



people to people
international documentary conference

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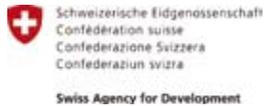
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Welcome to Delegates

The Tri Continental Film Festival, Encounters South African International Documentary Festival and The Southern Africa Communications for Development (SACOD) are jointly responsible for bringing you the 2nd People to People International Documentary Conference 2009. A warm welcome is extended to delegates from the organising partners, conference staff and volunteers. The conference promises an opportunity to solidify networks, reaffirm the value of documentary and provide the industry with some heated debate and valuable learning.

About the Organisers



Tri Continental Film Festival

The South African based Tri Continental Film Festival is an initiative of various organisations, including The Human Rights Media Trust, Lawyers for Human Rights, Uhuru Productions and Southern Africa Communications for Development.

The festival showcases outstanding political cinema including documentary, feature and short narrative films that are from or about the continents of the South.

The Tri Continental Film Festival works with local social movements and is committed to promoting a human rights culture in South Africa, by showcasing cinema that highlights the plight and perseverance of ordinary people who triumph over injustice and discrimination. It involves strong outreach screening programmes.

In 2004, the festival travelled to various cities in India for the first time, and in 2005, it initiated a Tri Continental Filmmakers Congress in Brazil.

Tri Continental Film Festival

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ENCOUNTERS
SOUTH AFRICAN INTERNATIONAL DOCUMENTARY FESTIVAL

Encounters South African International Documentary Festival

South Africa's only film festival devoted exclusively to documentaries, Encounters South African International Documentary Festival was first held in 1999. Encounters features screenings of local and international works, panel discussions and workshops for aspiring filmmakers. The festival's film laboratory offers first-time filmmakers the working opportunity to learn from experienced directors.

Encounters

Email: info@encounters.co.za

Tel No: 021 465 4686

www.encounters.co.za



Southern African Communications for Development

SACOD is a network of some 73 members from 11 southern African countries, including filmmakers, film and video production organizations and distributors. SACOD's mission is to promote and empower the makers and distributors of films and videos to communicate on issues related to democracy, peace, development, culture and race and gender

equality. SACOD pursues its objectives through a number of programmes including: advocacy, training, services and information and product promotion.

About People to People

People to People arises from the need to deepen and develop the critical role of documentary in South Africa, Africa and the South.

The documentary conference has proven to uniquely extend the role of documentary film in engaging the interests and concerns of society. This conference intends to stimulate the promotion of the power of the genre in this part of the world.

The local context of People to People

Following on the successful inauguration of the People to People International Documentary Conference in 2007, the biennial conference is scheduled in 2009 for 10, 11, 12 September.

The inaugural event occurred at a time of great hope and anticipation as the South African documentary industry seemed on the cusp of significant and sustainable growth. The conference programme reflected this sentiment and sessions evoked a dynamic response from delegates.

The conference organisers are certain that this year's conference will inspire the same passion from participants even though the context for documentary is now radically different.

The global recession has amplified cracks in public broadcasting and decimated many potential sources of funding for the genre. At the same time the film industry is adapting to an ongoing revolution as

various technologies reshape the way we think about the medium.

We operate, as in the old Chinese curse, in interesting times.

The documentary genre needs a new footing and this year's conference aims to get the ball rolling through discussions on practical and viable solutions for the industry, led by industry practitioners.

Even though industry stimulus and salvation measures are a key focus of this year's conference, attention has not been diverted from the craft we are determined to secure. Documentary film has the power to stimulate public dialogue, raise critical consciousness and make civil society a force to be reckoned with. Stories that represent the diversity of human experience have an obvious value and need to be cultivated, disseminated and preserved.

South African practitioners will be joined by a host of acclaimed international guests from the Middle-East, North America, Europe and elsewhere in Africa. Their experiences will offer delegates a holistic view of the genre in a global context.

HIGHLIGHTS

THE KEY NOTE SETS THE TONE

Harriet Gavshon, head of Curious Pictures, a major contributor to South Africa's PBS mandate, has been actively involved in lobbying, advocacy and therefore informing the shape of the public broadcaster for well over a decade. She will address the intersection of practice and policy and examine the vision for public broadcasting with focus on triumphs and pitfalls. She will also discuss challenges, as she sees them, facing content creators, broadcasters and government.

DAY 1

PLENARY Public Broadcasting Ecology In Crisis	PANEL DISCUSSION The Right to Own: The Intellectual Property debate Continues
<p>The advent of private free to air stations, followed by a rapidly evolving multi-channel environment, has seen the powerful public broadcasters of yester year respond in a myriad of ways to falling audience share. This has resulted, in most cases, in a reduction in state funding. Slots have been dropped, budgets have fallen and new hybrid public commercial models have emerged. These models, often highly dependent on advertising, are now also under severe pressure. The development of satellite distribution along with the emergence of internet distribution platforms has accelerated the globalisation of the media market. In the process the Public Broadcast Service mandate has been interpreted in a number of ways to regain and or maintain audience loyalty, but have these interpretations been adequately interrogated? A panel of international filmmakers and local media expert Professor Jane Duncan respond to existing trends.</p> <p>Key Questions</p> <ul style="list-style-type: none">• Should we be looking at strands of PBS being programmed across commercial channels, or is there any motivation to hold onto the existing practise of limiting the number of channels dedicated to PBS offerings?• Is there a contradiction in a PBS being run commercially?	<p>The creators of cultural content worldwide are raising their voices. Their argument is that they have a right to utilise their inherent Intellectual Property in order to economically benefit from the many new formats and mediums that have sprung up.</p> <p>Broadcasters who “own” commissions contest these rights as they’ve paid for the creation of content. Is there a compromise that sees both parties win?</p> <p>Key players, from both sides of the IP debate, address the following issues:</p> <p>Key Questions</p> <ul style="list-style-type: none">• Is ownership of inherent IP in a filmmakers creative endeavours a <i>right</i> – if so why, if not why not?• Does or can retention of IP stimulate innovation and excellence?• Why has the issue of IP emerged as a hot issue between filmmakers and the likes of studios and broadcasters over the last 5 years or so?• Can consumers be marshalled into line by legal framework or will the new technology ensure that creators of content have to respond to the new consumption trends?• The Copyright Act and the Constitution – is there a conflict when it comes down to the phrase who pays own?

PANEL DISCUSSION On Convergence

"Media convergence is more than simply a technological shift. Convergence alters the relationship between existing technologies, industries, markets, genres, and audiences. Convergence alters the logic by which media industries operate and by which media consumers' process news and entertainment... Ready or not, we are already living within a convergence culture." Henry Jenkins, 'Convergence Culture' NYU Press, 2006

While there are still many barriers to convergence in South Africa, especially high communication costs, slow regulatory reform and lack of competition in broadcasting and telecommunications, South Africa is not unaffected by the winds of change. So what is coming? How can we understand it, and how can we engage with it?

Led by convergence expert, academic and African- American filmmaker Adam Clayton Powell III, a panel of industry specialists discuss.

Key Questions

- How is the convergence process playing out in South Africa?
- Is content still king? – and if it is, what content?
- Is communication replacing content?
- How can and should we respond to the new opportunities and the new threats?

DAY 2

PANEL DISCUSSION Media Uprising: Citizen Journalism, Activism and Revolution

The lines between amateur videographers, media activists and filmmakers have been blurred by the mass availability of cheap cameras, be it video phones in

Mexico or handy cams in Burma. Is this an opportunity for celebration?

A panel of local and international filmmaker/activists discuss.

Key Questions

- Is the mass availability of camera's and the ability to freely distribute content shifting the manner in which we view?
- Are "quality" camerawork, sound and editing actually important?
- Given budget cuts internationally, much of the craft has been de-professionalised making the difference between TV and keen amateur work minimal, what does the future hold for film professionals?
- Many activist inspired films often end up being rather didactic. What role do such films play other than confirming those ideas or world views already held?

PANEL DISCUSSION Ghosts of The Past: Documenting Memory

Whether in critical, irreverent, or introspective ways documentary filmmakers often delve into personal memory, history and the past. They wrestle with complex topics such as the veracity of history, the nature of interpretation, subjective versus objective truth, and the ways in which objects, images and retellings of the past embody cultural memory.

"During the twentieth century, film and video became increasingly important vehicles of memory, while the digital revolution has made video such a pervasive medium in the new century that it will become more and more vital as a source of historical evidence and reflection." Roxana Waterson

A formidable panel of filmmakers share and discuss their methods.

Key Questions

- Does memory represent a particular aspect of truth or fact?

- How do filmmakers navigate the fault lines between objectivity and subjective memory?
- If documentary will be historical “texts” of the future do documentarians have a responsibility to interrogate fragile “testimonies”

ROUNDTABLE

Opportunities and Challenges for Producers Today.

Filmmakers are feeling the crunch as the economy has gone into global recession and the SABC has slashed spending. The future is unclear and the new environment unfamiliar. Can the industry pioneer this uncharted territory unsupported? What creative solutions have to be concretised? Government has, in abstract, recognized local content as a key area of potential growth. What are the opportunities and prospects for coordination of government agencies and what are the challenges that filmmakers face at a project and industry level?

A roundtable discussion with representatives from key government departments and industry organisations, including the DTI, IDC, NFFV and DFA.

DAY 3

PANEL DISCUSSION Lives Of Others

Making the long form character documentary means filmmakers become part of the lives of their subjects, often for long periods of time. What emotional bonds are formed in the process, what are the ethics involved, what becomes of these relationships once the film is complete?

Key Questions

- How important is the relationship between filmmaker and subject to the filmmaking process?

- What boundaries are present in this relationship?
- What is the filmmaker’s responsibility to his or her subjects?
- How much can actual events or behaviour be shaped before they become distorted?
- What builds trust and what erodes it?

PLENARY

Towards a Campaign

It has been a remarkable year so far for the South African film industry. The industry has displayed a unity, identity and organisation not seen before, led by established industry bodies and new coalitions.

What lies beyond the industry’s immediate battles? Can professionally centred organisations generate the necessary unity of vision to sustain a campaign of action? Or should the federation simply work as a tactical alliance, where campaigns are generated on the basis of common agreement amongst all practitioners?

SASFED speaks on Challenges and Opportunities ahead **SOS** and **TVIEC** respond to Government Gazette Public Broadcasting Report. The global economic crisis and proactive industry stimulus measures.

Key Questions

- Is there a common vision for our industry?
- What common ground have we secured and how do we hold onto it as the industry faces severe contraction?
- Do we need to rethink the focus of our campaign as we head into 2010?
- What defines the lifespan of the TVIEC and SOS- what happens when the emergency ends, and when/if the SABC no longer needs saving?
- On a more positive note, how do we ensure we influence the shape and direction of broadcasting in South Africa today?

GUEST PROFILES

Adam Clayton Powell III



Apart from his academic career Powell has served as an executive producer at Quincy Jones Entertainment, vice president for news and information

programming at National Public Radio, and manager of network radio and television news for CBS News. As a consultant, he has worked on projects in South Africa for the Ford Foundation, and in Lagos, Nigeria, for the Nigerian Television Authority. He also helped create the annual Highway Africa conference in South Africa, which has become the largest communications and digital-media conference on the African continent. Powell has written extensively about technology, media and international issues for publications ranging from The New York Times and Wired to USC's Online Journalism Review. He has won numerous awards, including the 1999 World Technology Award for Media and Journalism, sponsored by The Economist, and the Overseas Press Club Award for international reporting for a series of broadcasts he produced on Iran.

Basil Ford

(Head: Media and Motion Pictures SBU) of the Industrial Development Corporation of South Africa Ltd (IDC)



The Industrial Development Corporation of South Africa Ltd (IDC) is a self-financing, national Development Finance Institution (DFI). It was established in 1940 to promote economic

growth and industrial development in South Africa. The Media and Motion Pictures Business Unit (Media SBU) was

established in 2001 and has since grown its investment portfolio to more than R1 billion. The Media SBU has been actively involved in the motion pictures subsector with more than with approximately 45% of its portfolio invested in the subsector. The Media Unit has invested in more than 30 motion pictures including *Tsotsi*; *Red Dust*; *Hotel Rwanda*; *In My Country*; *Drum*, Television programs such as *Jozi-H*; and documentaries like *Lions Trail*; *Ingrid Jonker* and *Sophiatown*.

Bob Coen – dir. *Anthrax War*

Guest of the TCFE



Bob Coen is a filmmaker, journalist and war correspondent whose work has always focused on uncovering hidden truths. He was based in Africa for

15 years and as correspondent for CNN International received the Bayeux Prize for best Television War Correspondent for his reporting from Liberia. His award winning films, which include, *Mozambique – The Struggle for Survival*, *Angola – Triumph or Tragedy?* and *Blood and Memory* have been broadcast on CNN International, National Geographic, PBS and Channel Four UK among others. He is also a consultant to the United Nations in conflict zones and humanitarian emergencies.

Brigitte Bagnol



Brigitte Bagnol is a French anthropologist. She lived in Mozambique for 17 years after spending sometime in Italy.

She is currently based at the Department of Anthropology at the University of the Witwatersrand in Johannesburg (South Africa). Brigitte has 25 years of experience in the region as an

anthropologist-filmmaker specializing in development, anthropology of ecology, communication, visual anthropology, sexuality, anthropology of health and gender issues.

Clarence Hamilton



Clarence Hamilton trained as a filmmaker at Ryerson Polytechnic, the premier training institute for filmmakers and broadcast journalists

in Toronto, Canada, and graduated with a Bachelor in Applied Arts (Film) in 1990. Since his return to SA in 1992, Clarence has worked extensively as a writer, director, executive producer and mentor in the film and television industry. On 1st August 2007 Clarence joined the NFVF as development and production executive. On 1st April 2009 the NFVF appointed him head of development and production.

Claude Haffner



Claude studied documentary filmmaking at the Altermedia School in Paris (2002). She directed her first film "essay" titled *Ko Bongisa Mutu*

(Arrange your head) in a Congolese hair salon in Paris. In 2004, she filmed her "promenade" with the French ethnographer Jean Rouch, a few days before his death, and made a vignette called *La canne musicale (The musical cane)*. After two years of research on African Cinema, her last documentary *D'une fleur double et de 4000 autres* (translated as *Of a double-headed flower and 4000 others*) focused on African Cinema history, as analyzed by her father, Pierre Haffner, one of the first critics of this cinema (2005). Claude has also

completed her Masters Degree on *The documentary, a possible remedy to the disease in African Cinema* at Sorbonne University (2005).

Claus Löser – curator *The Fall of the Wall*

Guest of the TCFF



Claus was born in 1962 in Karl-Marx-Stadt (Chemnitz). He has been working on music and films since 1980. Between 1990 – 1995, he studied film in Potsdam-Babelsberg. He has been a film critic (taz, Berliner Zeitung, film-dienst) and writer since 1992. He also works as a filmmaker, curator and lecturer in Berlin specializing in experimental / underground cinema and film culture. For the Berlinale 2009 he curated the special programme "Winter adé" comprising of 15 films from the former East Block. He is currently working on a dissertation about East German underground films and a documentary about the independent art gallery „EIGEN+ART“ in Leipzig between 1983 and 1989.

David Niddrie



David Niddrie is a former print and broadcast journalist. He was involved in the early 1990s in the initiative to transform the SABC from an apartheid state broadcaster into a publicly accountable public broadcaster, and serves as head of SABC strategic planning for 1994-1996. He was part of the team that conceived and developed e.tv, South Africa's only private free-to-air channel.

Eugene Paramoer



eugene paramoer describes himself as an artist, activist and scholar, believing in the awkward synergy of art and change... as kino author and worker, he has since

1994 acumalated a diverse bouquet of factual and fiction film titles... these include documentary films like; "**boss of the road**", "**the elders come home**" and "**deafening echoes**". his fiction work includes such titles as; "**mountains are falling**", "**bo ke bo phelo**" and "**thetha msawawa**"... an avid scholar of the cinematic art form, he draws inspiration from the work of dziga vertov, glauber rocha, robert kramer, ousmane sembene and haile gerima... paramoer believes the fight to get stories told is as important as the story itself... to this end he works as cultural activist in township based street culture movements such as the **imbawula trust**, **kinokadre** and a loose coalition of southern and east african street culture movements called **frontline**. he is currently growing a memory fiction feature film on the cape flats called "**days and nights of love and faya**". paramoer teaches directing and producing at the cape peninsula university (cput) of technology's film department.

Feizel Mamdoo - dir. *Of Journey, Home and Treasure*

Guest of the TCCF



Feizel practices as a film director, producer and writer. He is regarded among the forerunners of establishing "creative documentary" as a genre in South Africa,

particularly with *What Happened to Mbuyisa?* which he produced and directed to wide acclaim in 1998. Feizel has wide

interests in arts and culture, including community heritage reclamation. He is a founder of The Fietas Festival, a community cultural initiative to reclaim the heritage of his birthplace, Vrededorp/Pageview ("Fietas") that was destroyed by forced removals under the Group Areas Act of apartheid. Feizel's *Of Journey, Home and Treasure*, a spiritual take on identity through the mystical concepts of Rumi, provides the genesis of The Fietas Festival.

Hamid Rahmanian - dir. *The Glass House*

Guest of the TCCF



Hamid Rahmanian holds a BFA from the University of Tehran in Graphic Design and earned an MFA in Computer Animation in 1997 from Pratt Institute.

He received "The First Place College Award" (a student Emmy) from the Academy of Television Arts and Sciences and was nominated for a Student Academy Award for his animation, *The Seventh Day*, among other awards in 1997. In 1998, he was hired by Disney Feature Animation Company as a Look Development Artist where he worked on *Tarzan*, *The Emperors New Groove* and *Dinosaur*. His first 35mm film, a 19 minute short, *An I Within* (1988) received Kodak's Best Cinematography Award and Best American Short from the LA International Short Film Festival. He has made three documentaries on video: *Breaking Bread* (2000), *Sir Alfred of Charles de Gaulle Airport* (2001) and *Shahbanoo* (2002), all of which have been well received by the media and worldwide audiences. In 2003 he co-established the non-profit organization ARTEEAST – its mission statement to promote the arts and cultures of the Middle East in the US. He

completed his first feature length fiction film, *Day Break* (2005) which premiered at the Toronto International Film Festival and has received a special prize at Fajr Film Festival in Iran, the Jury Award at Annonay International Festival of First Films and the "Best of the Middle East" from the Indianapolis International Film Festival. He has recently completed his last feature-length documentary in Iran, *The Glass House*

Harriet Gavshon



Harriet Gavshon is one of South Africa's most experienced television producers. She began her career as a documentary filmmaker and her first film *The Ribbon*

was about women's peace activism in the early 80s. She went on to produce South Africa's first independent documentary current affairs series - *Ordinary People*, which was shown all around the world and then a series of diary films - *Ghetto Diaries* before starting to work in television drama. Her company Curious Pictures has produced some of South Africa's most watched television drama series including *Soul City*, *Tsha Tsha*, *Hard Copy*, *Heartlines*, *Hopeville* and *The Lab*. Curious Pictures currently produces a successful daily drama on etv - *Rhythm City*, and is in production on a 13 hour series about South African landscape and art called *A Country Imagined*.

Holly Lubbock – dir. *Fezeka's Voice*

Guest of the TCFE



For almost a decade, Holly Lubbock has been working in the British television industry as a successful editor with some of the UK's top production companies. Having co-produced and edited the award-winning documentary *Rave against the Machine* about the effect of civil war on pop culture in Bosnia, in 2004, she has become committed to giving life to humanitarian documentaries. *Fezeka's Voice* is Holly's debut feature-length documentary.

Hugh Melamdowitz



Hugh Melamdowitz is an admitted attorney and a partner at the intellectual property law firm Spoor & Fisher. Hugh specialises in all commercial aspects of intellectual

property, in particular, copyright and trade marks. The areas he works in include commissioning the creation of the works, licensing the works and selling the works. Hugh has written numerous articles on intellectual property and, in particular, copyright law. He has also lectured on copyright at the University of Witwatersrand for its Master's in Communications Law course. Hugh has also lectured on the relationship between copyright law and the Competition Act at Nelson Mandela University. Hugh is a fanatical sportsman but his activities are currently limited to cycling and fly fishing.

Indra de Lanerolle



Indra is an experienced media and communications professional who began his career at the BBC. He has produced television and film in over fifteen countries.

His work has been recognised with a Peabody Award, an Emmy nomination, and the Silver Lion at the Venice Film Festival. He is a thought leader on the impacts of new network technologies on media, organisations, social development and the economy. Indra lectures at Wits in the Journalism and Media Programme and has presented courses and papers on iptv, broadband in Africa, mobile media, and media for education and social change. He is Executive Producer of Kwanda (SABC1) and Scandal (etv).

Ingrid Gavshon



Ingrid Gavshon is an award winning, independent executive producer and director. She has produced and directed international and local factual programmes for

Discovery Channel (DCI), YLE, SBS, Humanistische Omroep Stichting, KRO, VPRO, IKON Television, E-TV and the SABC. She started at NBC News in London in 1988 and returned to South Africa in 1990 and joined Free Film Makers until 1994 when she formed Angel Films.

In 2007, Angel Films expanded their operations and formed MAYA MEDIA with Nhlanhla Mthethwa. MAYA MEDIA specialises in historical films, projects and archive research services. Clients include Corporate Scenes USA and the SAJM Museum in Cape Town and the RHCC in Johannesburg.

Jean - Pierre Bekolo Obama



"I want to be able to act on a local level as well as on the internationally and I believe the future of the continent lies in our ability to create different

patterns for development and educating a new generation of young Africans to implement those patterns, develop a positive and favorable international environment for the continent"

Bekolo's debut film, *Quartier Mozart*, received the Prix Afrique en Creation at the 1992 Cannes Film Festival. His second film, *Aristotle's Plot*, was one of several films commissioned by the British Film Institute to celebrate the 100th anniversary of cinema and included works by Martin Scorsese, Jean-Luc Godard, and Bernardo Bertolucci. Bekolo recently released *Les Saignantes*, which premiered at the 2005 Toronto Film Festival. Bekolo studied film semiotics under Professor Christian Metz in Paris and has taught at the University of North Carolina in Chapel Hill and Duke University.

Jeremy Nathan



South African producer Jeremy Nathan, CEO of DV8 Films, has produced numerous features, television dramas, documentaries and short films. Some of the latest films

include: *Shirley Adams* (Locarno, Durban, Toronto 09) by Oliver Hermanus, *Izulu Lami* (Dubai, Durban 09) by Madoda Ncayiyana, *Zimbabwe* (Rotterdam, 08) by Darrell Roodt, *Bunny Chow* by John Barker (Toronto 07), *Forgiveness* (Ian Gabriel, Locarno 05), *Max and Mona* (Teddy Mattered, Ouagadougou), *The Flyer* (Revel Fox, Locarno 06), *Boesman*

and *Lena* by John Berry (New York 2000), *In a Time of Violence* (aka *The Line*, 4 x 52min) by Brian Tilley, *The Foreigner* by Zola Maseko, *Portrait of a Young Man Drowning* (Silver Lion Short, Venice 99) by Teboho Mahlatsi, *Husk* (Cannes 99) by Jeremy Handler, *So Be It* by Joe Gaye Ramaka (Silver Lion Short, Venice, 1997), *Jump the Gun* by Les Blair (Berlin), *Africa Dreaming* (6 x 26 min), *Ulibambwe Lingashoni* (5 x 52 min) history of the ANC. He has written for numerous publications, and spoken and lectured at a variety of conferences and schools.

Julia Teboho Nzimande



Julia Teboho Nzimande is Deputy-Director of Creative Industries in the Industrial Development Directorate within the South African Department of

Trade and Industry. In this position she mainly works on Strategy, Policy and Programs regarding sector development for the Film & Television unit. Under her portfolio the unit is responsible for developing Market Access, Incentive Development and Business Development strategies. The revised South African Film and Television and Co-production Incentive and Foreign Film and Television Incentive schemes are some of the latest achievements from this unit. These two rebate schemes aim to increase local content generation, to improve location competitiveness, promote and make South Africa a preferred destination of choice for international productions. Before joining the Department of Trade and Industry, Julia worked as Legal and Policy coordinator at the National Film and Video Foundation. Before that she worked for Price Waterhouse Coopers as a taxation consultant, was a candidate attorney at Deneys Reitz and she studied Law at The Erasmus University Rotterdam in the Netherlands.

Kate Skinner



Kate Skinner headed the communications department for the South African Democratic Teachers Union from 1994 to 1999. She launched the union publication – the *Educator's Voice*.

She then headed the communications department for Mvula Trust, a rural water NGO. Kate then worked for a number of independent production houses including Kagiso Education Television and Traffic. Most recently she has been co-ordinating the civil society coalition – “Save our SABC: Reclaiming our Public Broadcaster”. For the last ten years Kate has sat on the board of the Freedom of Expression Institute (FXI). She is presently Deputy Chair.

Kgomotso Matsunyane



Kgomotso Matsunyane is one of a dynamic breed of new players in the South African media landscape. She has had a rewarding and varied history working in international and South African media.

An International Relations graduate from Carleton College in Minnesota (USA), Kgomotso is an accomplished television director and documentary producer. She subsequently worked as a commissioning editor for local drama at the largest TV channel in the country, SABC 1, where she was responsible for projects like *Gaz 'Lam*, *Tsha Tsha* and *Generations*. She completed a successful stint as the editor of *O, The Oprah Magazine* in South Africa (one of 2 in the world). Kgomotso currently runs her own film & TV company, T.O.M. Pictures, which was nominated for an International Emmy Award in 2007. She wrote a popular

weekly column for News24.com, is currently a columnist for *Afropolitan Magazine*. Her talk show, *Late night with Kgomo* has become a favourite on SABC 2 on Saturday nights. Kgomo is currently a co-chair of SASFED and is a TVIEC steering committee member.

Liza Key – dir. *Rewind*

Guest of the TCFE



Liza Key has directed 6 documentaries, among them "A Question of Madness", about Hendrik Verwoerd's assassin, Dimitri Tsafendas, and "The Man Who Knows

Too Much" about the former Chemical and Biological Warfare chief, Wouter Basson. She has been the director of SCRAWL, the South African Screenwriters Laboratory, since 1998, and was the director of the Mail and Guardian Film Festival from 1986 – 1995. She produced the performance of "Rewind: A Cantata for Voice and Tape Testimony" at the Market Theatre in 2008 and is developing a documentary inspired by Njabulo Ndebele's "Cry of Winnie Mandela" with South African composer Neo Muyanga.

Lloyd Ross – dir. *The Silver Fez*

Guest of the TCFE



Following a seminal career in the South African music industry Lloyd Ross began shooting and directing music videos in the early nineties before moving on

to documentaries, a number of which featured music: *Voëlvrj*, (about rebel Afrikaner rockers Johannes Kerkorrel and Koos Kombuis), *Famous for not being Famous* (about SA cult artist James

Phillips), *Singers and Swenkas* (about the iscathamiya singing competitions of Johannesburg), and the award-winning *The Silver Fez* (about Cape Malay choirs). He moves away from his first love with ease; *10 Gears of Change* made the official selection at IDFA 2004. Since he then has completed *Messy States* for the Cape Arts Platform, *Light on a Hill* with Justice Albie Sachs (Constitutional Court of South Africa), two films on American political filmmaker Lionel Rogosin, *An American in Sophiatown* (about the making of *Come Back Africa*) and *Mans Peril*.

Lucinda Broadbent – dir. *Red Oil*

Guest of the TCFE



Lucinda Broadbent is a founder member of the Scottish indie production company Media Co-op. Her filmmaking career began unexpectedly when she was

living in Nicaragua in the 1980s and her involvement in the underground Nicaraguan lesbian and gay movement collided with Channel 4's first gay TV slots: the result was Lucinda's first film *Sex and the Sandinistas*. Since then, she's worked as a researcher, AP, director and Executive Producer on TV and non-broadcast documentaries; and served on the Board of the European Documentary Network. Lucinda's awards include Houston International Film Festival 2009, Chicago International Film Festival 2007 and 2008, NUJ/Amnesty International Asylum Awards 2005, BAFTA Scotland nomination 2004 and Amnesty International Media Award 2004.

Mark J. Kaplan – dir. *Highgate Hotel Massacre*

Guest of the TCF



Mark's formal training in Video and Film Production took place at MIT, Massachusetts Institute for Technology where he completed a Master of Science in Visual Studies (1983-85).

Mark has produced two 13-part Pan African Television & Radio documentary series, *Africa: Search for Common Ground and African Renaissance* and directed a range of films around the TRC which have won numerous international film awards, including Best International Documentary for 1999 at The One World Media Awards in London and Best of the Fest at the Vermont International Film and Television Awards 2000. In 2004, *Between Joyce and Remembrance* was selected for INPUT in Barcelona and it was the Opening night film at the New York, 10 Years of Freedom Festival of South African Films.

Nadia Sujee



Nadia Sujee is Director of Creative Industries in the Industrial Development Directorate within the South African Department of Trade and Industry. In this

position she is in charge of Strategy and Programs and heads the Craft, Film & Television unit, with a new unit to head Music and Design about to be added to her portfolio. Under her leadership he unit is responsible for developing Market Access, Incentive Development and Business Development strategies. The revised Co production and Locations Rebate scheme are some of the latest

achievements from this unit. These two rebate schemes aim to promote and make South Africa a preferred destination of choice for international productions to shoot in our shores.

Before joining the Department of Trade and Industry Nadia worked as Special Assistant on Investment Promotion and Aftercare in the Office of the Chief Operations Officer at WESGRO the official Investment and Promotion agency for the Western Cape.

Neil Brandt



Neil, a UCT graduate in psychology and law, has produced films that have won many awards locally and internationally. His documentaries have explored themes

as diverse as the nature of peace in war-torn Angola, to what it takes to be a Constitutional Court Judge, to the consequences of violence on the Cape Flats. They have screened on most major broadcasters worldwide. His company www.fireworXmedia.co.za is also active in feature and television production. He is a founding member of Filmmakers-Against-Racism, and sits on the SASFED IP sub-committee.

Patricia van Heerden



Pat van Heerden resigned as Head of Entertainment for the SABC in April 09. She is presently consulting on various projects including broadcast strategies and is a conceptual and creative producer of programming for local and international platforms.

Prior to moving to Head of Entertainment she was the Commissioning Editor for

Factual Programming at SABC1. While at SABC1 she commissioned Project 10, 13 documentary films to celebrate 10 years of freedom in South Africa. The Project premiered at the Berlin festival and at Sundance. Some of the films were invited to Vision du Reel, Toronto Hot Docs, Tribeca Film Festival and Cannes.

Pat has sat on various international panels and been a jury member for documentary film and entertainment programming including: Vision du Reel; IDFA; INPUT, Rose d'or, and Spanish Human Rights Investigative programming.

Pepita Ferrari – dir. *Capturing Reality: The Art of Documentary*

Guest of the TCF



Pepita Ferrari has been directing documentaries for over 15 years. Her films have received recognition from Le festival due cinema au feminine

du Bordeaux, the Canadian Society of Cinematographers and the Columbus International Film and Video Awards. Previous documentaries include *By Woman's Hand*, *The Petticoat Expeditions*, *Joseph Giunta: A Silent Triumph* and *The Unsexing of Emma Edmonds*.

Pule Diphare



“Outspoken, Pule Diphare is a self-taught creative and freethinker. He is award-winning and accomplished documentary filmmaker. He assumes

documentary film as a socio-cultural tool and creates short and discordant works for self-reflection, memory and meditation. Personal and anecdotal, he

brilliantly provokes social discourse and explores contradictions on liberty, identity, culture and humility. His conscientious works fitfully uphold, challenge and mock social values. Diphare took the resolute documentary oath and set off his career scouring informal technique master classes”

Renee Williams

Renee Williams joined the SABC in April 2008. She is the head of Industry Development & Special Projects. Prior to joining the SABC, Renee was an independent Producer who produced youth dramas, educational series and children's programming. Renee produced independently through her production company since 1997. Previously she line produced numerous drama series.

Robbie Thorpe



Robbie has worked in film and television, firstly as an editor and later as both a producer and a director for over 20 years. For his company T.O.M. pictures Robbie

has produced over a hundred hours of television. Feature films include the multi award winning *Gums & Noses* and the recently completed *Stiff* a co-production with Videovision. Robbie is currently developing *In the Shadow of a Saint* a South Africa/Canada co-production starring Djimon Hounsou (*Blood Diamond*). Recent television includes the Emmy nominated comedy series *Sorted* and the highly rated drama series *A Place Called Home*.

Sean McAllister – dir. *Japan, The Story of Love and Hate*

Guest of the TCFE



After leaving school at 16 Sean worked in and out of factories before finding a camera and filming his way into the National Film School. He graduated in 1996. Over the

past 12 years Sean McAllister has made films for both the BBC and Channel 4; working in the UK, Israel, Iraq, and most recently Japan. His films are intimate portraits of people from different parts of the world who are survivors; caught up in political and personal conflict struggling to make sense of the world we live in. From *Working with the Enemy* in 1997 to *Japan: A Story of Love and Hate* in 2008 his absorbing films have received prestigious nominations and awards - including from the Grierson Trust, the Sundance Film Festival, the Florence Film Festival and the British Independent Film Awards (BIFA). Nominations for McAllister's films include the Directors Guild of America and Royal Television Society Awards.

Steven Markovitz



South African born Steven Markovitz holds an Honor's degree in African History from the University of Cape Town and has been involved with film

since 1989. He is a founding director of production company Big Word Cinema as well as Encounters South African International Documentary Film Festival, and has produced and executive produced numerous documentaries, features, shorts and series from all over Africa including

Inja (Academy Award nominee), **Boy Called Twist** (Cannes) and **Project 10: Real stories from a free South Africa** (Sundance, Berlin, HotDocs and Tribeca).

Tendeka Matatu



Tendeka Matatu is one South Africa's most prolific feature film producers. His credits include; the multi award-winning *Max & Mona* by Teddy Mattered, the box

office hit, *Crazy Monkey*, *Footskating 101* and most recently the action-drama epic *Jerusalema*, which was officially selected for the 2008 Berlin Film Festival and released in South Africa to critical and box office acclaim. Over and above production Tendeka is involved in sales and distribution, his latest release *White Wedding* broke local Box Office records on it's opening weekend beating off competition from the likes of *Wolverine* and *Hannah Montana*. Currently based in Cape Town, Tendeka continues to develop, produce and release feature films through his company Ten10 Films. The company specialises on working with new and established talent to tell socially relevant stories through inspired and compelling cinema.

PROGRAMME

Thursday 10th September 2009

09h00	AUDITORIUM WELCOME & INTRODUCTION by Rehad Desai
09h15	AUDITORIUM KEYNOTE ADDRESS The Vision for Public Broadcasting Actively involved in lobbying and advocacy for the shape of public broadcast, Harriet Gayshon head of Curious Pictures will focus on the intersection of practice and policy, and in doing so look at how and where the vision for public broadcasting is working and where it is struggling or has failed.
09h45	AUDITORIUM PLENARY SESSION Public Broadcasting Ecology in Crisis: The advent of private free to air stations, followed by a rapidly evolving multi-channel environment, has seen the powerful public broadcasters of yesteryear respond in a myriad of ways to falling audience share. In the process the Public Broadcast Service mandate has been interpreted in a number of ways to regain and or maintain audience loyalty. But have these interpretations been adequately interrogated? Professor Jane Duncan (SA) leads international perspectives from Pepita Ferrari (Canada) Lucinda Broadbent (UK) Bob Coen (USA) and Hamid Rahmmanian (Iran)
11h15	TEA
11h30	SEMINAR ROOM DEBATE Gazetted: The Discussion Document for Repositioning Broadcasting for National Development An interrogation of the Department of Communications recent discussion document on a developmental mandate for public broadcasters. DOC Ministerial task team's Themba Langa , David Niddrie (SACP consultant on PBS), Feizel Mamdoo (SASFED chair) and Kate Skinner (SOS co-ordinator) respond to this discussion towards a draft SABC Act.
13h00	LUNCH
	AUDITORIUM SCREENING AND DISCUSSION Regional Filmmakers Respond to South Africa's National Chauvinism Following the outbreak of xenophobic violence last year, Mozambican producer Pedro Pimenta cut all relations with SA, including its filmmakers. With excerpts from <i>Frontier of Love and Hate</i> (Moz) and <i>Filmmakers against Racism</i> (SA) as a backdrop, Dr. Brigitte Bagnol encourages filmmakers from beyond our borders, including Jean-Pierre Bekolo Obama (Cameroun), Claude Hafner and SACOD representatives (regional) to address their South African counterparts.

14h00	<p>CLASSROOM 1 MASTER CLASS Hamid Rahmanian, award-winning director of <i>The Glass House</i>, gains exceptional access to his characters, allowing viewers an intimate journey through the lives of his subjects while still prioritising a beautiful frame. The filmmaker shares his methods of working with characters, negotiating the balance between narrative and aesthetic choices and his unique approach to filmmaking.</p> <p><i>*Due to limited space pre-booking essential</i></p>	<p>AUDITORIUM PANEL DISCUSSION The Right to Own - The Intellectual Property debate Continues.</p> <p>The creators of cultural content worldwide are raising their voices. Their argument is that they have a right to utilise their inherent Intellectual Property in order to economically benefit from the many new formats and mediums that have sprung up.</p> <p>Broadcasters who "own" commissions contest these rights as they've paid for the creation of content.</p> <p>Hugh Melamdowitz (Sporer and Fischer), Shamima Vawda (Industry consultant) Nhlanhla Sibisi (SABC IP specialist) Pule Diphare (SASFED IP Subcommittee) Desiree Markgraaff (IPO)</p> <p>Moderated by Neil Brandt (SASFED IP subcommittee)</p>	<p>SEMINAR ROOM MASTER CLASS Peplita Ferrarri director of <i>Capturing Reality: The Art of Documentary</i>, deals with</p> <ul style="list-style-type: none"> • Finding the story • The Production Process • Documenting "Truth" <p><i>* Due to limited space pre-booking essential</i></p>
15h30	<p>TEA</p>		
15h45	<p>SEMINAR ROOM PRESENTATION AND DISCUSSION Finding Finance for your Doc Nadia Sujee and Julia Nzimande executives of Creative Industries at the Department of Trade and Industry (DTI), address documentary producers on finding finance with specific focus on incentives provided by the department and engage with representatives from the DFA on how the local production rebate scheme could be more "doc-friendly".</p>	<p>CLASSROOM 1 PANEL DISCUSSION Starting from Scratch: The State of Documentary Today</p> <p>The impact of global commercialization has seen factual content boxed into prescriptive formats. Many of the fine traditions of the genre are thereby threatened with extinction.</p> <p>Kgomotso Matsunyane (SASFED) chairs a discussion between Pat van Heerden (SA filmmaker) Ingrid Gavshon (SA filmmaker) Steven Markovitz (SA filmmaker), Clarence Hamilton (NFVF) and Dominique Olier (FRANCE AFRICADOC)</p>	<p>AUDITORIUM PANEL DISCUSSION On Convergence</p> <p>"Media convergence in reality is more than just a shift in technology. It alters the relationship that already exists between industries, technologies, audiences, genres and markets" Henry Jenkins A</p> <p>Panel discussion led by Adam Clayton Powell III (Convergence Expert) with Yusuf Nabee (SABC DDT Expert) and Indra de Lanerolle (Ochre Media)</p>

PROGRAMME

Friday 11th September 2009

09h00	<p>AUDITORIUM PANEL DISCUSSION Challenging Distribution</p> <p>The ever-shifting distribution landscape has made filmmakers less dependant on middlemen as the old bottlenecks and blockades for content distribution are burst wide open. How is the documentary industry reflecting this change?</p> <p>With Steven Markovitz (Encounters Distribution) Janice Boris (Next Video) GFC Independent Cinema Rep and Jeremy Nathán (DV8)</p> <p>Moderated by Tendeka Matatu (Ten10 Films)</p>	<p>SEMINAR ROOM PRESENTATION AND DISCUSSION Development Bank: A contradiction in Terms?</p> <p>Basil Ford, head of the moving pictures division of the Independent Development Corporation, explains the role and vision of the IDC in the development and transformation of the South African film industry. Respondents include Paul Raleigh (Film Finances) and Renee Williams (SABC)</p>	
11h00	<p>TEA</p>		
11h15	<p>AUDITORIUM SCREENING AND DISCUSSION Media Uprising: Citizen Journalism, Activism and Revolution</p> <p>As seen in <i>Burma VJ</i> and <i>A Little Bit of So Much Truth</i>, the lines between amateur videographers, media activists and filmmakers have been blurred by the mass availability of cheap cameras, be it video phones in Mexico or handy camers in Burma. An opportunity to celebrate?</p> <p>Chaired by Pat van Heerden (SA filmmaker) with Lucinda Broadbent, Red Oil, Prishani Naidoo (Indy Media/WITS) and Eugene Paramoer (SA Filmmaker)</p>	<p>SEMINAR ROOM PANEL DISCUSSION Ghosts of the Past: Documenting Memory</p> <p>Scratchy home-video, dusty photographs, crackly sound recordings and fragile memories... how do filmmakers deal with the past?</p> <p>Key inputs by Phillip Miller and Liza Key Rewind, Claus Löser <i>Courier Images</i>, Mark Kaplan <i>Highgate Hotel Massacre</i>, Khalo Matabane <i>When we were Black</i> and Vincent Moloi <i>A Pair of Boots and a Bicycle</i></p>	<p>GALLERY CLOSED SESSION: Interim Board Engages Industry Specialists.</p>
13h00	<p>LUNCH</p>		
14h00	<p>SEMINAR ROOM PANEL DISCUSSION DOC POLICE: Recent Threats to Freedom for Documentary</p> <p>A key social role of the documentary is the spotlight it turns on state and society. This is often resisted by means both blatant and devious.</p> <p>With Hamid Rahmanian <i>The Glass House</i> and Steven Markovitz <i>Behind the Rainbow</i> and others</p>	<p>AUDITORIUM ROUNDTABLE Opportunities and Challenges for Producers Today.</p> <p>Active filmmakers are feeling the crunch as the economy has gone into global recession and the SABC has slashed spending. What are the opportunities and prospects for coordination of government agencies and what are the challenges that filmmakers face at a project and industry level?</p> <p>Basil Ford (IDC), Clarence Hamilton (NFVF), Julia Nzimande (DTI) and Ingrid Gayshon (DFA) discuss. Moderated by Robbie Thorpe</p>	<p>CLASSROOM 1 MASTERCLASS</p> <p>Bob Coen director of <i>Anthrax War</i> covers the ins and outs of investigative documentary making including gaining access, how journalistic inquiry translates into film narrative and pitfalls and advantages of the medium of film for serious journalism.</p> <p>* Due to limited space pre-booking essential</p>
15h30	<p>TEA</p>		

15h45	<p>SEMINAR ROOM PITCHING SESSION If I were Commissioning</p> <p>Commissioning editors pitch their strategies for brief writing and content selection to filmmakers in attendance. Chaired by Pat van Heerden (EX SABC) and Beathur Baker (EX SABC), with commissioning editors from SABC, ETV and MNET.</p>	<p>AUDITORIUM PANEL DISCUSSION Camera Writers: The Essay Film Today</p> <p>"The essay film has often lived on the margins, but its importance is tied not to its position inside or outside of the power structure, but to its potential for questioning that power." But what are the qualities that define the essay film? With Sean McAllister <i>Japan: A Story of Love and Hate</i> Bob Coen <i>Anthrax War</i>, Pepita Ferrari <i>Capturing Reality: The Art of Documentary</i> and Neil Brandt <i>Sea Point Days</i></p>
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Saturday 12th September 2009

09h00	<p>CLASSROOM 1 MASTERCLASS: Sound Memory Meaning</p> <p>Often cast in a supporting role, sound and music can lead as character, narrative and meaning.</p> <p>Pepita Ferrari <i>Capturing Reality: The Art of Documentary</i> chairs a panel including composer Phillip Miller <i>Rewind</i>, Feizel Mamdoe <i>Of Journey, Home and Treasure</i> and Holly Lubbock <i>Fezeka's Voice</i></p>	<p>AUDITORIUM PANEL DISCUSSION: Lives of Others</p> <p>Making the long form character documentary means filmmakers become part of the lives of their subjects, often for long periods of time. What emotional bonds are formed in the process, what are the ethics involved, what becomes of these relationships once the film is complete?</p> <p>With Lloyd Ross <i>The Silver Fez</i> Hamid Rahmanian <i>The Glass House</i> and Sean McAllister <i>Japan: A Story of Love and Hate</i></p>	<p>SEMINAR ROOM PRESENTATION: Africadoc</p> <p>Dominique Olier presents <i>Africadoc</i>, a programme for the development of African Documentary Cinema- a subsidiary of Lussas: <i>Les Etats Generaux du Film Documentaire</i> France's premiere documentary festival.</p>
11h00	TEA		
11h15	<p>CLASSROOM 2.3.4 BREAKAWAY SESSIONS:</p> <p>TVIEC MEETING SACOD MEETING NETWORKING TIME</p>	<p>SEMINAR ROOM MASTER CLASS:</p> <p>Auteur filmmaker Sean McAllister <i>Japan: A Story of Love and Hate</i> discusses the importance of casting and other processes that guide him when finding his story.</p>	<p>CLASSROOM 1 MASTER CLASS:</p> <p>Lucinda Broadbent, director of <i>Fed Oil</i> and <i>Sex and the Sandinistas</i>, discusses recurring themes in her films.</p>
13h00	LUNCH		
15h45	<p>AUDITORIUM PLENARY SESSION TOWARDS A CAMPAIGN</p> <p>It has been a remarkable year so far for the South African film industry. The industry has displayed a unity, identity and organisation not seen before, led by established industry bodies and new coalitions. What lies beyond the industry's immediate battles? Can professionally centred organisations generate the necessary unity of vision to sustain a campaign of action? Or should the federation simply work as a tactical alliance, where campaigns are generated on the basis of common agreement amongst all practitioners?</p> <ul style="list-style-type: none"> • SASFED speaks on Challenges and Opportunities ahead • SOS and TVIEC respond to Government Gazette Public Broadcasting Report • The global economic crisis and proactive industry stimulus measures. 		
17h00	WRAP and drinks		