / ENCOUNTERS PARTNERSHIPS PROGRAMME – CO-PRODUCTION FOCUS: PRODUCERS

<https://www.youtube.com/watch?v=9b5Ye6-CFuc>



### EVENT DESCRIPTION

The aim of this event is to bring together African producers who have experience in co-productions to share their experiences.

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JEAN-MARIE TENO – Filmmaker  
SAITABAO KAIYARE – Filmmaker, Director of Baruu Collective (Nairobi, Kenya)  
STEVEN MARKOVITZ – Producer  
RAMADAN SULEMAN – Director, Writer, Producer  
MODERATOR: THANDI DAVIDS – Producer

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The DocA / Encounters Partnership Program with a co-production focus was a great success, with 37 attendees on Zoom, 82 engagements on Facebook and 7 views on YouTube. In the second DocA / Encounters Industry Event, heavy-weight producers from the continent shared valuable experiences of cross-border collaborations, both within Africa and internationally. They also talked about the advantages of working with funding bodies across different African countries. Overall, in an incredibly fruitful discussion, panellists enlightened us with some of the challenges of co-producing, how emerging filmmakers can go about finding co-producers across the continent and the legal considerations of producing in, and with other countries.

The panellists emphasised the significance of conducting research and fostering relationships during pre-production, stating that legalities should not be used to prevent us from telling our stories. This session highlighted that the move to work together is an important one as it allows us to have control, ownership and creative direction of our films. The question asked at the end of the event received similar

responses from all the panellists. “What is your biggest dream for African cinema in the next ten years?” The answer is something that we can start working on today, namely that we need to find, know and engage with each other’s films and cinemas at a greater level.

## GENERATION AFRICA PANEL DISCUSSION: WORK IN PROGRESS – RIGOROUS EDITING

<https://www.youtube.com/watch?v=gdFD6FJqm6k>



### EVENT DESCRIPTION

A ‘works in progress’ viewing of one the projects in rough cut stage, to discuss the value of more rigorous editing to raise the level of documentary storytelling for African films. With Ikka Vehkalathi, whose editing consultancy Rough Cut Service (<https://rough-cut-service.com>) has partnered with Generation Africa to provide professional support to projects in the edit.

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IKKA VEHKALATHI – Executive Producer, IV Films, Toinen Katse Ltd & Rough Cut Service  
BABUCARR MANKA – Creative Director, State Of Mic Multimedia)  
MATTI NÄRÄNEN – Freelance Film Editor  
SARA CF DE GOUVEIA – Filmmaker

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### FEEDBACK

This session was successful, with 18 attendees on Zoom, 108 engagements on Facebook and 19 views on YouTube. We were guided through the progress of Babucarr Manka’s upcoming work. He discussed a recent project where he received funding to tackle the issue of migration, specifically in Gambia. Generation Africa gives filmmakers like Babucarr the dignity to tell their story with professional help.

Through cut viewings, filmmakers are forced to think about the story and question “why” it all starts with the goal of avoiding misrepresentation and giving migrants a voice.

“You cannot paint time in editing if you only follow the main character”, stated Ikka Vehkalathi, while discussing the initial focus on the characters. However, he highlighted how directors can often develop emotional attachments that derail from the narrative, whereas an editor can be free of attachment and help decide what moments appeal to the senses.

Matti Näränen explained that “editing material is best to see with a fresh eye ...”. The panellists then discussed the importance of highlighting the story’s problem at first glance in a naturalistic way and using colour theory to allude to emotions. “Dramatical irony and exposition must find a balance”, Matti suggested. He continued to explain that he makes notes of material that affects him, as opposed to using transcripts, which help create the tension between clips depending on whose story is being told. They discussed the importance of music, sound and image in the rough cuts, making sure not to distract from the base narrative in order to finalise the cut.

## BETWEEN IMPACT AND DOCUMENTATION

<https://www.youtube.com/watch?v=nBw3KCCx3u0>

### EVENT DESCRIPTION

Documentary films are traditionally viewed as acts both of documenting social phenomena and of providing progressive societal education. Recent years have seen a greatly increased focus on the so-called “impact film”, a form which actively aims to translate social insights into concrete social or legal change – but what space is there for documentaries that open up questions concerning social experience, in other words, opening up a cinematic space to think, rather than providing solutions? This session will explore this question by excavating the complex dynamics between activism, documentation and truth, and the various commitments faced by filmmakers and funders on the continent.

UWC / HBF Panel Discussion – Case Studies: I AM SAMUEL & I, MARY

PETER MURIMI – Director of “I Am Samuel”

ALIKI SARAGAS-GEORGIU – Director of “I Mary”

RUI ASSUBUJI – Filmmaker, Researcher – Chair In Visual History & Theory at the Centre For Humanities Research of the University of the Western Cape  
 PHUMI MTHETHWA – JASS Southern Africa Regional Director  
 MODERATOR: FRANCOIS VERSTER – Director, Producer



### FEEDBACK

The panel was a great success, with 54 attendees on Zoom, 97 engagements on Facebook and 13 views on YouTube. The panel used two films, I Am Samuel and I Mary as vehicles to discuss the ‘impact’ genre of documentaries and the effect films can have on their intended audiences and communities. With the audience highly engaged, the discussion began with an exploration of what impact documentaries’ can be defined as and how filmmakers such as Peter and Alik grapple with the genre. The directors spoke about toeing the line of meaningful emotional interactions onscreen and factual, journalistic plots and events. With support from the other panellists, the conversation moved towards understanding the real-life consequences of their films and how careful they have to be with their subjects and the ever-changing socio-political landscape in which their films are released. The audience interacted with the panel by asking questions centred on how filmmak-

ers and audiences alike can guard against social impact documentaries being used against the very communities they sought to give a voice, as well as the methods the filmmakers used to research and approach sensitive topics.

As the lively discussion drew to a close, the panel summarised the future of the impact documentary and how unlikely partnerships with civic organisations may be the key to new pipelines of distribution of social impact documentaries.

## KEYNOTE PANEL: AFRICAN DOCUMENTARIES - THE STATE OF PLAY

[https://www.youtube.com/watch?v=w1X\\_funVgLo&list=TLPQMThwNzi-wMjEA4C0YEMSnSQ&index=1](https://www.youtube.com/watch?v=w1X_funVgLo&list=TLPQMThwNzi-wMjEA4C0YEMSnSQ&index=1)



### EVENT DESCRIPTION

This discussion will explore current trends in the production, distribution and curation of documentaries from Africa. What kind of films are being made on the continent, and by whom? And how does content, form, production and consumption differ regionally? Who are the local and international audiences these films are being made for, and how are they responding to films? We look at the role of international funding and co-production on what is being made, at what buyers and festivals are taking on board, and at what critics and journalists are writing about.

JUDY KIBINGE – Filmmaker and Founder of East African Documentary Film Fund, DOCUBOX

SEAN JACOBS – Founder and Editor, Africa is a Country

CHARLOTTE DUPUY – Film Acquisitions and Marketing, Windrose

ISSRAA EL-KOGALI – Producer and Chairperson, Cinemafrika Sweden

SARAH DAWSON – Programmer, IDFA

ADERINSOLA (DERIN) AJAO – Journalist and Cultural Projects Manager

MODERATOR: FRANCOIS VERSTER – Director, Producer

### FEEDBACK

The Keynote panel was a highlight of the Industry Programme, with 85 attendees on Zoom, 109 engagements on Facebook and 27 views on YouTube.

The panel intersected with and expanded on many other discussions throughout the Industry Programme. New paradigm shifts at influential documentary festivals demonstrate growing attempts to recognise African perspectives and interrogate old, restrictive and underrepresented works about the continent. New audiences expressing interest in African documentaries have provided spaces for more challenging programming and selections than broadcasting spaces internationally.

The difficulties of filmmaking in Africa on the production and funding side were highlighted and co-productions within the continent, a topic touched on in other sessions, was expanded on to speak specifically about the filmmaking community in Africa and how collaborations bolster the sustainability and opportunities of the industry on the continent. Training initiatives in the past few decades have made significant strides in connecting and building the community and industry but there are still gaps in post-production, funding and editing that necessitate a call for international collaborations.

The programmers and curators delved into the more ambivalent curatorial choices internationally and on the continent and how trends in programming have changed with online streaming platforms and increased transnational connections and audiences. The variety of film modes, genres and content within documentary filmmaking in Africa are combatting single representations of the continent, but there are still obstacles from international buyers that filmmakers must consider. The speakers discussed some of their highlights in African documentaries from the past few years and how the artistic choices, selective content and unique insights from these films show significant progress in the appreciation of African stories internationally.

## LIVE PANEL: PRESIDENT

<https://www.youtube.com/watch?v=7fVLesvb4AQ>

Partnership with Daily Maverick

CAMILLA NIELSSON – Director

HOPEWELL CHIN'ONO – Award-Winning Print and Broadcast Journalist

Moderator: DR ALEX MAGAISA – Law Specialist

### FEEDBACK

The live panel on PRESIDENT was an enormous success with almost 441 attendees on the webinar and 3,200 on YouTube. Hosted by the Daily Maverick, the session began with a discussion on how the documentary came about, with Camilla explaining her process and how she had aimed to get both perspectives of the MDC and ZANU-PF onboard, but ended up only working with the opposition party. Most of the discussion took on a retrospective form, with the speakers noting how hopeful the world was that Zimbabwe would have had free and fair elections post-Mugabe. What the documentary so eloquently demonstrated and what the audience most engaged with online was how deeply entrenched corruption is in the nation. Audience members in the chat sent in intense questions around the filmmakers bravery, the dire situation in Zimbabwe and the duties of citizens in upholding what is right and just. The panel also discussed the complacency of the international community in the events of 2018.

As the hour-long session drew to a close, audience members continued to pour support into the chat, with messages of hope, freedom and revolution accompany-

ing thanks to the filmmakers and requests to see the film on streaming platforms in future.



## President Premier Post-Screening Q&A

## THE DOCUMENTARY FILMMAKERS' ASSOCIATION DOCSHARE PRESENTS: GET YOUR FILM OUT THERE!

<https://www.youtube.com/watch?v=2rKC1SjIYFo>



### EVENT DESCRIPTION

An interactive panel discussion about distribution strategy

DFA invites you to the launch of docSHARE – an interactive learning session where the film teams from I, MARY, THE COLONEL'S STRAY DOGS and I AM HERE will share their distribution strategies. Sivu Giba hosts the powerhouse panel!

docSHARE is an initiative of the Documentary Filmmakers Association of South Africa to create opportunities for experienced film professionals to share their knowledge and engage with the work and concerns of our existing and prospective members.

docSHARE is supported by the Gauteng Film Commission.

KHALID SHAMIS – Filmmaker, Editor

STEVEN MARKOVITZ – Producer

TAMSIN RANGER – Producer

BRIDGET PICKERING – Filmmaker, Producer

ALIKI SARAGAS – Filmmaker

JORDY SANK – Filmmaker

GABRIELLA BLUMBERG – Filmmaker

MODERATOR – Sivu Giba

### FEEDBACK

This discussion received 67 attendees on Zoom, 131 engagements on Facebook and 25 views on YouTube. What gave this discussion extra value was the fact the panel-



lists shared their experiences based on the films they had made which had been selected to play at Encounters and viewers got to see how each film had found its way to market. The distribution tactics varied with each speaker, depending on the stage they were at in their filmmaking careers. A recurring point which came out of the session was the need to do your research about different sales agents and the work they have previously produced. It also emerged that it is important to understand your selling point and attend film markets and industry events in order to find opportunities to present your product and choose the right people to work with.

The importance of having a strategy was a key takeaway from the session and that included knowing the type of audience who would appreciate your film, surrounding yourself with people more knowledgeable and understanding why the timing of your story is important. Attendees walked away from this session with tools and techniques to give their films the best chance of success after they have been made.

## THE DOCUMENTARY FILMMAKERS ASSOCIATION DOCCHAT WITH NETFLIX AFRICA TEAM: ONLINE DISTRIBUTION OPPORTUNITIES

No recording available, Facebook analytics not available

### EVENT DESCRIPTION

DFA hosts a docCHAT with the Netflix Africa team, which unpacks the process and opportunities and pitfalls of online distribution opportunities. docCHAT is a bi-monthly webinar, designed to keep the conversation going with our members. During Encounters we open this session to festival-goers.

docSHARE is an initiative of the Documentary Filmmakers Association of South Africa to create opportunities for experienced film professionals to share their knowledge and engage with the work and concerns of our existing and prospective members.

docSHARE is supported by the Gauteng Film Commission.

### About Netflix

Netflix is the world's leading streaming entertainment service with 208 million paid memberships in over 190 countries enjoying TV series, documentaries and feature films across a wide variety of genres and languages. Members can watch as much as they want, anytime, anywhere, on any internet-connected screen. Members can



play, pause and resume watching, all without commercials or commitments.

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BRADLEY SILVER – Netflix Director of Global IP Policy

LUCY LEVEUGLE – Netflix Director of Nonfiction Originals, EMEA

ALLISON TRIEGAARDT – Netflix Manager, Grow Creative

BEN AMADASUN – Netflix Director

KATE TOWNSEND – Netflix Director

MODERATOR: IZETTE MOSTERT – DFA Treasurer

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### FEEDBACK

The DFA conversation with Netflix was very successful with 129 attendees on Zoom. This collaborative Masterclass between Netflix and DocChat engaged Netflix on opportunities for the platform on the African continent. Kate Townsend and Ben Amadasun both spoke about Netflix's interest in more stories from the region and in particular a desire for untold stories or stories with a unique selling point, as well as those which look at a topic from an unexplored angle. Films are taken on by the platform at an early stage of crafting and they assist in seeing the film come to fruition.

A new division has been created by the platform: Grow Creative, Headed by Allison Triegaardt, which seeks to help bring producers, especially those from previously disadvantaged backgrounds and women, onto the international stage through development and support structures which are being implemented.

Advice to producers is that they ought to contact the platform through production companies and also work with them through distributors. The platform already has relationships in place with various distributors across the world. This helps to streamline communications and ensure faster turnarounds. Though the platform has its preferred technical specifications, this is not a deterrent, as films that have a strong story can still be put on the platform even if they do not fully meet the technical requirements. What is most important for the platform is the strength of the story that is being told and content creators are encouraged to focus largely on this.

## SWIFT PANEL DISCUSSION: WOMEN IN WILDLIFE AND NATURAL HISTORY FILMMAKING

<https://www.youtube.com/watch?v=fkQMWj5W8RM>

### EVENT DESCRIPTION



PAT VAN HEERDEN – SABC 3, Head of Entertainment  
 THANDO SHOZI  
 YOLANDA MOGATHUSI – Filmmaker  
 THEMBISA JORDAN – Marine scientist and the Biodiversity Stewardship and Biodiversity Economy acting manager, Ezemvelo KZN wildlife.  
 TESSA BARLIN – Wildlife and Documentary Filmmaker  
 MODERATOR: MAGANTHRIE PILLAY – Filmmaker

### FEEDBACK

A robust discussion between the panellists, well moderated by Maganthrie Pillay, this panel had 25 attendees on

Zoom, 106 engagements on Facebook and 22 views on YouTube. It was noted that the lack of women in this much sought-after genre is not only due to their position in society but also that conservation and science are still male-dominated sectors that do not offer women the support they need to thrive and prosper. The environment is often toxic and so many women exit because they feel that the toll the work atmosphere takes on them is too high. Thembisa Jordan and Pat van Heerden noted that women do exist in the field but they are not afforded the necessary visibility. Solutions to the issue of the lack of women in the field were noted by Tessa Barlin and Yolanda Mogathusi and included combating imposter syndrome, self-belief and not trying so hard to prove oneself to 'The Boys Club'. Other solutions included framing the work differently so that they can connect with new audiences and not

the 51-year-old white male as historically noted by the SABC. The national broadcaster is doing its part by making more slots available for the genre and Pat has noted that the new RFP should include a focus on female filmmakers in order to grant them a platform and amplify their voices.



## GLOBAL SHORT DOCS FORUM 2021

<https://www.youtube.com/watch?v=pQK5EV5gaO8>

### EVENT DESCRIPTION

Global Short Docs Forum: How to get your short doc commissioned?

Join us for the launch of applications for the Global Short Docs Forum, and a chance to get advice and tips on pitching in the international documentary market.

Run by One World Media, Global Short Docs Forum brings together documentary filmmakers from around the world to attend an intensive online training, and one-to-one pitch meetings. Following 4 weeks of workshops

and mentoring, the Forum connects filmmakers with media platforms looking for short docs, such as Al Jazeera, BBC, The Guardian and Vice.

This year, Encounters is partnering with One World Media to launch the call for applications for the Forum, and hosting an online session for filmmakers in the region.

The conversation will cover key points to consider while pitching your short documentary to international platforms, how to present your story and supporting materials, and how to prepare for an application for the Global Short Docs Forum.

Listen to the GSDF team and mentors for practical tips, and the GSDF 2020 filmmaker who got her film commissioned at the Forum.

Following the workshop, there will be a chance for 8 selected filmmakers to have a 20 min individual consultation session with the GSDF Team. To be considered for these sessions, please sign up by 14 June 2021, 5pm GMT with your project details.

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FLORA GREGORY – Executive Producer, GSDF Director

MARINA SHUPAC – Filmmaker, GSDF Participant

SIFISO KHANYILE – Filmmaker, GSDF Mentor

MODERATOR – LISYA YAFET: Programme Manager, One World Media

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## **FEEDBACK**

This session was successful with 32 attendees on Zoom, 155 engagements on Facebook and 12 views on YouTube. Encounters, in partnership with One World Media, provided a comprehensive discussion around Short form documentaries that touched on which platforms are commissioning shorts, what type of shorts are being demanded and the route that filmmakers can take. Within the short documentary space, narrative-driven documentaries have become the leading demand amongst distributors and with that, a general consensus was that filmmakers need to understand their audience and the style of the documentaries that platforms commission.

With the focus of this discussion being on how to commission short documentaries, it was only fitting for the discussion to be put into perspective through the eyes of an emerging filmmaker who has gone through the process of getting her documentary commissioned. Marina Shupac participated in the One World Media Global Short Docs Forum 2020 and her film Last Chance for Justice was commissioned by BBC World News as a result. She touched on the importance of focusing on the strongest parts when pitching your story and having the right visual material to accompany the pitch. When it comes to pitching to commissions, Sfisio Khanyile highlighted that stories with a structure is what is needed and it is best to start approaching commissioners while in the development phase. The panellists provided a comprehensive guideline about the type of projects that Global Short Docs want for their 3 weeks intensive mentoring programme for filmmakers who are looking to get their work commissioned.

An abstract graphic design featuring a central white oval containing the text "ROUGH CUT LAB" in bold, white, uppercase letters. The background is composed of several overlapping circles in various colors: a large blue circle at the top, a red circle on the left, a red circle on the right, a purple circle on the left, a purple circle on the right, an orange circle at the bottom, and a green circle at the bottom. The circles overlap in a way that creates a complex, layered effect. The text is centered horizontally and vertically within the white oval.

**ROUGH CUT LAB**

Encounters hosted the 3rd edition of the Rough Cut Lab, organised by South African Guild of Editors (SAGE) and supported by the NFVF and The Refinery Cape Town. The Lab ran from 29 May to 12 June 2021. For the first time, a call-out was sent for projects from other African countries. Of the 8 projects selected, 2 were selected from NFVF-funded projects. RCL was held online through Zoom this year, with pivotal technical support provided by Frame IO, a video sharing software platform. SAGE secured 3 editing mentors and various expert tutors to guide the filmmaking teams to success. The Refinery provided 6 awards that will greatly benefit the projects. Through the collaborations of the RCL partners this year, the programme was promoted across the continent and the skills and knowledge injected were phenomenal. Encounters looks forward to the successful completion of the participating projects.

## THE 8 PROJECTS ARE LISTED BELOW

ITHEMBA LIYAPHILISA

NOTES FROM THE UNDERGROUND: A CAPE TOWN HIP HOP STORY

BASOTHO - LIFE IN THREE TALES

DIARY OF AN ELEPHANT ORPHAN

REQUIEM FOR A MEGACITY

TRUCK MAMA

LAST BLUE RIDE: THE LIFE AND MURDER OF HANNAH CORNELIUS

FRANCES BAARD: THE SPIRIT

## THE 6 AWARDS ARE LISTED BELOW

### Award 1

Colour correction  
2 day Resolve Grade  
REQUIEM FOR A MEGACITY

### Award 2

Colour correction  
2 day Resolve Grade  
LAST BLUE RIDE

### Award 3

Online  
1 day Resolve or Avid Online  
AND Credits  
1 x Opening title cards & 1 x End credit roller prepared for the online  
DIARY OF AN ELEPHANT ORPHAN

### Award 4

Sound  
2 day Final mix  
TRUCK MAMA

### Award 5

Deliverables  
1 x DCP AND 2 x Pro-res (texted and textless)  
BASOTHO LIFE IN THREE TALES

### Award 6

Deliverables  
1 x DCP AND 2 x Pro-res (texted and textless)  
ITHEMBA LIYAPHILISA



**PESP INTERNS**



With the support of the Presidential Employment Stimulus Programme (PESP), Encounters South African International Documentary Festival launched a 3-month paid internship opportunity in Festival Training and Skills Development to support students seeking careers in Festival Management and Film Curation. The Programme (1 April 2021 – 29 June 2021) was a great success and ran in tandem with the production of the 23rd Encounters Festival (10 – 20 June 2021), ensuring the interns received experiential training. Ongoing mentorship was provided by Festival Director, Mandisa Zitha, and other experienced staff members including Tarha McKenzie, Taryn Joffe, Sharon Jackson, Lizanne Visser, Nodi Murphy and Joy Sapieka. Regular masterclasses and workshops were facilitated by leading industry practitioners in film programming, event management, marketing, publicity, sales and distribution. An emphasis was placed on curating African cinema, digital platforms, audience development, industry event planning and outreach. During the Festival, the interns were involved with day-to-day logistics, attended meetings and completed tasks according to their specific skillset.

In doing on-the-job training and utilising digital tools to run a festival, the interns were challenged to think innovatively about achieving the aims and objectives of the 23rd edition of the Festival. Our training extends beyond the Festival

to ensure we align with a future vision of learning and growing South Africa's cultural output. We encouraged the interns to develop new perspectives on documentary filmmaking, curation, exhibition and shifting viewing trends. We were successful in providing the interns with an understanding of the drivers that move the festival world forward, while nurturing their passion for documentary and audiences.

We sought out 6 highly motivated South African applicants, who were available remotely and part-time for the duration of the programme. Applicants were required to have a BA qualification, preferably in film or humanities, or relevant professional experience, to be considered for admission. The selection process was rigorous and we were successful in putting together a strong team of different ages and from diverse backgrounds.

The group adapted well to the online learning environment and remained highly engaged throughout the course of the programme. They possessed good interpersonal skills, bonded as a group and communicated well with the mentors and guest speakers. They produced work of a high quality and met the requisite deadlines. Over time, we were able to delegate more responsibility and involve the interns in the operational workings of the Festival. We held regular check-ins and required a weekly self-assessment form to be completed, which provided us with useful insights about the value of the programme and also gave the interns an opportunity to reflect on what they had gained from sessions.

During the masterclasses, the interns were expected to gain a deeper understanding of programming and curation in different contexts, the production of film festivals and the film business landscape, while expanding their knowledge of the lifecycle of a film as it moves between festivals and markets to theatrical or online exhibition. They were also required to interact with guest speakers by engaging in discussion and asking questions. For the practical component of the programme, tasks included but were not limited to watching, reviewing and shortlisting films to assist with festival programming, writing film synopses for the Encounters website and social media, writing the industry event summaries for reporting purposes, conducting pre-recorded Q&As with filmmakers, editing content, participating as guests in the live Festival events, assisting with research, marketing, outreach tasks and providing technical support.

We received outstanding overall feedback from the interns in their final self-assessments, as per the below selection of comments.

This was one of the most engaging internships I've ever had and the amount of responsibility, opportunities and feedback the interns received made it a great place to assist, grow and improve. This programme opened up so much about the South African and Global film industry that I wouldn't have known or been exposed to without it. I met so many inspiring and accomplished people and I had a much greater grasp on how to network and engage with the industry. From attending the programme, I've received great advice for my future film career and what kind of opportunities I can access to achieve my goals.

HANNAH FLEISCH

The programme was one of the most impactful and well thought-out learning and skills development programmes I have been in. I think the idea of learning and applying is very effective and allowed me to fully immerse in the experience. The masterclasses felt personal and having the opportunity to engage with the speakers allowed me to solidify my learnings. I enjoyed working with the Encounters staff, as they were accommodating and always made us feel part of the team.

LUKHANYISO TSITA

This has been an invaluable experience. Every single day and every task we were given offered learning opportunities. I came into the internship with very little knowledge of festival management and curation. Today, I have learnt so much, from watching and rating films to conducting Q&As, following email threads for events, and seeing the schedule being created. Witnessing the festival come together was an incredible feeling.

REFILOE MATHAFENG

The programme has not only introduced me to future connections but also given me the opportunity to make a name for myself within the industry. I have benefited from the programme by learning more about the state of the industry in South Africa and given a lot of insight into how international audiences think and operate. I believe that the skills I have received from the programme will improve my future work by allowing me the chance to get out there myself and hopefully be a curator or guest at festivals one day.

ZAINAB HOSEINI

I have received a new found respect and appreciation for documentary, learned more about the importance of publicity and how to push things to get them noticed. Teamwork and the importance of delegation were reinforced skills. My eyes are more open and I've grown a lot of understanding about festivals and the film industry. Very enriching programme. Ever grateful for the opportunity to be a part of the team.

KEITU KASONKOLA

Overall it was an amazing experience. Looking back, it's crazy to see how much we actually learnt and did. From all the masterclasses, simple short film reviews, onto the Q&As, editing, research, helping on the backend, then the festival tasks, it was really cool. As festivals are critical to the film ecosystem and thus my future goals, this programme was the perfect thing for me to do with my life for the past 3 months. I gained insight into the festival circuit, how filmmakers and distributors negotiate with each other and so much more.

TAAHIR SARGURO



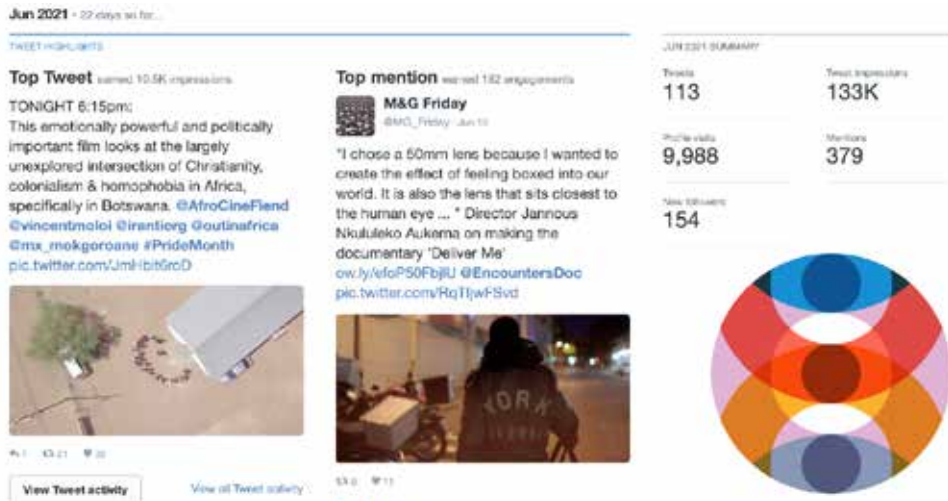


**SOCIAL MEDIA INSIGHTS**

## TWITTER INSIGHTS

### #ENCOUNTERSDOC

- Impressions: .....157K
- Impressions Daily:.....4.9k



## FACEBOOK INSIGHTS

### @ENCOUNTERSDOCFEST

- 207 New followers
- Total Page Views: .....2,827
- Post Reach: .....121,565
- Post Engagement:.....20,595
- Videos: .....29,220
- Highest Performing Organic post: Zinder Female Filmmaker 33,4k – 1,2k engagement
- Boosted posts:
  - 13,1k Pride Post 1,4k engagement
  - 15,1k #AfricaYourTimeIsNow 873 engagement
  - 3 biggest films to watch the highest paid ad with 12,2k with 800 engagement.
  - 20,8k Tickets now live with 527 engagement

## INSTAGRAM

### @ENCOUNTERSDOC

- 381 new followers
- 5, 645 Account reach
- Overall Post likes: 2241
- Shares: 356

## SOCIAL MEDIA FEEDBACK

**Mamachine Mpoetseng Kasonkola** · 1:20:49  
Thanks everyone for sharing so much and freely. Learned a lot. Wish each project the absolute best and great success  
Like · Reply · Message · 11 w

**Noel Kok** · 8:10  
Well done Guys. Brilliantly done 🍌🍌  
Like · Reply · Message · 11 w

**Sean Merckel** · 50:45  
Thanks it's good to see a kindred spirit  
Like · Reply · Message · 11 w

**Sivuyisiwe Giba** · 5:56  
Brilliant Session - Thank you to the panelists/ Filmmakers and to the attendees. Looking forward to many more sessions packed with conversations and inspiration.  
Like · Reply · Message · 11 w · Edited

**Shukry Adams** · 26:09  
this film sits with you long after... it's got heart soul and it's just chaos of the dopest kind. bedruk. boosting.  
Like · Reply · Message · 11 w

**Black cat award** · 58:21  
Nice 🙌  
Like · Reply · Message · 11 w

**Angelbert Wambo** · 13:00  
I'm glad this will be here for longer, now we can share this rich information with those who couldn't watch it last night.  
Like · Reply · Message · 11 w

**Marius L Fransman** · 9:41  
Was such an experience to watch this living history. Hope our children in schools will have benefit to see this  
Like · Reply · Message · 11 w

**Adelaide Alison Khoa Xams** · 57:53  
tawedes all, kaise gangangs for the initiative Johann, Rudolf and Jolene. My question is on based on the Khoi language and your contribution to Khoi heritage. How does recognition of the Khoi language influence the Khoi nation when our language is not recognized?  
Like · Reply · Message · 11 w

**Henry Pc Meyer** · 29:33  
Bravo Johann for taking this initiative to tell our stories. Your timing is perfect. This is the genesis of a great initiative! I'll be in touch.  
Like · Reply · Message · 11 w · Edited

**Amy-Marie Pienaar**  
A whole vibe. Ieke Sis Nadine Angel Cloete  
Like · Reply · Message · 11 w

**Noel Kok** · 7:30  
Isaac Newton.... I love it. 🍌🍌  
Like · Reply · Message · 11 w

**Lee Walters** · 14:10  
Potent Film. Thank you  
Like · Reply · Message · 11 w

**Sean Merckel** · 50:11  
Joh I'm dead that was kak funny  
Like · Reply · Message · 11 w

**Agnes Lisa Wegner**  
It was truly fantastic. ❤️  
Love · Reply · Message · 11 w

**Dylan Wilson**  
Great fest this year, some truly fantastic films were on offer! Well done all...  
Like · Reply · Message · 10 w

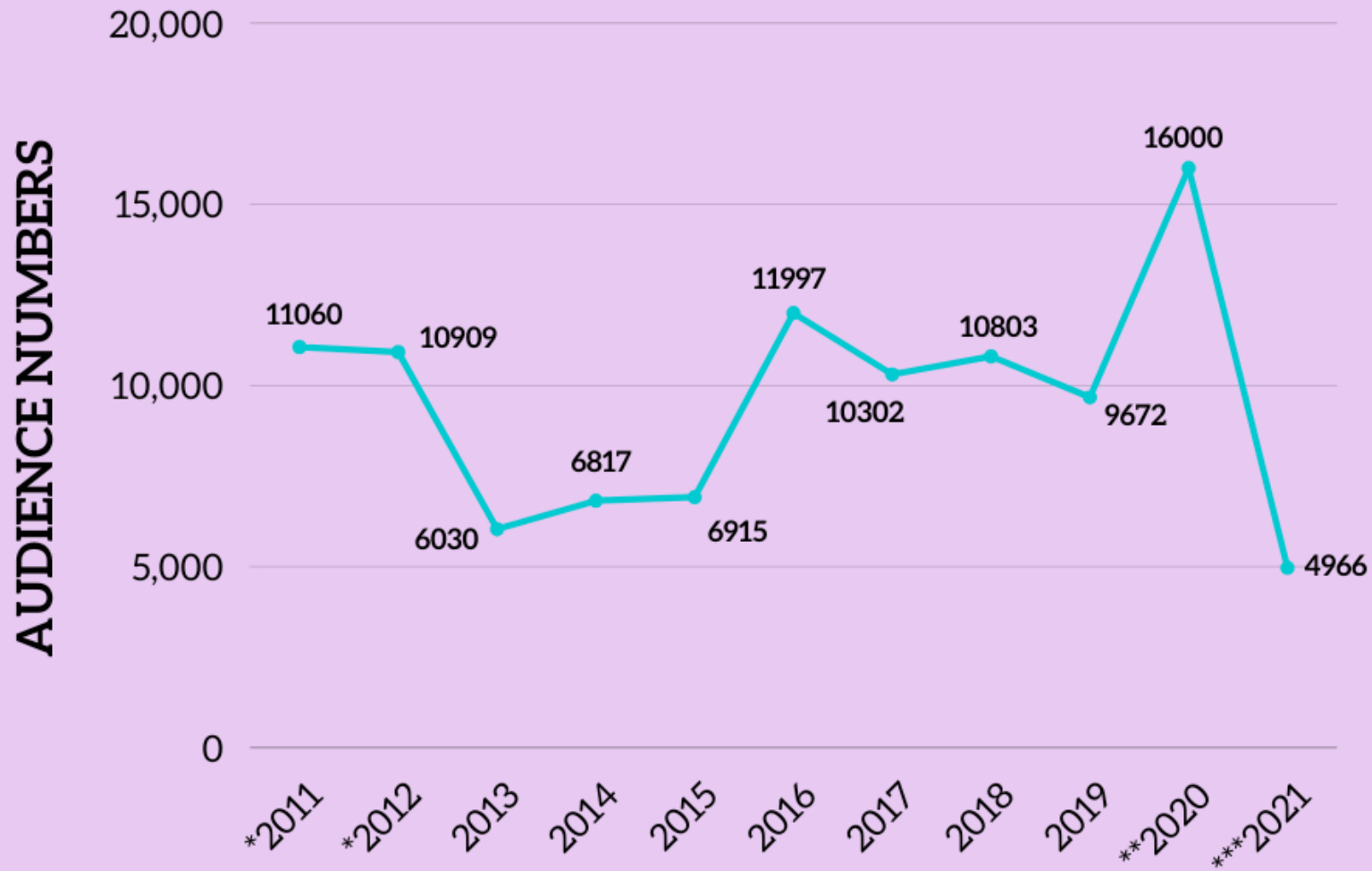
**Mamachine Mpoetseng Kasonkola**  
Lovely film, thank you for tackling this issue so honestly and earnestly  
Like · Reply · Message · 11 w

**Lutz Konermann** · 0:00  
Mamachine Mpoetseng Kasonkola thank you so much for your kind feedback!



**AUDIENCE ATTENDANCE**

## ENCOUNTERS AUDIENCE ATTENDANCE NUMBERS



\*18 DAY FESTIVAL 10 DAY FESTIVAL \*\* 10 DAY FESTIVAL - FREE TICKETS \*\*\* 10 DAY FESTIVAL - SOLD TICKETS



**CONCLUSION 2021**

After 10 days of virtual screenings of the best documentaries from around the world, riveting Question and Answer sessions and informative and thought-provoking Encounters Talks, Encounters wrapped up the second virtual and hybrid edition of the Festival.

The Encounters Team is extremely grateful to the filmmakers who availed their films to the Festival and promoted their work to their communities. South African films contributed to half the top ten list of most watched films. We are proud of the numerous reviews by various media outlets of local films (press clippings are available in the media book).

Thank you to the guests who collaborated with us on Encounters Talks. It was a huge effort to conceptualise and organise the high calibre panellists. Our appreciation is extended to all our local and international partners who collaborated on these programmes by availing guests or providing funding support.

Encounters' first ground-breaking edition was offered to the public free of charge. This year, we charged for tickets to substantiate much-needed resources for operational costs. This resulted in lower audience numbers, however we are immensely grateful for the support of our festival-goers who purchased festival passes that earned us box office revenue.

The Virtual Platform used, Shift 72 – though efficient and user-friendly – has not caught up with the global demands of improved audience engagement. We are still unable to interact with our audiences through a community platform feature. Our audiences have to migrate to social media platforms for filmmakers' Question and Answer sessions, where we lose a large amount of viewers.



It has been heartening to secure funding support from core funders and partners for another year, operating under the conditions of the pandemic. The film industry has proven to be resilient and innovative during this period and we thank our funders for their faith in us and support.

Encounters advances African films to global festivals and markets and remains a pivotal documentary event on the continent.

An abstract graphic design featuring a central dark red circle containing the word "MEDIA" in white, bold, uppercase letters. This central circle is surrounded by a series of overlapping circles in various colors: blue, red, orange, yellow, and green. The circles are arranged in a pattern that resembles a stylized eye or a face, with the central circle acting as the pupil. The background is white, and the overall composition is balanced and visually striking.

**MEDIA**





## BIZ COMMUNITY

<https://www.bizcommunity.com/Article/196/482/217128.html>

### Aïcha Macky's *Zinder* wins the Adiaha Award at Encounters 2021

22 JUN 2021 14:02 | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100%

Nigerien filmmaker Aïcha Macky won the The Adiaha Award for her film *Zinder*. The Laderna Foundation presented Macky with the award at the 2021 Encounters South African International Documentary Festival.



## THE CALLSHEET

<http://www.thecallsheet.co.za/encounters-announces-opening-night-film/>

### Encounters Announces Opening Night Film

“The award-winning, gut-punching docuthriller, *President*, which follows the corruption-riddled 2018 Zimbabwean elections, has been announced as the opening night film for the Encounters South African International Documentary Festival, which takes place “virtually everywhere” from 10 to 20 June 2021.

Following director Camilla Nielsson’s acclaimed 2014 film *Democrats*, the investigative documentary about the country’s first constitution after three decades of dictatorship rule by President Robert Mugabe, she returns to Zimbabwe to cover the elections after a military coup eight months earlier ...”

## MY VIEW – ROBYN SASSEN

### How to live one day at a time

<https://robynsassenmyview.com/2021/06/08/stray-a-film-by-elizabeth-lo-on-encounters-documentary-film-festival/>

“SHE SQUINTS HER beautiful eyes and frowns gloriously. Her tan body is healthy and lithe, playful, watchful, vulnerable, tough. This is Zeytin, a mixed breed large dog in Istanbul, central to an extraordinary piece of filmography called *Stray*, made by Elizabeth Lo, which features on this year’s **Encounters International South African Documentary Film Festival**, which runs from 10-20 June 2021, online and at the Bioscope in Johannesburg.

Poetically premised on the observations of ancient Greek philosophers, Diogenes of Sinope and Themistius of Constantinople about the impeccable honesty of canine existence, the work is more than a documentary. It’s a conceptual essay on the perspective of stray dogs in Istanbul. In recent times, it has been declared illegal to euthanise or abuse dogs in Turkey and thus, in terms of this film, these exquisite animals form a special strata of society of their own, roaming the streets with dignity.”

## MY VIEW – ROBYN SASSEN

### Last scene of all

<https://robynsassenmyview.com/2021/06/06/the-mole-agent-on-encounters-documentary-film-festival-2021/>

“WHEN THE TRADITIONAL lines of documentary are allowed to blend into the messy whimsy of what fictional tales are about, real magic happens. A kind of universal sacred magic that speaks to what all of us are, as human beings. This is what you can anticipate in Maite Alberdi’s astonishingly fine piece, **The Mole Agent**, which features on this year’s **Encounters International South African Documentary Film Festival**, which runs from 10-20 June 2021, online and at the Bioscope in Johannesburg.

Playing on the tropes of spy thrillers, but with an undercurrent of an understanding of the hidden possibilities in abuse of the vulnerable, the story is premised

on a private investigator, Romulo Aitken, working with a 'mole' to assist an investigation into a Chilean home for the elderly.

The story is a total privilege to behold. And it will take you to a perfect storm of tears and another of laughter. The successful applicant, Sergio Chamy, combined with astute filming and sensitive, wise editing, presents you, in the audience with a story about life, old age, death and love that will have you reaching for the tissue box from the very first scenario."

## **OKAY AFRICA**

<https://www.okayafrica.com/>

[encounters-documentary-festival-queer-shows-watch/](https://www.okayafrica.com/encounters-documentary-festival-queer-shows-watch/)

"Top Picks at the 2021 Encounters South African International Documentary Festival

Over 50 riveting documentaries are set to premiere at this year's Encounters South African International Documentary Festival which will span over ten days.

The Encounters South African International Documentary Festival has announced its line-up of over 50 visual escapades to watch both online and in selected theatres. Truth-seeking, searing and undoubtedly moving African stories are what cinephiles can certainly look forward to. Themes explored in the documentaries include: culture, dance, homosexuality, politics, migration, refugee rights, homophobia, queer rights, colonialism and land rights."



**ENCOUNTERS TEAM**

## ENCOUNTERS BOARD



**AZANIA MUENDANE**



**STEVEN MARKOVITZ**



**ADV. DUMISA NTSEBEZA**



**NODI MURPHY**



**PROF. CIRAJ RASOOL**



**MOROBA NKawe**

## FESTIVAL DIRECTOR



**MANDISA ZITHA**

## STAFF

Mandisa Zitha ..... Festival Director  
Carol de Vos ..... Bookkeeper  
Sharon Jackson ..... Festival Co-Manager  
Tarha McKenzie ..... Festival Co-Manager  
Taryn Joffe ..... Selection Panel and Coordinator  
Barend Williams ..... Festival Coordinator Intern & Film Reader  
Lizanne Visser ..... Technical Manager  
Amanda Gillespie ..... Web Designer  
Darrel Boye ..... Digital Services  
Cry Kekana ..... Digital Services  
Toby Atwell ..... Designer  
Shukri Adams ..... Animator  
Ashleigh da Silva ..... Trailer Editor & Film Reader  
Joy Sapieka ..... Publicist and Selection Panel  
Sean Drummond ..... Film Writer and Selection Panel  
Wilfred Okiche ..... Selection Panel  
Nodi Murphy ..... Film Advisor  
Sara Chitambo ..... Social Media Co-Manager  
Sade Donnell ..... Social Media Co-Manager  
Cyan Haribhai ..... Graphic Designer  
Tania Bester ..... Festival Report Designer  
Kamvelihle Stemela ..... Cinematographer & Editor  
Hannah Fleisch ..... PESP Intern & Film Writer  
Zainab Hoseini ..... PESP Intern & Film Writer  
Keitumetse Kasonkola ..... PESP Intern & Film Writer  
Lukhanyiso Tsita ..... PESP Intern & Film Writer  
Refloe Mathafeng ..... PESP Intern & Film Writer  
Taahir Sarguro ..... PESP Intern & Film Writer  
Peter Machen ..... Film Reader & Film Writer  
Rati Muyambo ..... Film Reader & Film Writer  
Freddy Ogterop ..... Film Archivist and Programmer  
Chantal Winnaar ..... Film Reader  
Christopher Grava ..... Film Reader  
Esti Strydom ..... Film Reader

James Craig Williamson ..... Film Reader  
Khanyi Ngubane ..... Film Reader  
Khanyo Mjamba ..... Film Reader  
Kim Schutt ..... Film Reader  
Kirby Kruger ..... Film Reader  
Lesedi Mogoatlhe ..... Film Reader  
Melissa da Costa ..... Film Reader  
Mishka Reddy ..... Film Reader  
Monde Kawana ..... Film Reader  
Ratidzo Muyambo ..... Film Reader  
Stephen Horn ..... Film Reader  
Thomas William Parker ..... Film Reader  
Yvette Snowball ..... Film Reader

## CONTACT

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**APPENDIX A**

## ENCOUNTERS FILM PROGRAMME 2021

### 70 FILMS IN TOTAL

#### 20 SOUTH AFRICAN / AFRICAN FEATURES

Title	Country of Production	Year	Director	Runtime
Dance Me to the End of Time	South Africa	2020	Melanie Chait	79 min.
Downstream to Kinshasa	DRC / France / Belgium	2020	Dieudo Hamadi	88 min.
Faya Dayi	Ethiopia / United States / Qatar	2021	Jessica Beshir	120min.
I Am Here	South Africa	2020	Jordy Sank	72min.
I Am Samuel	Kenya / United Kingdom / United States / Germany / Netherlands / Canada South Africa	2020	Pete Murimi	70 min.
I, Mary	South Africa	2020	Aliki Saragas-Georgiou	76 min.
King Bansah and His daughter	Germany / Ghana / Togo	2020	Lisa Agnes Wegner	86 min.
Murder in Paris	South Africa	2021	Enver Samuel	99 min.
Mutant	South Africa	2020	Lebogang Rasethaba & Nthato Mokgata	65 min.
Red Card	Reunion / Comoros / South Africa	2020	Mohamed Said Ouma	83 min.
She Had a Dream	France / Tunisia	2020	Raja Amari	84 min.
The Colonel's Stray Dogs	South Africa / Libya / United Kingdom	2021	Khalid Shamis	73 min.
The Golden Wolf Balolé	France / Burkina Faso	2019	Aïcha Chloé Boro	65 min.
The KhoeKhoe Saga	South Africa	2020	Johann Abrahams	67min.
The Last Shelter	France / Mali / South Africa	2021	Ousmane Samassekou	85 min
There is Power in the Collar	South Africa / Botswana	2020	Vincent Moloji & Lodi Matsetela	76 min.
We Rise for Our Land	South Africa / Mozambique Eswatini / Zambia	2021	Kurt Orderson	50 min.
Zinder	France / Niger / Germany	2021	Aïcha Macky	83 min.

#### 12 X INTERNATIONAL FEATURES

Title	Country of Production	Year	Director	Runtime
Ailey	United States	2021	Jamila Wignot	95 min.
All-in	Belgium / Turkey	2021	Volkan Üce	79 min.

A Portrait on the Search for Happiness	Germany / South Africa	2020	Benjamin Rost	73 min.
Collective	Romania / Luxembourg	2019	Alexander Nanau	109 min.
Cuban Dancer	Italy / Canada / Chile	2020	Roberto Salinas	98 min.
Flee	United States / United Kingdom / France / Sweden / Norway / Denmark	2021	Jonas Poher Rasmussen	83 min.
Max Richter's Sleep	United Kingdom / United States	2019	Natalie Johns	99 min.
President	United States / Denmark / Norway / Zimbabwe	2021	Camilla Nielsson	130 min.
Sabaya	Sweden / Syria	2021	Hogir Hirori	91 min.
Stray	United States / Turkey / Canada	2020	Elizabeth Lo	71 min.
The Mole Agent	Chile / United States / Germany / Netherlands / Spain	2020	Maite Alberdi	90 min.
We are Zama Zama	South Africa / Canada / United States	2020	Rosalind Morris	74 min.
Writing with Fire	India	2021	Rintu Thomas & Sushmit Ghosh	94 min.
Wuhan Wuhan	China / United States	2020	Yung Chang	90 min.

## 1 X IFAS - FRENCH INSTITUT OF SOUTH AFRICA

Title	Country of Production	Year	Director	Runtime
Dare to Dream, Zip Zap Circus	South Africa / France	2020	Kate Thompson-Gorry	90 min.

## 4 X SWISS FOCUS

Title	Country of Production	Year	Director	Runtime
Burning Memories	Switzerland	2020	Alice Schmid	80 min.
Nemesis	Switzerland	2020	Thomas Imbach	131 min.
Sapelo	Switzerland / United States	2020	Nick Brandestini	92 min.
Watch Over Me	Switzerland / Germany / India	2020	Farida Pacha	92 min.

## 1 X DOK.FEST MUNICH

Title	Country of Production	Year	Director	Runtime
The Case You	Germany	2020	Alison Kuhn	80 min.



## 17 X SOUTH AFRICAN / AFRICAN SHORTS

Title	Country of Production	Year	Director	Runtime
Deliver Me	South Africa	2020	Jannous Aukema	25 min.
Hluleka	South Africa	2020	Jamila Janna	9 min.
Inside Out	South Africa	2020	Jabu Newman	5 min.
Jeannette Makes Masks	South Africa	2020	Nadine Cloete	6 min.
Leviticus 19:34	South Africa	2021	Jack Markovitz	10 min.
Like Water	South Africa	2020	Sara CF de Gouveia & Jessie Zinn	14 min.
Mutts (CLEBS)	Canada / Morocco	2019	Halima Ouardiri	18 min.
Schools Shut Down	South Africa	2020	Kastarine Kogola	7 min.
Shepherds	South Africa / Lesotho	2020	Teboho Edkins	27 min.
Sifa	South Africa / DRC	2021	Jean-Paul Moodie	17 min.
suñu ekool	Switzerland / Senegal	2021	Aron Marty & Maria Bänziger	23 min.
Taking off the Mask	South Africa	2019	Dylan Valley	25 min.
The Endless Chain	South Africa	2021	Michael Klein	17 min.
The Men who Speak Gayle	South Africa / United Kingdom	2020	Andrew Brukman	11 min.
The Ocean (Ulwandle)	South Africa	2020	P.J. Kotze	37 min.
Trade Secrets	South Africa / Kenya	2021	Christopher Clark & Shaun Swingler	15 min.
Lefu: The Funeral	South Africa	2020	Omelga Mthiyane	9 min.

## 12 X INTERNATIONAL SHORTS

Title	Country of Production	Year	Director	Runtime
A Friendly Man	Israel	2019	Lukasz Konopa	22 min.
A Year in Exile	Syria / Turkey	2020	Malaz Usta	19 min.
Countrywomen	Spain	2020	Marta Solano	30 min.
Glass Negatives	Poland	2019	Jan Borowiec	39 min.
I Don't Feel at Home Anywhere Anymore	Belgium / China	2020	Viv Li	16 min.
It Takes a Circus: Juggling Life on a Tightrope	United States	2020	Sarah D. Collins & Zoe Ramushu	28 min.
Master Craftsmen of Cantabria	Spain	2021	Marta Solano	27 min.
Sing Me a Lullaby	Canada / Taiwan	2020	Tiffany Hsiung	29 min.
The Doll	Iran	2021	Elahe Esmaili	33 min.

The Reel 11004	France	2019	Mirabelle Fréville	19 min.
The Voice Break choir	Sweden	2021	Ina Holmqvist & Martina Carlstedt	29 min.
Wavelengths	United States / South Africa	2020	Jessie Zinn	10 min.

### 3 X DOCI SHORTS

<b>Title</b>	<b>Country of Production</b>	<b>Year</b>	<b>Director</b>	<b>Runtime</b>
It's Not Enough	South Africa	2020	Azola Ntsukanazo	17 min.
Street Dogs	South Africa	2020	Sivenathi Ntshwanti	20 min.
Toilets to Let	South Africa	2020	Mona-Lisa Msime	25 min.