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PREFERRED NIGHT SPOT: THE CHAIRMAN
Welcome to the 36th Durban International Film Festival

The Durban International Film Festival’s Industry Programme contributes immensely to the development of film in KwaZulu-Natal, South Africa and the continent, and makes the festival the premier event for film professionals and enthusiasts.

At the core lies The Durban FilmMart (DFM), a joint programme of the Durban Film Office (DFO) and the Durban International Film Festival (DIFF), which takes place in conjunction with the Durban International Film Festival. The Durban FilmMart Finance Forum provides selected African filmmakers with the opportunity to pitch film projects to leading financiers and also facilitates networking opportunities in order for African and international filmmakers to form alliances for the future.

Talents Durban, in co-operation with Berlinale Talents, is a five-day development programme for emerging African filmmakers. It is one of six Talents International Programmes affiliated with the Berlinale Talents programme. The initiative hosts 40 selected participants from across Africa through industry-related seminars, workshops, masterclasses, networking events and hands-on development programmes.

This is in addition to an array of workshops, panel discussions, open forums and masterclasses that are open to all members of the public. These are presented by a range of partners in collaboration with DIFF:

- **People 2 People** is an annual conference that offers the African documentary community a platform to address concerns that are dedicated to exploring the political potential of documentary within a contemporary global context.

- **Pop the Culture** gives a voice to new storytellers by developing and promoting rising talent through embracing innovation and showcasing local fine art, digital art, illustration, comics, animation and related merchandise.

- **The AFDA Durban Workshop**, a tertiary filmmaking institution, presents a half-day workshop at this year’s DIFF tailored to High school students to expose and introduce them to the career of filmmaking.

- **New Wave in African Cinema Project** aims to showcase a new generation of African filmmakers who challenge preconceived notions of what defines African cinema and engage in a more philosophically personal, visually daring and intellectually engaged form of filmmaking.

- **The Sembene Masterclass** by Samba Gadjigo takes you from Dakar, Senegal, to the docks of Marseille, France and New York City as he speaks of a man known as the father of African Cinema, Ousmane Sembene.

- **YouTube Masterclass** by Teju Ajani will explain how to start and run a successful YouTube channel and key success factors for developing and monetising content through engaging audiences.

- **Artwatch Africa** aims to assert, promote and defend artist rights and freedom of creative expression for artists and cultural practitioners in Africa through an extensive three-day workshop.

- **Nollywood Meets eThekwini** is a professional exchange between practitioners from Nigeria and South Africa. The meeting is a fact-finding mission to determine how the two industries can work together in the area of film.

- **The Sediba Masterclass** will focus on feature film screenwriting, highlighting the Dramatic Issue, Story Value and the Value Framework.

- **Africa TV Market** is a platform for the development of the African television industry, where television practitioners and industry stakeholders from all over Africa converge in order to address the challenges that are facing the growth and the diversification of Africa’s television industry.

- **The Cannes South Africa Factory** comes to KwaZulu-Natal and is produced by Dominique Welinski and Jeremy Nathan in association with the KwaZulu-Natal Film Commission and National Film and Video Foundation.

- **Africa’s Lost Classics** provides us with the benefit of hindsight to recover some of the classics of critically engaged anti-apartheid cinema, and to explore some of the most innovative and astonishing pioneering work of African cinema.
The Durban FilmMart (DFM) is a joint programme of the Durban Film Office (DFO) and the Durban International Film Festival (DIFF) and takes place at the DIFF. The Durban FilmMart Finance Forum provides selected African filmmakers with the opportunity to pitch film projects to leading financiers. The Durban FilmMart also facilitates networking opportunities in order for African and international filmmakers to form alliances for future.

The Durban FilmMart aims to:

• Raise the visibility of projects from the African continent and create networking opportunities with potential co-producers and other industry partners;
• Facilitate funding for promising projects and accelerate financing of participating projects through transnational cooperation;
• Stimulate production of African content and promote international co-production opportunities;
• Encourage project collaboration between African filmmakers; and
• Act as a feeder stage for established co-production markets across the globe.

Now in its sixth year, DFM has become an integral part of the fast-growing South African film industry. Since its inception in 2010, DFM has helped to facilitate more than 80 African co-production projects, many of which have subsequently been produced as acclaimed films. As the African and South African industry has grown, the quality and volume of submitted projects has increased every year, making DFM the leading independent film market on the continent and a major force in the facilitation of successful African films.

As a result of DFM’s success, the DIFF now regularly includes works from DFM alumni in its programme. Major fiction projects from the last six years that have had their genesis at DFM and were subsequently screened at DIFF include Ayanda (DFM 2013), the opening film at this year’s festival, the acclaimed Boda Boda Thieves (DFM 2011) from Ugandan co-operative Yes! That’s Us Films and Imbabazi: The Pardon (DFM 2012), a personal account of the Rwandan genocide. Non-fiction films that have been screened at DIFF and made a major splash around the world include the South African gangster documentary Devil’s Lair (DFM 2012), Unearthed (DFM 2013), which explores the dangers of fracking and The Shore Break (DFM 2012), a vitally important film that chronicles the attempt of an international mining company to mine for titanium in one of the world’s last untouched natural areas.
This year's theme, Start-Motion, draws inspiration from early filmmakers who made use of stop-motion techniques to bring a sequence of still images to life on screen, astonishing audiences with the fantastical new medium. Throughout the history of film, new technologies have continued to revolutionise the way we make and watch films. The 8th edition of Talents Durban aims to identify the compelling new voices of emerging African filmmakers and invites them to re-invent their approach to making films on the continent.

The 36th Durban International Film Festival proudly presents the 8th edition of Talents Durban in co-operation with Berlinale Talents. Talents Durban is a five-day development programme for emerging African filmmakers. It is one of six Talents International Programmes affiliated with the Berlinale Talents programme. The initiative hosts 40 selected participants from across Africa through industry-related seminars, workshops, masterclasses, networking events and hands-on development programmes.

The Talents Durban programme features three hands-on development programmes:

**DOC station** selects three documentary projects in development for coaching and mentoring towards participation in a public pitch at the DFM’s pitching forum – The African Pitch. Participants are given mentoring prior to the pitching and during preparations at the festival. Doc Station participants are Bentley Brown, Sheetal Megan and Tendayi Tshuma, and the producer mentor is Odette Geldenhuys. They will receive additional mentorship from Andy Jones, Jihan El Tahri and Khalo Matabane.

**Script station** is a script development programme for short films that pairs four writers with script editors who assist in clarifying story and developing an advanced draft of their script. Our participants this year are John Nyoka, Mark Wambui, Quwakemi Adesoye and Polani Fourie. The mentors for the programme are Tracey Dearham-Rainers and Karima Effendi.

**Talent Press** is presented in cooperation with Fipresci, an association of national organisations of professional film critics and film journalists from around the world that lobbies for the promotion and development of film culture. The programme invites four critics to cover the films and events of DIFF for online and print publication. Talent Press has four participants: Andrew Kaggwa, Oluwale Oluwadahunsi, Isabella Akinseye and Kennedy Omoro. They will be mentored by film writers/reviewers Sarah Dawson, Oris Aigbokhaevbolo, Debashine Thangevelo and Shaibu Hussein.

**Talents Durban** is held in co-operation with the Berlinale Talents, which is an initiative of the Berlin International Film Festival and is supported by the German Embassy in South Africa, the KZN Film Commission, the and the Gauteng Film Commission. This network includes Talents international events in: Guadalajara/Mexico, Buenos Aires/Argentina, Durban/South Africa, Sarajevo/Bosnia and Herzegovina, Beirut/Lebanon and Tokyo/Japan.

For more information, visit [www.berlinale-talents.de](http://www.berlinale-talents.de)
<table>
<thead>
<tr>
<th>Time</th>
<th>Friday, 17 July</th>
<th>Saturday, 18 July</th>
<th>Sunday, 19 July</th>
<th>Monday, 20 July</th>
<th>Tuesday, 21 July</th>
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</thead>
<tbody>
<tr>
<td>09h00 - 10h00</td>
<td>Session: Talents Lift Off</td>
<td>Plenary: Short Film Production in Africa</td>
<td>Shifting Perspectives on Short Filmmaking</td>
<td>Plenary: Training Opportunities in South Africa</td>
<td>Plenary: Tunisia's Stories of Transition</td>
</tr>
<tr>
<td>Participants</td>
<td>Tiny Mungwe; Christine Troestrum</td>
<td>Bheki Petersen; Simphiwe Ngcobo (KZNFC); Vuyo Sekupa (NFVF)</td>
<td>Ramadan Suleiman; Franco Human; Trenton Birch; Ken Kaplan; Darly Els; Jane Maduegbuna</td>
<td>Trenton Bireh; Jyoti Mistry; Franco Human</td>
<td>Raja Amari (Tunisian Spring); Dora Bouchoucha</td>
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<tr>
<td>10h00 - 12h00</td>
<td>Masterclass: New Filmmaking Strategies: From South Africa to Pan Africa, Towards a Global Market with Angus Finney</td>
<td>Masterclass: Stefano Tealdi: Pitching your Way into the International Film Business</td>
<td>Genre Bending: From Documentary to Fiction Film</td>
<td>Masterclass: How to Write Characters that People Care about</td>
<td>Plenary: Documentary Now! Documentary Directors in Conversation</td>
</tr>
<tr>
<td>Participants</td>
<td>DFM</td>
<td>Boris Lojkine</td>
<td>Anthony Silverston</td>
<td>Francois Verster; Laura Nix</td>
<td>Script Station Mentors and participants</td>
</tr>
<tr>
<td>12h00 - 13h00</td>
<td>Plenary: Keep Your Editor Close</td>
<td>Workshop: Plan your Roll: Preparing for Cinema Release</td>
<td>Plenary: Shooting Women, Feminism and Film – a Discussion on Film with the Goethe Institut</td>
<td>Plenary: Telling it like it is – Strategies for Documentary Storytelling</td>
<td>Plenary: Look ma, Story! Script Station Project Presentation</td>
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<tr>
<td>Participants</td>
<td>Sara Blecher; Nic Costras; Jim Petrak</td>
<td>Clive Fischer (Ster Kinekor)</td>
<td>Katarina Hedren; Jyoti Mistry (Impunity); Arya Laloo</td>
<td>Michel Zongo; Rian Hendriks</td>
<td>Script Station Mentors and participants</td>
</tr>
<tr>
<td>13h00 - 14h00</td>
<td>Round Table: Heads Together with the HDBIG Fellows</td>
<td>Plenary: African Screenwriters Federation – an introductory panel and call for industry input</td>
<td>Plenary: A Brave New World: Africa and the LGBTI Lens</td>
<td>Plenary: Africa Writing – Exploiting Audiences and Platforms/Mediums</td>
<td>Workshop: Behind the Veil – ArtWatch Africa Exchange on Creativity and Censorship</td>
</tr>
<tr>
<td>Participants</td>
<td>Khalid Shamis; Tony; Zipporah Nyaruri; Sara Gouveia; Kofi Zwana; Bouna Cherif Fofana; Sitou Ayite</td>
<td>Theoline Maputha; Nirvana Singh; Tracey Dearham- Rainers (f)</td>
<td>Catherine Stewart; Jimmy Chuchu</td>
<td>Trish Malone; Tracey Dearham-Rainers; Khobi Ledwaba; Fidel Namisi; Theoline Maputha</td>
<td>Arterial Network; Artwatch Africa</td>
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<tr>
<td>14h00 - 15h00</td>
<td>Session: Watch This Space</td>
<td>Session: Watch This Space</td>
<td>Session: Watch This Space</td>
<td>Session: Watch This Space</td>
<td>Plenary: Leaps Ahead – Introduction to the Berlinale Talents Programme</td>
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<td>Venue: North Ilanga</td>
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<td>Venue: North Ilanga</td>
<td>Venue: Suite 4</td>
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<tr>
<td>15h00 - 16h00</td>
<td>Session: Watch This Space</td>
<td>Session: Watch This Space</td>
<td>Session: Watch This Space</td>
<td>Session: Watch This Space</td>
<td>16h00 - 17h00</td>
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<td>Venue: North Ilanga</td>
<td>Venue: North Ilanga</td>
<td>Venue: North Ilanga</td>
<td>Venue: North Ilanga</td>
<td>To Sum Up: Talents Wrap and Group Photo</td>
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<td></td>
<td>Venue: Suite 4</td>
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<tr>
<td>17h00 - 18h00</td>
<td>Mandatory: Private Screening</td>
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<td>for Talents Durban participants</td>
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<td></td>
<td>– Hope by Boris Loskine</td>
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<td></td>
<td>Venue: Suncoast 8</td>
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</table>
Africa Television Market is a platform for the development of the African television industry, where television practitioners and industry stakeholders from all over Africa converge in order to address the challenges that are facing the growth and the diversification of Africa’s Television Industry. It is also an opportunity for Africa to market its capabilities, build content, share ideas and opportunities within the television sector, across the continent and beyond.

www.facebook.com/africatvmarket @MindsetConcept

edtea Department: Economic Development, Tourism and Environmental Affairs
PROVINCE OF KUZULU-NATAL

AFRICA TV
MARKET
2015

17 JULY - 20 JULY

Africa TV Mentorship Program - eLangeni Hotel

<table>
<thead>
<tr>
<th>17 July</th>
<th>18 July</th>
<th>19 July</th>
<th>20 July</th>
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<tbody>
<tr>
<td>“Content Creation” Facilitated by David Makuyane (StarSat - Content Manager - South Africa)</td>
<td>“Digital Content” Facilitated by Jane Maduegbuna (Afrinolly - CEO - Nigeria)</td>
<td>“Exportation of Television Content” Facilitated by Dorothy Ghetuba (Sipinwork Media - CEO - Kenya)</td>
<td>“Social Media as a Tool for Content Funding” Facilitated by Michelle Bello (Blu Entertainment - CEO - Nigeria)</td>
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Tele Dialogues - eLangeni Hotel - Suite 3

<table>
<thead>
<tr>
<th>17 July</th>
<th>18 July</th>
<th>19 July</th>
<th>20 July</th>
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<tbody>
<tr>
<td>Building Quality Television Content Instrumental tips by industry content creators on how to construct quality content for various television genres.</td>
<td>Overview of the status of digital terrestrial television migration and potential opportunities for television producers.</td>
<td>Exploring avenues of exporting television content internationally and throughout the diaspora.</td>
<td>Funding Instruments This session navigates funding requirements and shares lessons on how to effectively package content productions for financial support. (financial modelling)</td>
</tr>
<tr>
<td>09:00 - 10:30</td>
<td>Ciri Ruben Montalaga (ICASA)</td>
<td>Chomi Ude (African International Film Festival)</td>
<td>Leahlain Chauke (DFI)</td>
</tr>
<tr>
<td>Elize Vliken (KZNTV)</td>
<td>Marc Schwinges (Transmedia Africa)</td>
<td>Dorothy Ghetuba (Sipinwork Media)</td>
<td>Simphiwe Ngcoza (KZN Film Commission)</td>
</tr>
<tr>
<td>Ntando Mhlongo (SABC)</td>
<td>Sékoufane Phonwood (SOS Coalition)</td>
<td>Aletta Alberts (Multichoice)</td>
<td></td>
</tr>
<tr>
<td>David Makuyane (StarSat)</td>
<td>W. Dlamangamandla (Dept. of Comms)</td>
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</table>

Break

| 10:45 - 11:30 | Own Your Channel Orientating aspiring media entrepreneurs on the process of acquiring their own channel. | Digital Platforms Introduction to digital platforms open to aspiring producers to showcase their content. | Co-production & Distribution This session will equip content creators with tools for Co-production and distribution content into National and international markets. | Funding through Advertising Exploring strategies that assist producers in brand identification and alignment. |
| Zoyanda Mgomezulu (Pluto) | Jane Maduegbuna (Afrinolly) | Erald Felix (Real Africa TV) | Peter Grid (Cooked in Africa) |
It is good for the future of cinema that Africa exists.

Djibril Diop Mambéty
The People to People International Documentary Conference (P2P) welcomes African documentarists and experts, truth-seekers, change-makers and rebels young and old to our 5th Anniversary Edition.

**Change is in the Air**

Since 2007, the conference has aimed to offer the African documentary community a dedicated platform to address concerns from our own position and on our own terms. This aim is increasingly urgent, as across the continent, a generation full of revolutionary potential is coming of age, making its voice heard and demanding a different future.

Inspired by this energy and the genre’s unique ability to inspire dialogue and provoke social change, P2P 2015’s programme is dedicated to exploring the political potential of documentary within a contemporary global context.

While documentary as a revolutionary cinema has a long history in the South and elsewhere, political documentary is now being reinvented. It’s rising up meet the digital age and taking its place in an evolving global media ecosystem.

At P2P 2015, we’re celebrating this moment of change and possibility, but also asking some big questions. How do we challenge existing North/South dichotomies in distribution and funding? How can we contribute to and participate in the technological innovations driving the genre into the future?

At P2P, we’re committed to no holds barred dialogue and debate. Are you? Clear your throats and get ready to bring the noise for two days of hot talk and good vibes. See and hear you in Durban!

**P2P Team 2015**

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**P2P 2015 Selected Experts**

- **Nick Fraser**
  United Kingdom
  BBC Storyville

- **Lina Srivastava**
  United States
  Impact Strategist

- **Joslyn Barnes**
  United States
  Louverture Films

- **Judy Kibinge**
  Kenya
  Docubox

- **Elise McCave**
  United Kingdom
  Britdoc Foundation

- **Femi Odugbemi – Nigeria**
  IRep International Film Festival

- **Rumbi Katedza – Zimbabwe**
  Independent Filmmaker

- **Jihan El Tahri – Egypt**
  Independent Filmmaker

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**PARTNERS**

- DFA
- UHURU PRODUCTIONS
- BERTHA FOUNDATION
- TCFF 2015
- FORD FOUNDATION

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36TH DURBAN INTERNATIONAL FILM FESTIVAL
### Tues 21 July

<table>
<thead>
<tr>
<th>Time/venue</th>
<th>ELANGENI SEMINAR (1st Floor)</th>
<th>ELANGENI BREAKAWAY (Ground Floor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>TEA</td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td>Welcome and introduction</td>
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<tr>
<td>9:00</td>
<td>PLENARY – Documentary Rebooted: The Age of Impact</td>
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<tr>
<td>11:30</td>
<td>Impact has become a buzzword in documentary circles the world over. Our opening plenary offers an overview of an evolving media ecosystem giving the genre a new lease on life</td>
<td></td>
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<tr>
<td>11:45</td>
<td>PANEL DISCUSSION – Interactivists: digital storytelling, dialogue and activism</td>
<td>NICK FRASER PRESENTS – Why Broadcasters Matter</td>
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<td></td>
<td>This session explores the intersection of storytelling and digital activism with a panel of international experts and local change-makers breaching the digital divide</td>
<td>BBC Storyville’s Nick Fraser discusses why traditional broadcasters should still be considered when designing social impact strategies</td>
</tr>
<tr>
<td>13:30</td>
<td>LUNCH</td>
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<tr>
<td>15:00</td>
<td>ROUNDTABLE – Young, gifted and black: the politics and pitfalls of transformation in SA film</td>
<td>PANEL DISCUSSION – Green screens: documentary’s eco-agitators</td>
</tr>
<tr>
<td>17:00</td>
<td>While driven by the urgent need for structural change, young black filmmakers still rely on established practitioners. This session addresses the complexities of film transformation from the perspective of both newcomers and industry veterans alike</td>
<td>Environmental films, or Eco-Docs as they’re also called, have arguably been at the forefront of high impact filmmaking. A panel of local and international environmental filmmaker activists discuss their different contexts, experiences and campaign strategies</td>
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**NB:** This programme is subject to change. Please visit www.people2people.co.za for updates and further information.

### Wed 22 July

<table>
<thead>
<tr>
<th>Time/venue</th>
<th>ELANGENI SEMINAR (1st Floor)</th>
<th>ELANGENI BREAKAWAY (Ground Floor)</th>
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<tbody>
<tr>
<td>8:45</td>
<td>TEA</td>
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<tr>
<td>9:00</td>
<td>F*@K your Dreams of Empire: Documentary as a Decolonising Practice</td>
<td>Funding impact</td>
</tr>
<tr>
<td>11:30</td>
<td>Since the Third Cinema Movement of the 60s and 70s, filmmakers in the South have been experimenting with documentary’s revolutionary potential. A panel of veteran rebels and young radicals discuss harnessing its potential to speak truth to power and to reclaim our histories, identities and destiny</td>
<td>The impact landscape has seen a new funding model emerge that involves a diverse range of partners and demands new kinds of investment, engagements and outcomes. A panel of producers and impact funders discuss</td>
</tr>
<tr>
<td>11:45</td>
<td>CASE STUDY – Miners Shot Down</td>
<td>DEBATE – The art of persuasion</td>
</tr>
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<td></td>
<td>In the wake of the Marikana massacre of 2012, filmmaker activists responded by beginning work on a documentary film and joining the Marikana Support Campaign. With a panel that includes the filmmaking team and select funders and partners, this session takes you into the boiler room behind the multi-award-winning impact project</td>
<td>Critics of impact filmmaking have argued that documentary’s journalistic ideals are compromised when documentarians become champions of a cause. Defenders argue that objective truth has always been an unachievable ideal and that a strong point of view has set documentary cinema apart from journalism. Experts from each side debate</td>
</tr>
<tr>
<td>13:30</td>
<td>Lunch</td>
<td></td>
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<tr>
<td>15:00</td>
<td>PANEL DISCUSSION – Beyond poverty porn: Representation in social justice filmmaking</td>
<td>BRITDOC PRESENTS – The Impact Field Guide at P2P</td>
</tr>
<tr>
<td>17:00</td>
<td>Representing crisis is a complex task for the filmmaker activist. This session frankly explores the issue of representation in films that deals with real people facing real adversity, towards a filmmaking approach that champions human rights without compromising human dignity</td>
<td>We’ve seen major artistic achievement in film combined with radical experimentation in distribution and impact strategy, creating serious societal change. Come and hear the latest case studies and debate what this means for you, followed by an exciting announcement from Docubox Kenya</td>
</tr>
</tbody>
</table>
The post-apartheid era has provided us with the benefit of hindsight to recover some of the classics of critically engaged anti-apartheid cinema, and to explore some of the most innovative and astonishing pioneering work of African cinema, not accessible to South African audiences at the time of their release. This is exactly what this series of African classics at DIFF sets out to do.

This panel discussion is set in the context of the screenings of African classics at DIFF, and the launch of *Africa’s Lost Classics: New Histories of African Cinema*. The discussion will reflect on the history of African cinema and significant historical milestones, with a particular focus on South Africa, while considering the development of South African cinema within the context of the rest of the continent.

Panelists include Dr Lizelle Bisschoff (researcher in African film at the University of Glasgow and founder of the Africa in Motion (AiM) Film Festival); Mohamed Challouf (Tunisian film director), Samba Gadjigo (African film scholar and director of the documentary *Sembène!*), and Dr Jacqueline Maingard (Reader in Film at the University of Bristol and expert on South African cinema).

The panel will be moderated by June Givanni, pioneering curator and historian of African and African diaspora cinema and founder of the June Givanni Pan African Cinema Archive.

“Sembene said that if Africa fails to represent itself, it will disappear. And if that was true for him in the 1950s and 1960s when he was starting to write and make movies, it is even truer now. If we forget the best of our traditions, if we lose what keeps us connected, what will we have left? In addition, Sembene had very little education when he taught himself to write. He was a dockworker. Then he taught himself to make movies. There was no infrastructure, no trained crew or actors, no money and no track record. What did an African film even look like? But he did it – he taught himself what he needed to know, and did whatever he needed to do to get these stories told. Jason and I, during the difficult moments, reminded ourselves of Sembene’s struggles. If he could do it, so could we. And if he and I could make this movie, then you can make yours, too.” – Samba Gadjigo
ARTWATCH AFRICA

Artwatch Africa aims to assert, promote and defend artist rights and freedom of creative expression for artists and cultural practitioners in Africa. Artwatch Africa is active across the continent, working through its four programme areas of training, advocacy, research and visibility/communication in partnership with Arterial Network members and local organisations.

21-23 July
Artwatch Africa workshop (closed): This three-day workshop on human rights/cultural rights/artist rights is aimed at empowering artists, activists, human rights organisations and media practitioners to promote and defend artist rights and freedom of creative expression in Africa. It is part of a programme that has taken place in 20 African countries during the past year. Hosted by Arterial Network.

21 July
Behind the Veil
14:00 to 15:00
Open Seminar Programme
Censorship in Your Country? Facilitated by Arterial Network and Artwatch Africa, this interactive session explores censorship in Africa. It includes a data gathering component aimed at understanding the nature of restrictions that inhibit artistic practice in respective countries. Make your voice heard!

DURBAN FILMMAKERS GUILD (DFG)

TUESDAY, 21 JULY, MAHARANI, 2ND FLOOR, UMNGENI ROOM, 14:00-17:00

The Durban Film Makers Guild is a non-profit, membership-based organisation of approximately 250 members from the film and television industries. The aim of the DFG is to:

- Promote and uphold professionalism and excellence in our members and industries through professional development events;
- Facilitate professional networking and collaboration among our members;
- Share information among our members to facilitate knowledge, skills and industry development;
- Make alliances and partners with other industry organisations and agencies to improve access to local and international resources, knowledge, capital, markets, networks and opportunities; and
- Advocate on behalf of members to protect and uphold the rights of members in order to create a robust, vibrant, thriving, competitive and sustainable local screen industry in Durban and surrounding areas.

How to be a YouTuber: Starting a YouTube Channel, Engaging Audiences and Monetising Content

YouTube's Teju Ajani will explain how to start and run a successful YouTube channel. She will cover key success factors for developing and monetising content and engaging audiences, and profile examples of YouTube success stories.

Speakers
- Teju Ajani: YouTube Lead for Sub-Saharan Africa; and
- Osama Youssef, founder and CEO of Diwan Videos, the leading YouTube multi-channel network in the Middle East and Africa.

2-5pm/3 hours
Presents

“Where Comics Meet Animation”
Workshops and Panel Discussions @ DIFF 2015

Giving voice to new storytellers by developing and promoting rising talent. Embracing innovation and showcasing local fine art, digital art, illustration, comics, animation and related merchandise.

‘The Animazing Opportunity Ahead’
10:00-12:00
Wendy Spinks and Nick Wilson
Animation and comics in the global village, the landscape, the big picture, the business, the market, the reality, the cost AND the opportunity!

“What is Happening in Animation in SA!” – A snapshot of talent. Sponsored by ASA
12:30-13:00
Presented by Nick Wilson
A quick glimpse at projects and work coming out of South Africa right now. A visual presentation by Nick Wilson, talking us through the creative process and how he approached making it when he started out.

Pop The Culture: ‘Where Comics Meet Animation’ – A panel discussion
14:00-15:00
Dr Sooben, Nick Wilson and Wendy Spinks – (PTC Co-founders) and special guest.
Pop the Culture’s vision and comics as a spring board for animation and film/series; but also as a product itself and a place to start and get traction on the platform, as a way around high animation costs, and safely pitching your content to the network.

The Dr Sooben Workshop: ‘Drawing For Animation and Sequential Art’
15:30-16:30
Presented by: Dr Nanda Sooben
Dr Sooben shares his experience as a political cartoonist and how he dealt with censorship, which led to the fine art of ‘forced’ subtlety.

AFDA Durban

AFDA’s overall goal is to develop a tertiary education institution that contributes to South African nation-building and rewards all stakeholders by providing a stimulating, rigorous and globally integrated learning experience that empowers students with creative professional skills, enabling graduates to grow innovative and sustainable entertainment and media communication economies.

AFDA Durban and The South African School of Motion Picture Medium and Live Performance, presents a half-day workshop at this year’s DIFF that is tailored to high school students in order to expose and introduce them to the career of filmmaking. These participants will engage with some of the staff and equipment from AFDA Durban where they will learn the basics of filmmaking. All are welcome to attend.

THURSDAY, 23 JULY
ELANGENI, 1ST FLOOR, SUITE 3
14:00-17:00
A new wave of African filmmaking has changed the landscape of African cinema dramatically in the past decade. The New Wave in African Cinema Project aims to showcase this new generation of African filmmakers who are challenging preconceived notions of what defines African cinema and engaging in a more philosophically personal, visually daring and intellectually engaged form of filmmaking.

Funded by the Social Sciences and Humanities Research Council of Canada, previous events held in collaboration with the Cinematheque, Vancouver and the Toronto International Film Festival over the past two years, have brought together filmmakers, curators, academics, and the public. Participants have included Kivu Ruhorahoza, Akin Omotoso, Judy Kibinge, Hajooj Kuka, Raoul Peck, and Dyana Gaye among others.

In collaboration with DIFF, the New Wave Project will host an all-day meeting and reception on 22 July to examine new directions in African cinema, the challenges of making and distributing such innovative cinematic work, and the role of film in exploring the pressing social, political and historical questions facing the continent. The meeting will feature Kivu Ruhorahoza, Akin Omotoso, Sibs Shongwe-La Mer, and be moderated by Julie MacArthur.

Wednesday, 22 July • 14h00-16h00 • Kearsney Room, Marine Parade Hotel

Nollywood meets eThekwini Filmmakers Association (EFA)

This full-day packed full of opportunities for professional exchange between practitioners of Nigeria and South Africa is a concrete result of a meeting held in March 2015 in Durban, KwaZulu-Natal at the invitation of the KwaZulu-Natal Film Commission. The meeting was a fact-finding mission to determine how the two industries could work together in the area of film, and how a formal working relationship could be established between the two industries going forward.

The agreed platforms of engagement were identified as the DIFF and the African International Film Festival (AFRIFF). The meeting adopted the need for activation during DIFF in July 2015, followed by a similar action during AFRIFF (November 2015).

Four areas of exchange of experiences, knowledge and skills are identified as priorities, as follows:

1. Find your story and become a storyteller;
2. Your actor is your good star: the star system role;
3. Mzanzi and Nollywood production finance models: what can we learn?, and
4. Alternative distribution potential to expand audience reach.
Sediba Masterclass: Scriptwriting

Theme and the Filmmaker’s Voice
Friday, 24 July
Venue: Suite 3

This session will focus on feature film screenwriting, highlighting the Dramatic Issue, Story Value and the Value Framework. The session will also explore the Controlling Idea that many writers still grapple with.

Session to be led by Loyiso Maqoma and Julie Hall