



The 22nd Encounters South African International Documentary Festival is funded by



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<b>Contents</b>	<b>3</b>
1. INTRODUCTION	4
2. AWARDS ANNOUNCED	5
4. FILM PROGRAMME: ONLINE EDITION	6
5. QUESTION AND ANSWER SESSIONS	6
6. PARTNERSHIPS	6
7. PARTNERSHIP PROGRAMMES	7
8. INREACH PROGRAMME AND DATA SUPPORT	7
9. INDUSTRY PROGRAMME: ENCOUNTERS TALKS	8
10. PROJECT DEVELOPMENT WORKSHOP	16
11. ENCOUNTERS ANNUAL ATTENDANCE	17
12. PROGRAMME SELECTION REPRESENTATION OF FILMMAKERS	17
13. 2020 FILMMAKERS	18
13.1. COUNTRIES OF PRODUCTION	18
14. ONLINE AUDIENCE RESPONSE	19
15. MEDIA	20
16. DIGITAL MARKETING REPORT:	22
17. INDUSTRY PARTICIPATION 2020: Mandisa Zitha	23
18. CONCLUSION	23
19. STAFF	24

## 1. INTRODUCTION

Encounters successfully launched the first multi-platform online festival over ten days, bringing some of the globe's greatest award-winning documentaries to the homes of thousands of audiences nationwide.

The Encounters board is extremely grateful for the generous funding support of R 500,000.00 from The National Film and Video Foundation of South Africa (NFVF), which provided an invaluable platform for the planning of the Festival. The support of the Festival's core funders at an uncertain time was critical to the realisation of the 22<sup>nd</sup> edition.

The Encounters 2020 Festival premiered with the first South African screening of the highly-anticipated political documentary **Influence** — a profile of 'morally slippery British reputation manager' Lord Timothy Bell of British PR Firm Bell Pottinger. Viewers also enjoyed a diverse selection of some of Africa's best, most-talked about international documentaries and South African's newest films.

Through the virtual offering, Encounters produced a rich resource of Q&A sessions with filmmakers, moderated by experts from various fields: authors, poets, journalists, human rights activists, theatre makers, film critics, academics, religious and legal institutions, filmmakers...moderators from all walks of life. This wonderful archive will exist in our online platforms for filmmakers, film graduates and the public around the world to continue to enjoy.

Another enriching resource is the Industry Talks, presenting expert knowledge on the areas of industry opportunities during COVID-19, VR formats, funding, human rights and representation in Africa, business capacity, experiences of women documentary filmmakers, In Conversations, distribution, impact producing and global opportunities in mini docs. We extend our appreciation to all our local and international partners who collaborated on these programmes.

After ten days and thousands of hours in streaming, **7,606** users registered on the virtual cinema and **29,932** tickets were used. The Industry Talks were attended by **2161** viewers across all platforms, with the numbers increasing as more people click on the recordings on all platforms such as the encounters website, Facebook Watch and YouTube.

Encounters garnered media value of **R10,534,196** 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.

Encounters was organised by a small team that worked mostly remotely throughout the production of the event. Although the Festival was successful in terms of increasing its reach nationally and garnered extensive media reviews, the team worked with an extremely tight budget, which placed a strain on the human resources. It was difficult to anticipate the huge cost of the technical platforms required, which proved to be a continuous learning experience.

The Festival showed its ability to be resilient, adaptable, flexible and innovative in the face of the daunting effects of Covid-19, and it is hoped that core and new funders will increase support towards a re-envisioned Festival in 2021 that will have greater regional influence.

## 2. AWARDS ANNOUNCED

22nd Encounters came to a close after a hugely successful virtual festival with the LIVE Festival Awards ceremony via Zoom on Sunday 30th August. It is through the generous support of the partners that the Festival was able to offer filmmakers valuable prizes for the awards.

### 3. Gauteng Film Commission Award

Gauteng Film Commission presented the GFC/ Encounters Award for Best African Feature at this year's festival.

#### 3.1. GFC / Encounters Jury:

Stephen Aspelling Spring: Talking Movies

Robyn Sassen: My View

Phumlani S. Langa: City Press

22 Films by African and South African filmmakers were eligible.

Phumlani S. Langa (City Press) announced the winner of the Prize: R10,000 cash

Gauteng Film Commission: Desmond Mthembu, Senior Manager, Industry Support Development presented the Award for **Best African Feature Film**.

Winner:

1st Place **SOFTIE** Dir. Sam Soko

"Softie is an unpredictable on-the-ground documentary and compelling character portrait set against Kenya's volatile environment of inequality, prejudice and violence, where election campaigns are won on hard cash and t-shirts. Following the story of brave Boniface "Softie" Mwangi, a photographer turned political activist who took his dissent to the streets, this visceral state-of-the-nation documentary captures the inspiration, patriotism and conviction of altruistic endeavour against all odds. Softie explores Kenya's corrupt political landscape and drills down to the intimacy of its direct impact on an activist's young family, capturing priceless moments and brutal protest action.' (Jury Quote)

2ND PLACE: **DAYS OF CANNIBALISM**, Dir. Teboho Edkins

3RD PLACE: **SAKAWA** Dir. Ben Asamoah

### 3.2. Adiaha Award in partnership with Ladima

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

#### The Adiaha Award Jury

Patience Katushabe Producer/Filmmaker (Uganda)

Dina Naser Filmmaker ( Palestine, Jordan)

Theresa Hill Manager STEPS (South Africa)

Theresa Hill - Manager of STEPS announced the winner

Ladima Board Member, Malu van Leeuwen presented the Award of \$2,000 towards the filmmakers' next production and an invitation to attend the Dortmund Cologne International Women's Film Festival 2021 in Germany, where their film will be screened.

Six films by African Women Filmmakers were eligible.

Winner :

1st Place **FINDING SALLY** - Dir. Tamara Mariam Dawit

'The documentary offers a touching journey in exploration of personal and collective history . The filmmaker's investigative approach leads her to question notions of family, identity, belonging, personal convictions, idealism and political engagement.

The film is not only about a family history, it's not only personal, it's about the country's history.' (Jury Quote)

2nd place: **MOTHER TO MOTHER** - Dir. Sara de Gouveia

3rd place: **BEYOND MY STEPS** - Dir. Kamy Lara

#### 4. FILM PROGRAMME: ONLINE EDITION

The Online edition of Encounters presented a wide array of the best documentaries of the season, including award-winning, award-nominated and the most talked about films from the continent and around the world.

**The Film focuses were the best of South African/African features (25), International features (15), SA shorts (12), International shorts (8), and Student shorts (13) – a total of 76 films.**

Encounters is delighted that of the top five most viewed films, four are South African.

They are: **Influence, How To Steal A Country, SanDance! A Journey to the Heart of San Dance Culture, A New Country and The Kingmaker.**

The programme included film programmes in partnership with: Swiss Films and Embassy of Switzerland, DOK.fest Muchin (German), IFAS – French institute of South Africa, Documentary Filmmakers Association Covid-19 films, University of Cape Town, DOCi Emerging Filmmakers Programme, and Cape Peninsula University of Technology.

#### 5. QUESTION AND ANSWER SESSIONS

The Festival team afforded every filmmaker an opportunity to conduct a Q&A or to send in an existing recording. This huge endeavour was executed weeks before the festival as well as live-streamed during the event. This resulted in **14 live Q&A's, 3 live Panel Discussions and 18 pre-recorded Q&A's**, which were uploaded to the virtual cinema, YouTube and Facebook Watch.

#### 6. PARTNERSHIPS

##### Funders:

The National Film and Video Foundation of South Africa, Gauteng Film Commission, WESGRO, Western Cape Department of Cultural Affairs & Sports, Department of Sports, Arts & Culture, Embassy of Switzerland in South Africa, Consulate General of Switzerland in Cape Town and Sundance Covid 19 Relief Grant

##### Film Sponsors & Partners:

Swiss Films, IFAS – The French Institute of South Africa, DOK.fest Munich

**Media Partner:**

Kaya FM

**Festival Partners:**

Refinery, Documentary Filmmakers Association, South African Guild of Editors, Electric South and UCT Centre for Film & Media Studies

## 7. PARTNERSHIP PROGRAMMES

### The Encounters-DIFF 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:

Days of Cannibalism Teboho Edkins 2019 France/South Africa/Netherlands

Finding Sally Tamara Mariam Dawit 2020 Canada/Ethiopia/US

How to Steal a Country Rehad Desai 2019 SA

Influence Richard Poplak & Diana Neille 2020 South Africa/Canada

The Letter Maia Lekow & Christopher King 2019 Kenya/Canada

Softie Sam Soko 2020 Kenya/Canada

## 8. INREACH PROGRAMME AND DATA SUPPORT

An Inreach Coordinator was employed to distribute data and 25 people benefited from this support. The participants were requested to attend three online Industry Talks and three films respectively and complete a feedback form.

Working remotely with Inreach participants proved extremely difficult, as there is no way to control the data and whether people were engaging with the event. The Inreach Coordinator struggled to manage this process efficiently.

### **Inreach coordinator feedback**

#### Organisations contacted:

Right 2 Know, Numsa, Tshisimani, NYDA, Community Video Education Trust, Desmond Tutu and Leah Legacy Foundation, SA Film Academy, Open Secrets

#### Achievements:

- ❖ 20 enthusiastic participants committed themselves and provided excellent feedback
- ❖ Running a social media campaign to promote the festival that has reached a substantial number of people
- ❖ The outreach impacted more than 400 twitter followers via my account
- ❖ The outreach impacted close to a thousand contacts that I have on LinkedIn Profile

- ❖ The outreach impacted over 100 FB friends and 22 followers
- ❖ The banners I put up around various parts of my neighbourhood attracted valuable attention
- ❖ Accomplished SA directors who watched the festival through the invitation extended to them
- ❖ The gratitude shown by Rhodes University to this festival going online has been remarkable
- ❖ Strong participation via social networks for industry events
- ❖ Incredible engagement with the filmmakers via social media (FB)
- ❖ Several participants are committed to submitting their films to next year's festival

## 9. INDUSTRY PROGRAMME: ENCOUNTERS TALKS

### 8.1 Industry events audience attendance on Facebook

**VIRTUAL ENCOUNTERS: Why choose VR, what to expect and how to adapt as a non-fiction storyteller.**

Top audience: Women, 25-34

**KEYNOTE INDUSTRY EVENT: View of documentary in a Covid and post-Covid-society.**

Top audience: Women, 35-44

**IN CONVERSATION with SWISS filmmaker Stéphane Riethauser, Director of *MADAME***

Top audience: Women, 25-34

**THE DOCUMENTARY FILMMAKERS' ASSOCIATION STAKEHOLDERS ENGAGEMENT: Funding in uncertain times – what's available and how to fund it.**

Top audience: Women, 35-44

**VIRTUAL ENCOUNTERS : Whose Immersive Media? A closer look at IM in Africa – its reach and why documentary filmmakers should pay attention to its impact.**

Top audience: Women, 25-34

**HUMAN RIGHTS AND THE REPRESENTATION OF AFRICA**

Top audience: Women, 25-34

**WOMEN IN DOCUMENTARY: Exploring barriers, opportunities and representation**

Top audience: Women, 25-34

### 9.1. Industry event write-ups

**FRIDAY 21 AUGUST**

**VIRTUAL ENCOUNTERS: Why choose VR, what to expect and how to adapt as a non-fiction storyteller.**

DYLAN VALLEY, Director and Lecturer of Film and Television Studies, University of Cape Town

NYASHA KADANDARA, Freelance Journalist and Documentary Filmmaker

JUMOKE SANWO, Storyteller, Cultural Producer, VR Film Director. Creative Director at Revolving Art Incubator.



**MODERATOR: CAITLIN ROBINSON**, Creative Producer and Entertainment Strategist at Scatter & Electric South.

The Virtual Encounters VR panel was a great success, with 19 attendees on Zoom, 244 engagements, 239 post clicks and 139 likes, comments and shares on Facebook and 49 views and 5 likes on YouTube. The webinar was dynamic with clips and trailers of the panellists' work shown and contextualised to give insight into why they chose VR as the medium of storytelling and the advantages and challenges to arise from that. The idea of 'cultivating the new' in forms of technology such as VR, AR and XR were discussed, as well as how they overlap with film and gaming. All three filmmakers had very different backgrounds but their work has converged into one VR space with a commonality that is reflective of

the environment they operate in and contemporary forms of African storytelling. It was made clear that VR is not a very established medium and something that is still being worked out. It is, nonetheless, something very exciting to be a part of, especially as it is paving the way for new forms of immersive documentary storytelling, which challenges traditional forms of documentary, which were said to be formulaic.

The production challenges of VR were explored in terms of 360-degree filmmaking and working with a camera that sees everything. We learnt how editing is affected in VR as longer shots need to be chosen and a slower, more meditative approach needs to be taken. The filming process is also greatly altered, as removing a cinematographer and crew from the filming process as a camera is left in a room lends itself to more observational work. There is an urgent need to equip filmmakers with new skills and expertise to move into altered forms of reality filmmaking. In order to reflect the rapidly changing world around us, it is important to embrace new technology to enhance storytelling. The limitations of VR in documentary were explored by comparing storytelling in terms of space and location verses character and journey. The filmmakers unpacked what it means to tell a good story and their insights were diverse and extremely valuable.

The audience were engaged and asked questions about VR camera access, the post-production and distribution processes, with whom to collaborate in South Africa and the implications of VR as documentary, especially the notion that it creates the 'perfect reality'.

## **MONDAY 24 AUGUST**

### **KEYNOTE INDUSTRY EVENT: View of documentary in a Covid and post-Covid-society.**

**BRIAN NEWMAN**, Founder at Sub-Genre

**THANDI DAVIDS**, Executive Producer & Head of Development at StoryScope

**MATHIEU BÉJOT**, Director of Strategy & Development at Sunny Side of the Doc, courtesy of IFAS.

**MODERATOR: MONICA RORVIK**, Head of Film and Media Promotion Unit at Wesgro

The keynote panel on View of documentary in a Covid and post-Covid-society was a great success, with 25 attendees on Zoom, 157 engagements, 206 post clicks and 139 likes, comments and shares on Facebook and 34 views and 1 like on YouTube. The session was extremely dynamic and the diversity in representation of leading experts offered valuable insights across film production, distribution, festivals and markets from a global perspective. Mathieu Béjot spoke to the significance of documentaries in a time of crisis as a genre that people turn to, and noted the increasing number of young filmmakers making documentaries.

Thandi Davids discussed how the pandemic is opening up ways of telling stories and that we have to think about who is telling the stories and how we make them with strict protocols put in place by Covid-

19, especially as broadcasters are becoming more risk-averse. Brian Newman expressed that now is the opportunity to take extreme risks and build new business models. Béjot spoke about what new business models might look like and the advantages and challenges of working in a hybrid form. It was stressed that what is made available in a physical festival and market environment needs to be available virtually and that we need to find ways to adapt as networking and interacting with decision makers becomes more challenging.

While virtual models allow a new kind of inclusion, access and proximity, as well as decrease the carbon footprint, we need to ensure people are available for chance meetings, grow audience experience, educate participants and learn to work with new technical configurations. Davids highlighted the extreme challenges facing sales agents in commissioning new work and the impact of losing the PR buzz

that physical markets make. Equally, re-thinking distribution in terms of geo-blocking, rights and revenue streams was a challenging topic and Newman suggested the current distribution models are outdated in a lockdown context. How to stay relevant, maintain your DNA and think in advance were questions raised, and the speakers offered practical examples of how their work and industries have adapted under the pandemic. It was made clear that we are still going to experience many learning curves due to uncertainty and many questions were unable to be answered. Another interesting point of consideration was the extent to which you can engage people year-round with festivals and markets. It is a time to exchange learning and build solidarity in the industry.

## **TUESDAY 25 AUGUST**

### **FNB EMERGING FILMMAKERS AND “HOW TO FINANCE” WORKSHOP**

Bank accounts and conduct thereof, how to register a company, run a bank account etc. Within the presentation FNB will speak about the tools on their banking app to assist creatives with accounting/invoicing etc.

Presented by: THABANI GUMEDE, Business Manager at FNB

The FNB emerging filmmakers webinar was a success, with 14 attendees on Zoom. The main talking points included FNB Business Banking solutions to help start, run and grow your business, FNB’s rewards programme, as well as convenient banking through their digital platforms, gold business account and recognition and accolades.

## **TUESDAY 25 AUGUST**

### **IN CONVERSATION with SWISS filmmaker Stéphane Riethauser, Director of *MADAME***

INTERVIEWER: PETER MACHEN, Writer, Artist and Film Curator

This Swiss-focused event was a success, with 5 attendees on Zoom, 147 engagements, 143 post clicks and 72 likes, comments and shares on Facebook and 34 views, 2 likes and 1 comment on YouTube. The tone of the conversation was energetic and fluid, and structured to include introductions, a trailer and a lengthy discussion interspersed with audience questions. The engagement with the film’s themes spanned the craft of documentary filmmaking, working with archive footage, the condition of women throughout the 20<sup>th</sup> century under a patriarchal order, traditional roles of men and women, LGBT rights and sexual liberty and diversity. A key thematic aspect navigated film as a sociological discipline and the practice of self-referential and familial documentation. From a technical perspective, editing was explored in some detail.

Audience engagement was very strong, with people describing *MADAME* as meticulous, sensitive, honest and relevant. They were most interested in the process and of making the film and working with extensive home video footage, familial and international reactions to the film, the release of the film under the conditions of Covid-19 and issues around LGBT advocacy and activism. The filmmaker discussed the state of Swiss cinema and explained that it is currently going through a state of renewal and praised it for finding a place within a federal system. He expressed his gratitude towards Swiss Films for their immense support, especially financially, as well their assistance in working with Encounters to ensure the film's visibility. He explained that Swiss cinema is well supported nationally and praised the talents of Swiss documentary filmmakers.

## WEDNESDAY 26 AUGUST

### HUMAN RIGHTS AND THE REPRESENTATION OF AFRICA

*How can films exploring human rights abuses within Africa challenge both stereotypical representations of the continent as well as inherited models of justice, modernity and culture? A discussion on Maia Lekow and Chris King's THE LETTER.*

STEVE AKOTH, Scholar and Activist, Centre for Humanities Research, University of the Western Cape  
VALMONT LAYNE, Next Generation Scholar, Centre for Humanities Research, University of the Western Cape

CHRISTIE VAN ZYL, Deputy Secretary, Ubombam' Luvuyo Traditional Healers' Forum

MAIA LEKOW and CHRISTOPHER KING, Co-Directors, *THE LETTER*

MODERATOR: FRANCOIS VERSTER, Director, Producer

The Human Rights and the Representation of Africa panel was a success with 34 attendees on Zoom, 284 engagements, 283 post clicks and 102 likes, comments and shares on Facebook and 12 views on YouTube. The session was intensive, well-researched and offered dynamic perspectives from an expertly chosen panel. The focus on *THE LETTER* provided a 'deep anatomy' of putting the film together in terms of production, funding and politics, as well as the human rights questions raised by the film. While the film has been travelling internationally, the audience was interested to know about the film's intended impact campaign within Africa. The filmmakers spoke about their potential partners in South Africa, with whom they will be able to run community focus groups and work with the government.

The documentary was contextualised as an academic, ethnographic and post-colonial text and the discussion established the greater connection between filmmaking and the academic community, as well as ethical investigation. Emphasis was placed on the complex history of representation in Africa internally and globally, and the opposition to human rights and modes of justice. The panel considered religious differences between Christianity, Islam and traditional beliefs, as well spiritual warfare and conceptions of Otherness. Important questions were raised around 'what is dignity, humanness, belonging and culture?' The historical legacy of women being associated with witchcraft and the vilification thereof was addressed, and the film's theme of abandonment was made relevant in context of the Covid-19 pandemic, where people are becoming isolated and familial and social links are impeded.

## WEDNESDAY 26 AUGUST

### WOMEN IN DOCUMENTARY: Exploring barriers, opportunities and representation

ASHLEIGH DA SILVA, Director, *BLEND*

YOLANDA KEABETSWE MOGATUSI, Director, *RUMBA IN THE JUNGLE – THE RETURN*

MAMAPONYA MOTSAI, Director, *ENNIE*

YOLANDA NCOKOTWANA, Production & Development Manager – Non-Fiction, NFVF

MODERATOR: XOLISWA SITHOLE, Documentary Director & Producer, Nayanaya Pictures and Yanaya Gender and Dialogue Film Festival

The Women in Documentary Filmmaking panel was a great success with 16 attendees on Zoom, 367 engagements, 330 post clicks and 233 likes, comments and shares on Facebook and 25 views and 2 likes on YouTube. The tone of the conversation was vibrant and impassioned and skilfully led by Xoliswa Sithole, who navigated the panellists' personal experiences as documentary filmmakers, including their

gains and challenges within the industry, systemic barriers, the direction of women-led productions and potential for female storytelling.

"There is no agenda without gender", Sithole explained in her introduction and championed the work of the filmmakers; *BLEND* for its bravery and objectiveness in the telling of an interracial story by a white filmmaker, *ENNIE* as a cinéma vérité-style work and anthropological study and *RUMBA IN THE JUNGLE – THE RETURN* for its raw ability to capture the dreams of children and its representation of the determination of women.

Yolanda Ncoktwana gave valuable insights into financial opportunities for women and the various stages in which the NFVF becomes involved. She spoke about the NFVF's desire for new voices and stories, while at the same time being aware of the current climate and recognising the value in representing the Covid-19 pandemic. She emphasised the importance of women getting through the door, putting in more applications, especially in documentary as a genre which is fairer for women, as well as wanting to see women being more daring.

## THURSDAY 27 AUGUST

### **VIRTUAL ENCOUNTERS : Whose Immersive Media? A closer look at IM in Africa – its reach and why documentary filmmakers should pay attention to its impact.**

GARETH STEELE, Art Director, Eden Labs

JUDITH OKONKWO, Founder, Imisi3D

BRIAN AFANDE, Co-founder and Managing Director, BlackRhino VR

MODERATOR: INGRID KOPP, Co-founder and Co-Director of Electric South, renowned expert on VR, interactive and immersive storytelling. Former lead for the Tribeca Film Institute's digital and interactive programmes. Member of Immersive Africa.

The Virtual Encounters Immersive Media panel was a success, with 26 attendees on Zoom, 193 engagements, 205 post clicks and 159 likes, comments and shares on Facebook and 9 views on YouTube. The work of participants varies but they all belong to a consortium known as Immersive Africa, which reflects the growing work in Extended Media around the continent. Covid-19 has presented challenges, but in this industry it seems to be ushering in more opportunities for businesses and the growing community. IM thus far has been about creating awareness, show and tell and educating people in how to use the technology. Ingrid Kopp spoke about the advantages of IM having not yet been colonized as a medium – it does not bare the burden of history and therefore it is something its creators are building from scratch. Judith Okonkwo addressed the important question of how income can be generated from IM and how we can enhance digital working in businesses. Events such as 'hackerthons' around the continent, engages people and creates more opportunities for

businesses. Gareth Steele explained how Covid-19 has forced people to go digital and think about their digital footprint, and this ensures VR and IM further find their place.

XR was deemed to be more fragile than VR but all forms of IM need to be nurtured. An audience question raised the fact that the VR future we were promised has not materialized, and the participants addressed the limitations in Africa, which have not made this possible. For example, expensive data, a lack of Internet and VR hardware has slowed down the process. Hardware is not being produced locally and cheaply. We therefore need technology and business expansion and investment on the continent but, they say, the trend is still coming – it's inevitable. They explained the global eco-system has not been designed for Africa but their organisations are doing fundamental work to ensure development. They also stressed that connectivity is needed and that we need to work with the hardware we have at our disposal, such as mobile phones. The future is mobile, Brian Afande suggested. There also needs to

be more information on free platforms such as YouTube to assist people in learning how to use IM. At this point, Web VR applications seem to be more user-friendly.

It was acknowledged that audiences in Africa are quite niche, especially in terms of documentary. It was also suggested that clients want VR and XR technology but they don't really know why. Film festivals and museums seem to be the leading exhibitors in IM at the moment but web-based work will be more democratic and prolific. Immersion is not the same but one can still obtain the 360-degree experience. IM models for poorer communities were also touched on. Pop-up spaces were also cited for their potential in public exhibitions.

Finally, they considered how to enable more filmmakers in the value chain of production and understanding the business sense of IM. Electric South is a very important entity in strengthening the IM network in Africa and mapping out people in the landscape. It was mentioned that IM needs to be a space in which women and POC need to find a place and that we are building this space collectively.

## THURSDAY 27 AUGUST

### **THE DOCUMENTARY FILMMAKERS' ASSOCIATION STAKEHOLDERS ENGAGEMENT: Funding in uncertain times – what's available and how to fund it.**

*Funding a documentary film has never been an easy task, but Covid-19 has made this an even greater challenge.*

*We invite representatives of the NFVF, the GFC, the KZNFC and SASFED to address how filmmakers can access funds, Covid-19 relief funds and the screen sector relief fund.*

DESMOND MTHEMBU, Senior Manager ISD, Gauteng Film Commission (GFC)

JACQUELINE MOTSEPE, Chief Operating Officer, KwaZulu Natal Film Commission (KZNFC)

UNATHI MALUNGA, Executive Officer & Lobbyist, South African Screen Federation (SASFED)

KIRSTY BLACKFORD, Head of Industry Development, The National Film and Video Foundation of South Africa (NFVF)

YOLANDA NCOKOTWANA, Production & Development Manager – Non-Fiction, NFVF

MODERATOR: MILLY MULAUDZI, SASFED co-chair and Documentary Filmmakers' Association (DFA) board member

The Documentary Filmmakers' Association Stakeholders' panel was a success with 30 attendees on Zoom, 215 engagements, 227 post clicks and 71 likes, comments and shares on Facebook and 32 views and 2 likes on YouTube. The tone of the webinar was formal and Milly Mulaudzi engaged a challenging discussion. The funders laid out how they structure their funding processes according to tiers and

highlighted the levels that the respective bodies focus on. It was made clear that all genres and forms have the opportunity to receive funding. They discussed their annual call-outs and detailed the relief funds that have been made available under Covid-19. It was helpful to learn how the varying amounts will be allocated and distributed across the value chain. Barriers to the funding process were raised in relation to specific criteria and eligibility and the issue of response rate was challenged. Another enquiry was made into the capacity of funding bodies to create funds and adjudicate. A call was made for more transparency with regard to response rates, as delays have caused much frustration. The KZNFC and the NFVF noted that they do not fund campaigns, however, the NFVF expressed their awareness of the growing rate of impact documentaries and directed this requirement towards marketing funds.

The panellists discussed their immediate responses to Covid-19 and how funding had either been brought forward, extended or adapted to facilitate filmmakers working under lockdown. The conversation shifted to new funding opportunities for film festivals that are moving online, as well as providing funds to filmmakers wishing to attend virtual festivals. A key takeout was that people want to hear a commitment to change that affects the value chain, and Desmond Mthembu expressed the need to engage the support of other agencies and the private sector in the current climate. Two concerns of the audience were that there is no official funding body in the Western cape and the need to fund newer filmmakers with smaller grants.

## FRIDAY 28 AUGUST

### IN CONVERSATION: DISTRIBUTION NOW

“Creative flexibility in pandemic times” with the Marketing, Distribution and Impact Producers behind the Oscar nominated film *FOR SAMA*.

*FOR SAMA*, a love letter from a young mother to her daughter, tells the story of Waad al-Kateab’s life through five years of the uprising in Aleppo, Syria as she falls in love, gets married and gives birth to Sama, all while cataclysmic conflict rises around her.

Since lockdown, distributors and impact producers have had to re-imagine access to audiences. On the commercial distribution side challenges include compensating for loss of income due to cinema closure, navigating prestigious awards entries with no cinematic release and deciding which online platforms to use. On the impact side the biggest challenges have been how to arrange synchronous viewing experiences and have meaningful conversations with audiences. Whatever, one thing is clear, how audiences interact with film has shifted and creative teams must find new ways to reach them.

The *FOR SAMA* team harnessed equally ambitious commercial distribution and impact strategies. All will be revealed.

SARAH MOSSES, Founder & CEO, Together Films

RACHAEL CHADWICK, Campaign Co-Director, Action For Sama

ZAK BRILLIANT, Distribution Executive, Republic Distribution

CHRISTELLE RANDALL, Film Publicity Consultant

MODERATOR/CO-ORGANISER: LIANI MAASDORP, Senior Lecturer: Film and TV Studies, University of Cape Town

FACILITATOR/CO-ORGANISER: MIKI REDELINGHUYS, Filmmaker, Impact Producer, Co-Chair, DFA

The Distribution Now panel was a success, with 15 attendees on Zoom, 100 engagements, 118 post clicks and 85 likes, comments and shares on Facebook and 10 views on YouTube. The conversation was led by expert international panellists speaking about the marketing, distribution and impact campaign behind the award-winning film, *For Sama*. Liani Maasdorp structured the conversation around three themes: conventional pre-Covid-19 distribution strategies, how the strategy pivoted once the pandemic

hit and made public screenings impossible and what lessons were learnt from online distribution that can help us imagine what the future looks like with blended distribution.

The filmmaker, Waad Al-Kateab, was driven to make the film to effect positive contributions to the on-going war in Syria. Christelle Randall discussed the significance of awards campaigns in obtaining wide exposure of the film and moving people to take action. Zach Brilliant explained how important it was to differentiate how *For Sama* was different from other war and reportage films. Brilliant and Randall spoke about the premiere buzz of the film at Cannes and how they sustained the momentum and

garnered further buzz through special press screenings. The ecosystem of networking was highlighted from generating word of mouth to spark critical reactions and qualify the film as a critical piece of cinema. Sarah Mosses discussed the launching of a website, donation page and social media campaign and how key female-led organisations such as Birds Eye View and 51st Festival were instrumental in generating critical responses and attention.

The 'Stop Bombing Hospitals' slogan was explored and how the Action *For Sama* initiative involved partnering with NGOs and various other groups. The audience was keen to know how they could become involved.

It was interesting to hear about the film's life including its festival premieres, theatrical and broadcast releases, Bafta, Oscar and impact campaigns, advocacy screenings and digital transition.

The conversation moved to online platforms and 'virtual theatrical' releases and how audiences interact with films during Covid-19. Geo-blocking and ways to get around it was touched on and advice was given to upcoming producers and filmmakers seeking to do impact work.

The talk ended with the surprise appearance of Al-Kateab who spoke about the outcomes of the film's impact campaign.

## **PRE-RECORDED AVAILABLE 24/7**

### **SHORT FILMS: GLOBAL PERSPECTIVE FUNDING OPPORTUNITIES AND CHOOSING A PLATFORM**

CHARLOTTE COOK, Co-Creator & Executive Producer, Field of Vision

INTERVIEWER: SIMON WOOD, Director and Cinematographer, SaltPeter Productions

The pre-recorded Q&A was made available towards the end of the festival and received 21 views on YouTube, and is also now available to watch on Facebook. It was an extremely valuable conversation interspersed with clips from Field of Vision short films, which were used as discussion points to illustrate practical examples and provide industry insights. Charlotte spoke about what it takes to get the attention of programmers, including films that take on stories that are in the news cycle but told from a perspective that has never been seen before and also films which are timely and timeless.

She encouraged filmmakers to watch lots of other films, to have an awareness of what is being programmed at festivals and to have an understanding of their film's place in the world and a sense of how people will respond to it. She spoke about Field of Vision as an organisation and provided information that would be valuable to filmmakers seeking funding and discussed online release strategies, as well as useful tips for filmmakers who do not have a media company backing the launch of their film. The impact of Covid-19 was briefly touched on as she explained Field of Vision's interest in films which are going to interrogate the pandemic and offer an independent perspective compared to how the narrative has been represented in the news.

It was also interesting to hear about Charlotte's background and work at festivals such as HotDocs and how she tapped into filmmakers' needs and tried to revamp the festival experience for filmmakers attending. She explained it was about finding out what filmmakers want and what will assist them.

## 10. PROJECT DEVELOPMENT WORKSHOP

The Project Development Workshop was successfully executed from 25th to 28th February 2020. Participating were 11 beneficiaries from the Western Cape, primarily individuals from previously disadvantaged backgrounds with six projects developed, under the guidance of award-winning filmmaker, Riaan Hendricks.

The workshop was designed to take aspiring documentary filmmakers through a skills development process – allowing them to take a film idea, find its universal emotional value, develop it with a filmmaker's eye – and then presenting it into an industry standard format for partnership and funding proposition. 60% of the workshop candidates were selected because they were truly the best of all submissions received and had a high likelihood of success if supported with basic mentorship input. The remaining 40% were shortlisted to develop aspiring filmmakers from historically oppressed communities where filmmakers' voices were absent. But developing industry is also the "real world" and even the 'weak' film submissions turned out to be surprisingly strong films after this development process.

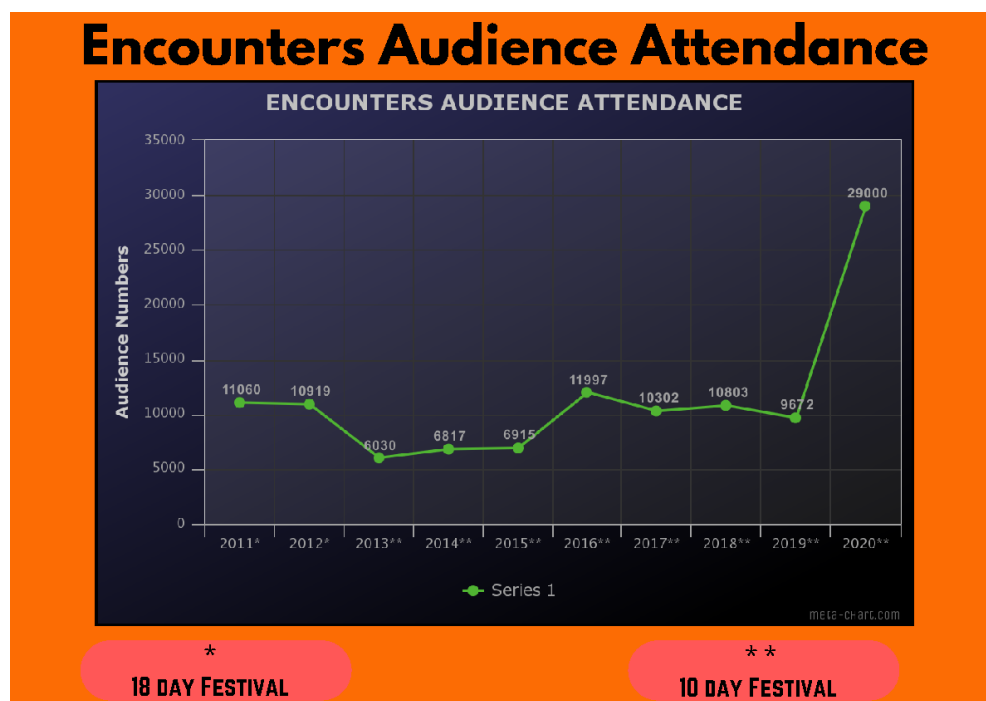
This development workshop definitely has a place within the Western Cape – as well as the South African documentary film industry and must be supported and run on an annual basis. In order to move the projects to the next phase – production – it is recommended that they receive seed funding from the Province. Development workshops are not sufficient to transform the film landscape in the Western Cape, and investments into young production companies will support beneficiaries of these programmes to become meaningful contributors to the economy.

### Workshop Participants

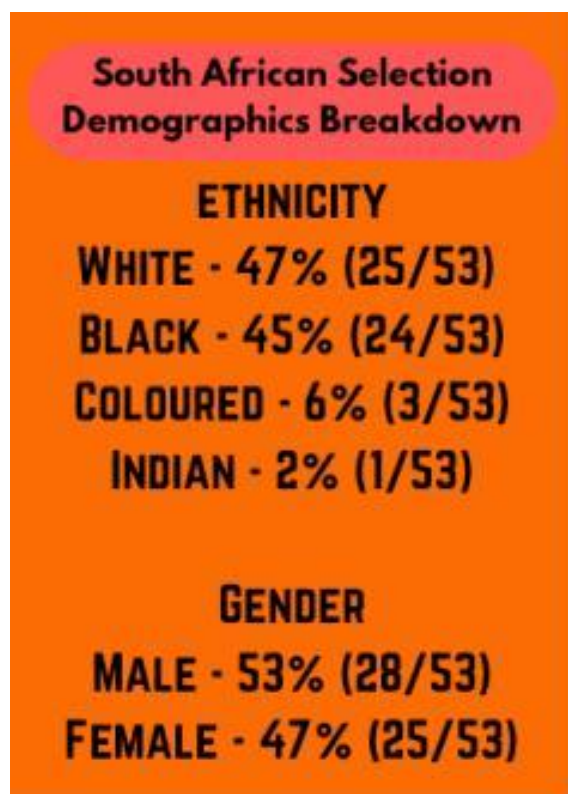
Project Name	Participants	Age	Gender	Employment
Echo	Barend J Williams	23	Male	Yes
Echo	Shannon Jumat	23	Female	No
Taste of Africa	Raissa Mayana	22	Female	No
Taste of Africa	Siyamthanda Veliti	23	Female	No
A Replaced Book	Kastarine Kgola	21	Female	Yes
A Replaced Book	Zwelibanzi Tshabalala	24	Male	No
No	Khanyisile Mazibuko	25	Female	No
Who Marries Who	Sipho Mahlatshana	31	Male	No
Who Marries Who	Imameleng Masitha	30	Female	No
Khayelitsha...	Siba Makaluza	23	Female	Yes
Khayelitsha...	Wiseman Gabavana	53	Male	No



## 11. ENCOUNTERS ANNUAL ATTENDANCE



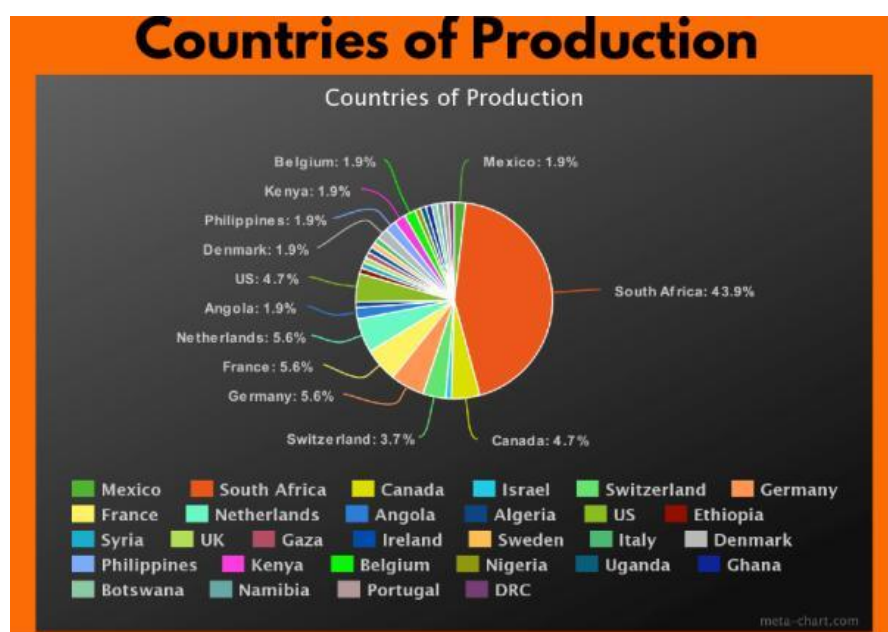
## 12. PROGRAMME SELECTION REPRESENTATION OF FILMMAKERS



## 13.2020 FILMMAKERS



### 13.1. COUNTRIES OF PRODUCTION



## 14.ONLINE AUDIENCE RESPONSE





## 15.MEDIA

## 15.1. Headlines

## Callsheet

# ENCOUNTERS

## LINE-UP ANNOUNCED

The new multi-platform Encounters International South African Documentary Festival is bringing you some of the globe's greatest award-winning documentaries, available virtually from Festival 20-30 August 2020

The all-new, online edition of Encounters will premiere with the highly anticipated political doc, *Influence* – a profile of 'morally slippery British reputation manager' Lord Timothy Bell of British PR Firm Bell Pottinger. Directed by SA filmmaker



# WESGRO SUPPORTS THE

## LOCAL FILM INDUSTRY VIRTUALLY

### WESGRO GOES TO FRANCE... VIRTUALLY!

With COVID-19 putting a pause on global travel, Wesgro's Film and Media Promotion (FMP) officers and African Film Commissioners, Monica Rorvik and Lisa Mini, were no longer able to attend the annual Annecy International Animation Festival in France or the prestigious

digital plan for the festival will be revealed, including a series of developmental workshops for emerging filmmakers as well as pertinent industry talks for veterans of the industry.

Keep an eye on [encounters.co.za](https://encounters.co.za) for the full festival programme and follow the Encounters social media platforms.



## Mail &amp; Guardian

# Freedom's bittersweet aftertaste

*A New Country* attempts to articulate the deep betrayal South Africans feel

Kwanele Sosibo

"We've got hope, we've got a vision of a South Africa that is going to be different from what it has been. We're over the moon, all of us, we're on cloud nine and our people say hey, we have crossed the Red Sea and we are on our way to the promised land. All of us, Black and white together... God bless you." — Archbishop Desmond Tutu, speaking at the Truth and Reconciliation Commission (TRC), as shown in the film *A New Country*.



## The Sunday Times

**LIFESTYLE**

## Encounters Film Festival is streaming its excellent doccies online for free

Here are some of the highlights from this year's lineup of thought-provoking documentaries

**Tymon Smith**  
Columnist

14 AUGUST 2020 | 10:15

## City Press

## 4 DOCUMENTARIES to check out at Encounters

The Encounters SA International Documentary Festival is back this year, and this time it's happening completely virtually and for free. Expand your mind with more than 50 contemporary local and international features and short documentaries screening at the festival. [#Trending](#) checks out four of them

**BLINDSIDES**  
Directors: David MacDonald and Tjane Mwanetsi

There are countless stories about everyday people who took a stand against apartheid in their own spaces, and *Blindsides* tells the story of some of them.

The documentary re-emphasises that no single individual or organisation can be credited with the fall of apartheid, but small actions from South Africans from all walks of life played their part.

*Blindsides* looks back at how a group of students at the University of Cape Town (UCT) used their privileged positions to take on the apartheid system.

They interrupted a high profile rugby match in protest against the National

**The Letter**  
Directors: Neza Linnos and Christopher King

## The Daily Maverick

## News 24



Despite its best efforts, the months-long Covid-19 lockdown in South Africa could not prevent cineastes from joyfully returning to the big screen – with a twist. In Johannesburg on Wednesday night, against all odds, the 2020 Encounters South African International Documentary Festival opened with a screening of the Bell Pottinger exposé, *Influence*.

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## 2020 Encounters Festival: 10 doccies centred around women

arts24 Zaza Hialethwa

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SPLING WHO?

## The Rise of Digital Arts & Culture in South Africa

### Encounters Documentary Film Festival

The Encounters Documentary Film Festival is also going digital, yet they're taking on more of a hybrid approach by enabling those who want to go into cinemas to watch films to be able to do continue doing so. Perhaps this double whammy approach is the best way to handle the gradual changes and shift to digital. With so many performers, productions and projects taking a digital route, this will inevitably put all the power with the ticket-buying audience. Hopefully lower ticket prices will eventually equate to more purchases.

## 15.2. Quotes

### Gadget

*Encounters South African International Documentary Festival, which will run from 20 to 30 August 2020, is responding to the world's new reality by making the Festival available to every person in South Africa who has an Internet connection to stream the films. Encounters cements its place as Africa's leading documentary festival as it celebrates its 22nd year by making most of the films free-of-charge to view on virtual platforms, but will also screen at selected cinema venues in Johannesburg and Cape Town from 20 to 30 August.*

*In another historic move for the local film industry, the new Encounters Documentary Festival will première with the first South African screening of the highly anticipated political feature "Influence"—a profile of "morally slippery British reputation manager" Lord Timothy Bell of now-defunct PR firm Bell Pottinger.*

### Independent Producers Organisation

*"During this challenging time of Covid-19, the courageous step toward a new kind of film festival has been a monumental team effort", says Encounters Festival Director Mandisa Zitha and the result of innovative action from all sides of the film sector. After two decades offering South African and international audiences compelling and groundbreaking documentaries, this move into the digital arena sees Encounters at the cutting-edge of cinema's next wave.*

*Over the coming weeks, the Encounters team will announce its digital plan that will make its aim to make this year's selection of films available to everyone an internet reality. The objective, says the team, is to create a festival accessible to all – whatever your preference – on the big screen and online.*

*While many events are on hold due to the Covid-19 outbreak, Encounters International Documentary Festival will go ahead as planned, although virtually, from August 20 to August 30. Documentary lovers will have a chance to watch the greatest award-winning documentaries from the globe on virtual platforms free of charge. The festival offers a variety of documentaries from war to political documentaries, most of which will premiere at the festival.*

*Among the top documentaries that will be featured at Encounters is a story of Amy Biehl, an American journalist who was murdered in Cape Town. The documentary, Mother to Mother, is adapted from Sindiwe Magona's novel of the same name by Sara CF de Gouveia. The engaging and thought-provoking cinema documentary features singer, actress and playwright Thembi Mtshali-Jones.*

### **My View – Robyn Sassen**

*Political lessons from stolen giraffes*

*THINK OF THE name Imelda Marcos and the image of 3 000 pairs of shoes might come to mind. This little anecdote rode on the back of accusations of the alleged ill-gotten gains of this former First Lady of the Philippines who took power deeply to heart. Director Lauren Greenfield explores the incorrigible widow with depth in her brilliant 2019 documentary, The Kingmaker, one of the pieces on this year's Encounters International South African Documentary Film Festival, which begins on 20 August and runs, online and without cost, for ten days.*

## **16.DIGITAL MARKETING REPORT:**

### **16.1. SOCIAL MEDIA**

The social media strategy for EncountersDoc2020 included creating interactive and informative content with audience engagement and growth as the key aim. The posts with the highest reach included trailers, short videos from filmmakers and loading daily programmes.

We managed to increase the following on Encounters Social Media platforms for the month of August 2020:

Instagram - 300 new followers

Twitter 338 new followers

Facebook - 612 new followers

### **16.2. WEBSITE**

Our database, built up over 23 years, has over 15,000 subscribers, which includes filmmakers, sales agents, distributors, audience members and the media. This platform remains our most successful means of reaching audiences and driving traffic to our website. In 2020, we reached 18,339 users and had 87,856 page views – 59.2% of users were female vs. 40.8% male, 21.41% were between the ages of 25-34, and overall there was an increase in older age groups (45+). We are pleased that we have a majority female reach but will focus on engaging youth audiences to balance out the rise in older subscribers.

### **16.3. Virtual Cinema: Shift 72**

We gained invaluable insights from our 2020 Festival streaming platform, Shift72. This advanced platform provides data on exactly what was screened, how many times and by which individuals. Our data showed that we reached 21,726 users and had 201,156 pages views – 60.4% of users were female vs. 39.6% male, with a 21.37% majority age range between 25-34.

## 17.INDUSTRY PARTICIPATION 2020: Mandisa Zitha

- 1.1. Mbokodo Awards 2020 (SA), Dec - 'Women in Media' category
- 1.2. Ladima Foundation: Women of Influence Panel (Pan African), Dec - Online Panel 'Tearing Down The Gates'
- 1.3. Guangzhou International Documentary Film Festival (China), 14-17 Dec 2020: Online Panel Discussion - 'General Impact of Covid-19 on film festivals and markets industry'
- 1.4. Dok Leipzig (Germany), 20 Oct-1 Nov: 'Meet the Festival Programmers'
- 1.5. Durban Film Mart (SA), 4 - 13 Sept: Online /Hangout - 'Documentary Film in Africa' and 'Addressing Structural Inequality in African's Audiovisual Sector'.
- 1.6. Panel Discussion/ Talks with Film Schools:
  - 1.6.1.Cape Peninsula University of Technology (CPUT), Aug: Online Talk with Final Year film students on 'How Covid-19 has affected the SA Film Industry'.
  - 1.6.2.AFDA, Oct: Online talk with MA Students on 'Online Festivals and their operations'.
  - 1.6.3.University of Cape Town (UTC), May: Online Talk with final year students on 'Festival Strategy'.

## 18.CONCLUSION

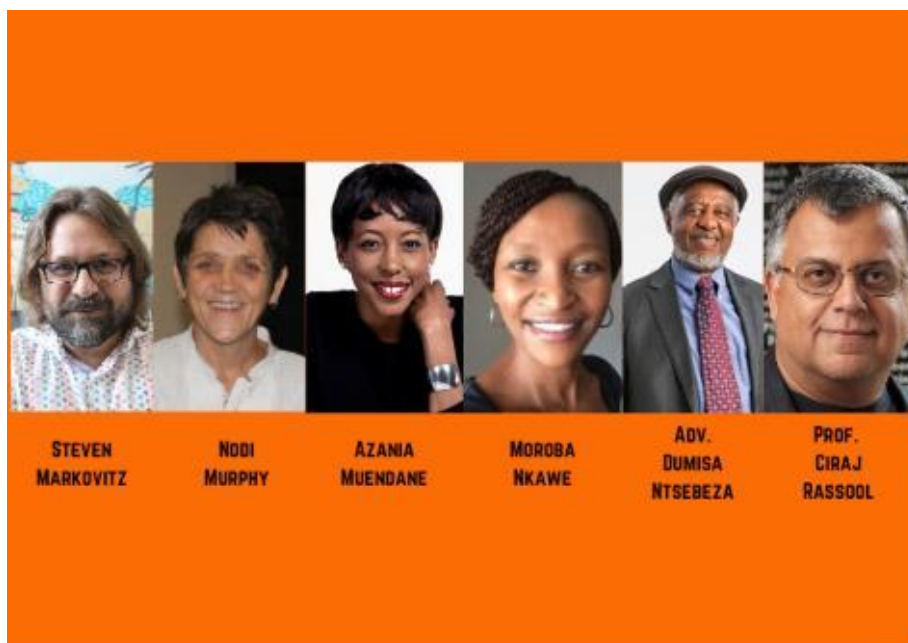
The first Encounters virtual event was successfully executed, despite a minimal budget. The virtual edition provided the Festival with a golden opportunity to reach a national audience and to offer viewers a quality Programme of South African and International documentaries for free. Although the team had to navigate new technologies with limited resources, it gave rise to creative and innovative ways to present the festival events and create audience engagement in the digital space. The result was increased audience reach and a capturing of other audience demographics. As there was no digital marketing budget, the Festival relied solely on a well-selected film line-up to garner media reviews, as well as an aggressive social media campaign. Filmmakers proved to be the greatest partners on the Festival, as they promoted their individual films on their social media platforms, which resulted in many sold-out screenings, many of which were local films. This resulted in great media value for the Festival, an increase in our social media platforms and exponential growth of visits to the website.

The virtual cinema platform was easy to navigate for most users and a 'How to Guide' was posted for challenged festival-goers. The Festival Team has already given the service providers feedback about the shortfalls of the platform. Key to their offering in the future, is a community platform where audiences can engage amongst themselves and with festival programmes. This will alleviate the challenge of migrating audiences to social media platforms for the post-screening Q&As and panel discussions, creating a dis-engagement.

It is hoped that in future, the Festival is able to secure funding towards a digital marketing budget to create even more growth in audience numbers. Generally, with limited resources, staff capacity was strained and this should be remedied with increased funding support from core funders, especially during this uncertain period of Covid-19.

## 19.STAFF

### ENCOUNTERS BOARD



### FESTIVAL DIRECTOR



### FESTIVAL TEAM

Mandisa Zitha	Festival Director
Carol de Vos	Bookkeeper
Sharon Jackson	Festival Manager
Taryn Joffe	Festival Coordinator & Film Writer
Pandora Maphumulo	Festival Assistant
Barend Williams	Festival Coordinator Intern
Tarha McKenzie	Coordinator
Lizanne Visser	Technical Manager
Kirby Kruger	Technical advisor
Lameez Allie	Production Assistant
Amanda Gillespie	Web Designer
Darrel Boye	Digital Services
Cry Kekana	Digital Services
Toby Atwell	Designer
Ashleigh da Silva	Trailer Editor
Joy Sapieka	Publicist

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

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Sara Chitambo	Social Media Manager
Nodi Murphy	Programme Editor
Peter Machen	Film Reader & Film Writer
Dominique Jacobs	Film Reader & Film Writer
Rati Muyambo	Film Reader & Film Writer
Freddy Ogterop	Film Reader
Melissa da Costa	Film Reader
Abul Ajax	Film Reader
Rati Muyambo	Film Reader
Arron Nathan Moos	Film Reader
Simone Van der Colff	Film Reader
Jesse Brown	Film Reader
Sipho Ezra Mathe	Inreach coordinator

**Contact:****Mandisa Zitha:** Festival Director**Email:** [director@encounters.co.za](mailto:director@encounters.co.za)**Mobile:** 076 684 0144**Address:** Unit 119, Mason's Press, 7 Ravenscraig Road, Woodstock. Cape Town, 7925, South Africa

## APPENDIX A

### ENCOUNTERS FILM PROGRAMME 2020

South African/ African Features				
1	Art of Being Human	South Africa	2019	Pule Phokompe 67 min.
2	Beyond my Steps	Angola	2019	Karry Lara 72 min.
3	Blindside	South Africa	2018	Dugald Macdonald & Tatjana Meirelles 45 min.
4	By All Means Necessary	Algeria/South Africa	2019	Ramadan Suleman 91 min.
5	Days of Cannibalism	France/South Africa/Netherlands	2019	Tebogo Edkins 79 min.
6	Finding Sally	Canada/Ethiopia/US	2020	Tamara Mariam Dawit 78 min.
7	How to Steal a Country	South Africa	2019	Rehad Desai 87 min.
8	Hutchinson: Shunted	South Africa	2019	Eric Miller & Laurine Platzky 60 min.
9	I'm Still in Love with Kwaito	South Africa	2020	Ergo Slaghuys 39 min.
10	Influence	South Africa/Canada	2020	Richard Poplak & Diana Neille 107 min.
11	The Letter	Kenya/Canada	2019	Maia Lekow & Christopher King 84 min.
12	Mother to Mother	South Africa	2019	Sara Christina Ferreira de Gouveia 48 min.
13	Mrs. F	Netherlands/Nigeria	2019	Chris van der Vorm 77 min.
14	A New Country	South Africa	2019	Sifiso Khanyile 60 min.
15	Rumika in the Jungle - The Return	South Africa	2018	Yolanda Keabetswe Mogatusi 75 min.
16	Sakawa	Belgium/Netherlands/Ghana	2018	Ben Asamoah 81 min.
17	Softie	Kenya/Canada	2020	Sam Solo 96 min.
18	Tin Soldiers	South Africa	2019	Odetta Schwagler 85 min.
19	Women Hold Up the Sky: African Women Rise for Climate Justice	Uganda/DCR/South Africa	2019	Sharon Farr & Yaba Badoe & Nelson Makengo 36 min.
20	Good Hope	South Africa/United Kingdom	2020	Anthony Fabian 93 min.
21	Waking Stellenbosch	Germany/South Africa	2019	Sarah Marecek 38 min.
22	Help or Hindrance? The Sullivan Principles in apartheid South Africa	South Africa	2020	Sharon Farr 52 min.
23	San dance! : A Journey to the Heart of San Dance Culture	South Africa/Botswana/Namibia	2020	Richard Wicksteed 60 min.
24	Listen to My Song	South Africa	2020	Glenn Ujehle Masokoane 78 min.
25	From Underground to the Corridors of Power	South Africa	2019	Teddy E. Mattered 90 min.
International Features				
26	Advocate	Switzerland/Israel/Canada	2019	Rachel Leah Jones & Philippe Bellaiche 109 min.
27	Banksy Most Wanted	France	2020	Aurelia Rouvier & Seamus Haley 90 min.
28	Bellingcat: Truth in a Post-truth World	Netherlands	2018	Hans Pool 89 min.
29	Cunningham	Germany/France/US	2019	Alla Kovgan 89 min.
30	For Sama	UK/Syria	2019	Waad al-Kateab & Edward Watts 96 min.
31	Gaza	Ireland/Canada/Gaza	2018	Garry Keane & Andrew McConnell 92 min.
32	The Kingmaker	US/Denmark/Philippines	2019	Lauren Greenfield 101 min.
33	King of the Cruise	Netherlands	2019	Sophie Dros 74 min.
34	Lamentations of Judas	France/Netherlands/Angola	2020	Boris Gerrets 98 min.
35	Toni Morrison: The Pieces I Am	US	2019	Timothy Greenfield-Sanders 120 min.
IFAS - French Institute of South Africa				
36	Varda by Agnès	France	2019	Agnès Varda 115 min.
Swiss Focus				
37	Il Mio Corpo	Switzerland/Italy	2020	Michele Pennetta 80 min.
38	Kombinat	Switzerland	2020	Gabriel Tejedor 76 min.
39	Madame	Switzerland	2019	Stéphane Riethäuser 93 min.
DOK.fest Munich: German Feature				
40	Displaced	Germany	2020	Sharon Ryba-Kahn 87 min.
SA Shorts				
41	Beyond the Fence	South Africa	2019	Tessa Berlin 11 min.
42	The Bisho Massacre: Who Pulled the Trigger?	South Africa	2019	Petunia Mokoena 24 min.
43	Ennie	South Africa/GB	2019	Mamaponyi Motsai 24 min.
44	From the Frontline	South Africa	2019	Emile Fick 10 min.
45	Ideologies of Home	South Africa/US	2020	Deon Kay 10 min.
46	The Race	South Africa	2020	Christopher Clark 7 min.
47	Never Come Fetch Me.	South Africa	2020	Jessie Ayles 6 min.
48	She Breathes Water	South Africa	2019	Penny Slops 5 min.
49	When the Flame Speaks	South Africa	2019	Ikaye Masisi 21 min.
50	Womb Dance	South Africa	2019	Ratsheko Mashilo Nthite 29 min.
51	Also for Growups	South Africa	2019	Tim Waga & Peter O'Donoghue 27 min.
52	Blend	South Africa	2019	Ashleigh da Silva 17 min.
Student Features				
53	The Red Place	South Africa	2019	Mucfhe Raphunga 30 min.
54	A Feast in Time of Plague	South Africa	2019	Amber Fox-Martin & Philip Theron 38 min.
Student Shorts				
55	Grandpa Ernest Speaks	South Africa/US	2019	Madeleine Bazil 12 min.
56	Re bo mang?	South Africa	2019	Karabo Magofo Mahlaela & Dimpho Edwin Mabodimo 24 min.
57	Ruthen	South Africa/Uganda	2019	Abul Ajak 12 min.
58	Set Apart	South Africa	2019	Dalca Jegals 14 min.
Student: DDCI Shorts				
59	DDCI: Ikhaya or Casa	South Africa	2019	Elana Nkomo 11 min.
60	DDCI: Brown Skinned Girl	South Africa	2019	Mona-Lisa Msimbe 13 min.
61	DDCI: The World of Online Dating	South Africa	2019	Bussiwé Matonsi 14 min.
62	DDCI: An Autistic Life	South Africa	2019	Siyamthanda Veliti 12 min.
63	DDCI: The Love of Two Wheels	South Africa	2019	Mazikhosi S. Furani 13 min.
64	DDCI: Miss Heritage 2019	South Africa	2019	Sesthu Mcoyana 14 min.
65	DDCI: Getting into Circles	South Africa	2019	Fumane Nkato 15 min.
International Shorts				
66	The Angel of History	Germany	2019	Eric Esser 11 min.
67	Difficult / Dafa Metti	UK/France	2019	Tal Amiran 15 min.
68	A House	Sweden	2019	Fanny Rosell 21 min.
69	Mother's	Belgium	2019	Hippolyte Leibovici 21 min.
70	Portraits of My Mother	Germany/Mexico/US	2019	Tayo Ruiz 12 min.
71	Women's Mobile Museum: portraits of visual activism	United States	2019	Cindy Burstein & Anula Shetty 29 min.
72	Weeks of Sand, Months of Ash, Years of Dust	Germany/Portugal	2020	Rita Macedo 19 min.
73	{{{{{{(*}})}}}}/ 'Echoes of the Volcano'	Mexico	2019	Charles Fairbanks & Saul Kak 18 min.
DFA / Covid Films				
74	Silent Panic	South Africa	2020	Tshilo wafa Muzila 5 min.
75	The Best and Worst of Us	South Africa	2020	Jasyn Howes 5 min.
76	Lindela Under Lockdown	South Africa	2020	Sihle Hlope 5 min.