

**26TH SOUTH AFRICAN
INTERNATIONAL
DOCUMENTARY
FESTIVAL**

**20-30 JUNE
2024**



ENCOUN TERS

FESTIVAL REPORT 2024

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JOHANNESBURG & CAPE TOWN



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MEET THE DIRECTORS



Abdulrahman Alshwaiki
My Land is Burned



Adriaan de la Rey
Raw (Rou)



Alexis Bloom
Catching Fire: The Story of
Anita Pallenberg



Amílcar Patel
6SENSE



Andreas Hartmann
Johatsu – Into Thin Air



Anita Khanna
Temperature Rising



Annalet Steenkamp
Ek wil nie myself verloor nie / I
don't want to lose sight of her



Arata Mori
Johatsu – Into Thin Air



Asmae El Moudir
Mother of All Lies, The



Aya Ellboudy
Samar..Before the Final
Picture



Basel Adra
No Other Land



Chloé Aïcha Boro
Al Djanat, the Original
Paradise



Chris Kets
6SENSE



Cyril Aris
Dancing on the Edge of a
Volcano



Damian Samuels
Cape-Helena



Eddie Edwards
Rollaball



Eunice Obeng-Agyei
Dead Lagoon



Gordon Main
London Recruits



Hamdan Ballal
No Other Land



Hermien Roelvert-Van Gils
Diary of an Elephant Orphan



Hyun Kyung Kim
Defectors



Ibrahim Nash'at
Hollywoodgate



Inés Sedán
Love Me True



Jacqueline van Meygaarden
Temperature Rising



Jethro Westraad
Love, Your Neighbour



Joe Brewster
Going to Mars: the Nikki
Giovanni Project



Joelle Chesselet
My Mercury



Johan Grimont
Soundtrack to a Coup d'État



Kamal Aljafari
A Fidai Film



Kumbuka Maene
Lobi Ekosimba
(Tomorrow it will be fine)



MEET THE DIRECTORS



Laurent Benhamou
Ballaké Sissoko, Kora Tales



Leigh Wood
Wild Coast Warriors



Lina Soualem
Bye Bye Tiberias



Lucy Duran
Ballaké Sissoko, Kora Tales



Lunga Matholeni
I Did Not Ask for This!



Mark Kaplan
Return, The



Meena Nanji
Our Land, Our Freedom



Michèle Stephenson
Going to Mars: the Nikki
Giovanni Project



Michiel Ten Kleij
Playing the Changes -
Tracking Darius Brubeck



Miki Redelinghuys
Mother City



Nick Chevallier
Wild Coast Warriors



Patricia Bbaale Bandak
Death of a Saint



Pearlie Joubert
Mother City



Pippa Erlich
My Mercury



Rachel Szor
No Other Land



Rea Moeti-Vogt
Friendship Bench, The



Rehad Desai
Temperature Rising



Sally Aitkin
Every Little Thing



Santiago Rodriguez Cardenas
We are on the map



Sapho Wulana
Illusion of Distance



Sara Chitambo-Hatira
Black People Don't Get
Depressed



Shiori Itō
Black Box Diaries



Siphokazi Gwampi
Masiphumelele



Stefani Terblanche
Of Bread and Water



Svetlana Zill
Catching Fire: The Story of
Anita Pallenberg



Tessa Barlin
Fading Footprints



Wiwann Strauss
Oor my dooie liggaam (Over
my dead body)



Xinyan Yu & Max Duncan
Made in Ethiopia



Yuval Abraham
No Other Land



Zippy Kimundu
Our Land, Our Freedom



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FESTIVAL SUMMARY



FESTIVAL SUMMARY

26th Encounters South African International Documentary Festival 20 - 30 June 2024

CINEMA VENUES

CAPE TOWN: The Labia Theatre, Ster-Kinekor V&A Waterfront, Bertha Movie House Isivivana Centre Khayelitsha

JOHANNESBURG: The Bioscope Independent Cinema, The Zone @ Rosebank, Nelson Mandela Foundation

ADDITIONAL

Mdantsane Art Centre East London, Masifunde Changemaker Academy Gqeberha, Emaphethelweni Conference Centre Pietermaritzburg, Fano Ngcobo Resource Centre Mfuleni, Thandanani Drop-inn Centre Mamelodi, Mzintlava Hall Lusikisiki, Afrika Tikkun Arekopeneng Community Centre Orange Farm

INDUSTRY VENUES

INDUSTRY SESSIONS: The Centre for Humanities Research - University of the Western Cape, Goethe-Institut Johannesburg

NETWORKING EVENTS: Goethe-Institut Johannesburg, 6 Spin Street Cape Town, The Centre for Humanities Research - University of the Western Cape

FUNDING PARTNERS

FUNDERS

The Festival owes its existence to the ongoing support of our funders and partners, whose collaboration is vital in co-creating this programme in alignment with our shared mandates. Some of our core funders have been with us since the very beginning. The Bertha Foundation provides essential operational support. The City of Cape Town contributes by supporting programmes aimed at Previously Disadvantaged Communities, ensuring access and inclusivity. The National Film and Video Foundation of South Africa backs local film festivals across the country and has enabled us to share our expertise in festival management and curation through the Presidential Employment Stimulus Fund. We also acknowledge the Aestrea Lesbian Foundation for Justice.

FESTIVAL PARTNERS AND SPONSORS

Goethe-Institut of South Africa, Embassy of the Federal Republic of Germany Pretoria, Embassy of Switzerland to South Africa, Ladima Foundation, DOK.fest, IFAS - French Institute, Danish Film Institute, GIPA - Global Impact Producers Alliance, DocA, SWISS FILMS, DFA, International Documentary Association, South African Guild of Editors, Rough Cut Lab Africa, Refinery, CSLZA - Climate Story Lab Southern Africa, Heineken Beverages, Webber Wentzel, SWIFT, Independent Black Filmmakers Collective and Al Jazeera.

PUBLICITY

Encounters was widely covered nationally in print, on radio and television and on social media platforms. The total media value was R6,856,362.38 as verified by Newsclip.



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FUNDERS AND SPONSORS



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SPONSORS

THE 26TH ENCOUNTERS SOUTH AFRICAN INTERNATIONAL DOCUMENTARY FESTIVAL IS FUNDED BY:



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



MAKING IT HAPPEN



**THE
BERTHA
FOUNDATION**



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



**AMBASSADE
DE FRANCE
EN AFRIQUE DU SUD,
AU LESOTHO
ET AU MALAWI**



FILM SPONSORS & PARTNERS:



WEBBER WENTZEL
in alliance with > Linklaters



ILISO LETHU SYMPOSIUM SPONSORS & PARTNERS:



**AMBASSADE
DE FRANCE
EN AFRIQUE DU SUD,
AU LESOTHO
ET AU MALAWI**



COMMUNITY SCREENING PARTNERS:



VENUE SPONSORS & PARTNERS:





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INTRODUCTION

INTRODUCTION AND OPENING NIGHT 2024

The Encounters South African International Documentary Festival, co-founded in 1999 by Steven Markovitz and Nodi Murphy, was created to fill a crucial gap in the South African film market. Over its 26-year history, Encounters has grown from a small festival into a vibrant, challenging, and informative art form that significantly contributes to the experience of filmmaking and audience development in South Africa.

The Festival has demonstrated resilience through various challenging periods, including the withdrawal of international funds post-democracy, shifts in the broadcasting landscape, and the significant impact of the COVID-19 pandemic. Encounters adeptly adapted by embracing digital platforms, ensuring continued engagement and success.

As one of the best-attended festivals in the country, Encounters owes its success to the careful curation of programmes that resonate with local audiences and feature some of the most talked-about documentaries worldwide. It stands as a crucial festival in South Africa providing a vital platform for documentary filmmakers to showcase their works to the public and media, while also serving as an institution for skills and knowledge expansion.

The 26th edition of Encounters, held from June 20 – 30 2024, in Johannesburg and Cape Town, achieved excellent attendance with an estimated 6,368 attendees from city centres, and surrounding areas. Over 10 days, the Festival invited audiences to engage with inspiring films, Q&As, panel discussions, workshops, masterclasses, and the inaugural Encounters Iliso Lethu African Documentary Symposium.

Collaborating with multiple industry organisations, Encounters presented a wide range of talks targeting filmmakers with varying experience levels and the general public. These conversations were shaped by storytellers from curated documentaries and experts, including local and international filmmakers, editors, producers, distribution and impact producer experts, filmmaker collectives, academics, programmers, curators, historians, archivists, architects, psychologists, and education specialists. Audiences enjoyed meaningful conversations with fellow cinephiles at various cinemas and industry venues across both cities.

The Festival team curated a selection of 51 compelling documentaries from the region and abroad, encompassing new styles, formats, animation, and award-winning works from an

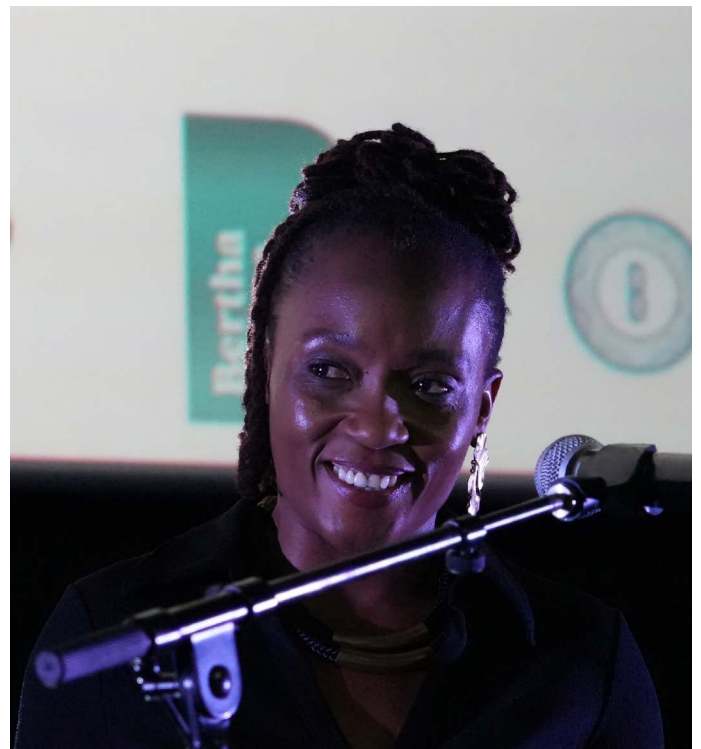
emerging generation of talented filmmakers. The programme included 14 World Premieres and 43 South African Premieres, with films from South African/African countries and the rest of the world.

The Opening Night featured the film “Mother City,” directed by Miki Redelinghuys and Pearlie Joubert. The film team introduced their documentary, including protagonist Nkosikhona (Face) Swartbooi. We describe it as a beautifully observed film that sparks transformation. “Mother City” is profoundly human and offers a heart-breaking look at the politics of urbanism. The filmmakers follow activists of the Reclaim the City movement over six years as they make Cape Town’s abandoned spaces their home and use them as a base to lobby for the needs of the working class. The Conversation recently described it as “a tough, passionate film about the battle for affordable housing in Cape Town.”

Special acknowledgements were given to key stakeholders and funders: Bertha Foundation, City of Cape Town, National Film and Video Foundation, and Al Jazeera Documentary. We were also honoured by the presence of Cape Town Mayor Geordin Hill-Lewis, who provided a lengthy and robust introduction at the opening night ceremony.

The 2024 programme continued to tackle hard-hitting issues, creating a shared space for reflection and shaping perceptions. The Iliso Lethu African Documentary Symposium provided a space for in-person knowledge-sharing, scholarly debates, discussions, and networking, fostering collaborative work within the African ecosystem.

Encounters presented the Adiaha Award in partnership with the Ladima Foundation and DOK.fest München, rewarding excellence in documentary filmmaking by African women. The Festival also





introduced the Encounters / Al Jazeera Best Documentary Award, recognising the best African and international films. Supported by Al Jazeera Media Network, the awards collectively provided \$2000 to the winners and runners-up.

The Rough Cut Lab Africa, in partnership with the NFVF, SAGE, The Refinery, and Al Jazeera, supported filmmakers in shaping their stories and assisting with completion. Outreach and youth programmes, supported by the City of Cape Town, provided screenings for young people in various townships.

Encounters' success is attributed to the dedication of its team and board members and the ongoing support of funders and partners. This year's new media partner, Mail & Guardian, enhanced promotion efforts. The Festival looks forward to strengthening these collaborations in 2025.

A special mention was made for Steven Markovitz, who stepped down after 26 years of service. His contributions have profoundly impacted the Festival and the broader documentary filmmaking community.

This year's Festival also introduced the DFA Lizele Vermeulen Award for Service to the Documentary Community in honour of a dear documentary colleague and festival friend. Karin Slater, the Co-Chair of the Documentary Filmmakers' Association (DFA), presented the award to recognise outstanding service to the documentary community.

Overall, Encounters 2024 was a resounding success, marked by expert curation, robust industry engagement, and strong public attendance, reinforcing its position as Africa's premier documentary film festival. The Festival remains committed to presenting the most talked-about films and fostering meaningful conversations.



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FESTIVAL PROGRAMME

THE FESTIVAL PROGRAMME

Encounters promised a stellar line-up of documentaries that spanned diverse topics and geographies, offering a platform for thought-provoking cinema, dialogue, and social cohesion.

Here are some key highlights of the Festival's programme.

Spotlight on African Filmmaking

Since its inception in 1999, Encounters Festival has been a champion of African filmmaking. This year, the Festival featured 30 screenings of feature-length documentaries from 15 countries across the continent. Notable films included "Wild Coast Warriors," which explores the fight against Shell's oil exploration on the Wild Coast, highlighting environmental and community issues. "My Mercury" provided a glimpse into life on Mercury Island off the coast of Namibia, while "Temperature Rising" followed three climate activists tackling the climate crisis in Southern Africa. Another standout was "Al Djanat, the Original Paradise," where Chloé Aïcha Boro documents land ownership disputes in Burkina Faso.



Informative Industry Programme

The Industry Programme, notably including the Iliso Lethu African Documentary Symposium, was a collaborative effort with several academic and cultural institutions. It aimed to be the intellectual centrepiece of the African documentary calendar, facilitating critical conversations among filmmakers, academics, and civil society. The symposium featured a keynote introduction, panel discussions, and networking opportunities, fostering alliances and exposure for African documentaries.

In Johannesburg, the Industry Programme, in partnership with Rough Cut Lab Africa and Goethe-Institut South Africa, hosted

NOMADIC HORIZONS, an event exploring Rough Cut Lab Africa's transformative impact on documentary editing and filmmaking. The day included a masterclass by Andreas Hartmann on "The Art of Evaporation: Capturing Invisible Stories" and concluded with a networking event, CUTTING EDGE CONNECTIONS, and a social event, VINYL MIXER.

Palestine Focus at Encounters Festival

Solidarity on Screen: Palestinian Focus at Encounters
Encounters always uses the power of documentary to bring important issues to light and provide a platform for filmmakers to share their stories. This year, we highlighted the Palestinian Focus to support marginalised voices and show solidarity with the Palestinian people during the ongoing Gaza genocide. We selected three diverse films, including one made by both Israeli and Palestinian directors working together. Our goal was to provide varied perspectives and human experiences for audiences to reflect on. The Palestinian Focus was accompanied by panel discussions organised by Cinema Solidarity. Encounters has always been a safe space for discussing the struggles and resilience of marginalised communities. We believe that film festivals can foster understanding and critical thinking during times of crisis. We are proud to continue promoting solidarity with those involved in struggles for social and ecological justice.

Featured documentaries included:

"No Other Land": A first-person account of life in Masafer Yatta, a Palestinian village in the West Bank under Israeli occupation.



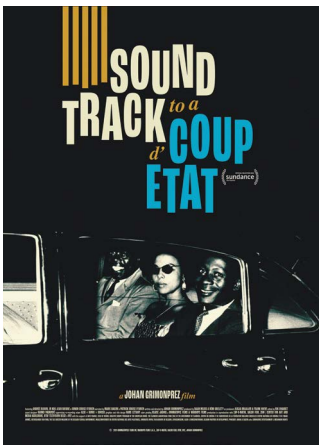
"Bye Bye Tiberias": Chronicles the life of Palestinian actress Hiam Abbas and her family's history.



"A Fidai Film": A political act of re-appropriating archival footage to preserve the visual and institutional memory of the Palestinian region.

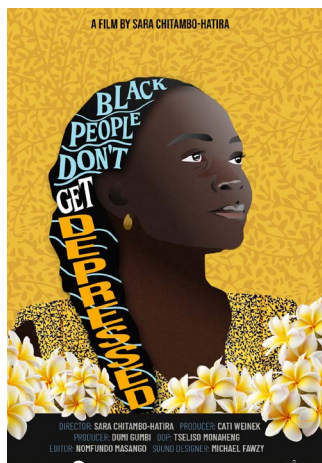
FILM FESTIVAL HIGHLIGHTS

“Hollywoodgate”: Directed by Ibrahim Nash’at, this film provides a rare look at Afghanistan post-US withdrawal. It captures the Taliban’s transition from a guerrilla movement to a ruling regime. Nash’at documents life under the Taliban while navigating the dangerous constraints of their imposed narrative.

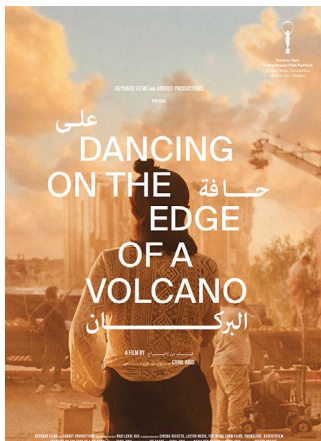


“Soundtrack to a Coup D’État”: Johan Grimonprez’s documentary reveals how the CIA used African American musicians to extend American influence in Africa during the Cold War. This film features key cultural figures like Miles Davis and Nina Simone, providing a unique perspective on US foreign policy and its cultural machinations.

“Black People Don’t Get Depressed”: Sara Chitambo-Hatira’s documentary addresses the stigma around mental health in indigenous Southern African cultures, exploring the personal and societal impact of depression and the journey towards mental health awareness.



“Dancing on the Edge of a Volcano”: Cyril Aris’s film follows the production of the feature film Costa Brava amidst the destruction caused by the 2020 Beirut explosion. It highlights the resilience of Lebanese filmmakers and their belief in the power of cinema to effect change.



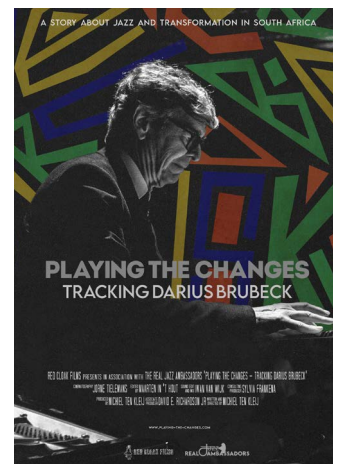
“Johatsu - Into Thin Air”: Directed by Andreas Hartmann and Arata Mori, this film delves into the phenomenon of people disappearing voluntarily in Japan, exploring the lives of those who vanish and the ones searching for them.



“Our Land, Our Freedom”: Zippy Kimundu’s documentary follows a woman’s quest to reclaim her ancestral land in Kenya, highlighting the broader issues of colonialism and freedom.



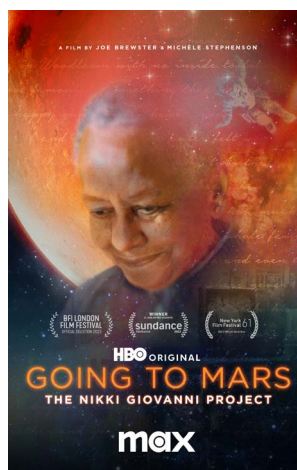
“Playing the Changes - Tracking Darius Brubeck”: Michiel Ten Kleij’s film documents the life of jazz pianist Darius Brubeck and explores his impact on South Africa’s musical and cultural landscape.



“Catching Fire: The Story of Anita Pallenberg”: This documentary explores the life of actress and artist Anita Pallenberg and captures her influence on the counterculture of the 1960s and 1970s.



“Black Box Diaries”: Shiori Itō’s film chronicles her investigation into her sexual assault case, providing a powerful critique of the Japanese political and justice system.



“Going to Mars: The Nikki Giovanni Project”: This film offers an intimate look at the life of African American poet and activist Nikki Giovanni, framed by her famous statement on understanding Mars through Black Americans.



“Playing the Changes,” directed by Michiel Ten Kleij, is a documentary about Darius Brubeck, son of jazz musician Dave Brubeck, and Darius’ wife Catherine (Cathy) as they navigated their lives through music, education, and personal diplomacy. A spontaneous gathering with the filmmaker and Encounters’ guests at A Touch of Madness in Cape Town

featured impromptu performances that captivated attendees and highlighted the transformative power of music showcased in the documentary.

LIVE MUSIC EVENTS

Encounters 2024 celebrated the rich cultural heritage and vibrant artistic scene of South Africa through a series of live music events that added an exciting dimension to the Festival. The KAMVA Collective at One Park in Cape Town brought together a dynamic group of DJs, led by Mxshi Mo, the protagonist of the short film “6SENSE,” directed by Amílcar Patel and Chris Kets. The film told the inspirational story of a visually impaired music producer whose exceptional music surprised the world and helped him overcome the challenges of his disability and upbringing. The music and positive energy created an electrifying atmosphere.

In Johannesburg, the Vinyl Mixer event at the Goethe-Institut showcased the unique charm of vinyl records, offering a nostalgic yet contemporary experience for music lovers. This event, which capped off the day, featured music and mingling with DJs Khalid Shamis, Tymon Smith, and The Straitjacket Tailor. Attendees enjoyed drinks, grooved to the vinyl vibes, and networked with fellow creatives, making it a perfect opportunity to socialise, unwind, and create something extraordinary.



These live music events were a resounding success, drawing enthusiastic crowds and enhancing the overall festival experience by blending the worlds of film and music in a harmonious celebration of creativity and culture.



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GUEST FEEDBACK

FESTIVAL GUEST FEEDBACK

Michiel ten Kleij

"From the warm embrace to the fantastic, impressive selection of films, I feel proud and honoured that I was able to attend the 26th Encounters South African International Documentary Festival. Even though I've filmed our documentary in South Africa, my eyes have been opened and now I cannot close them.

Thanks also to Taryn, Mandisa, and everyone else at Encounters for everything, including making me feel at home.

Thanks also to Isis and SeeNL for making this trip possible. As you know, it's so important for filmmakers to find an audience after they pour their heart, as well as an arm and a leg, into their film. The Encounters audience was very positive and emotional towards our Brubeck documentary, and I'm glad it created some meaningful discussions.

It's been a rough ride making this film, from the history of Darius Brubeck, the Cold War, and Apartheid to the beautiful life the Brubecks lived and the many musicians they helped to get a stage. Showing it to South African audiences felt like I had a school exam, but I can honestly say I passed. So thank you."

Arya Laloo

"Thank you so much for having me at an exceptional event. It was a privilege to attend and participate. I was in awe of the space you created for really meaningful, in-depth discussion and communion, and by your clear commitment to the voices of filmmakers. The incredible selection of films embraced the myriad ways the documentary form works in relation to the realities it reflects and reveals, and the dialogue spaces you crafted with care and intention broadened both our understanding of our beloved form and the world around it.

All the flowers to you all and look forward to the next edition."

Wilfred Okiche

"It was a pleasure being part of Encounters this year as always. Thank you for having me."

Damien Samuels, Director of Cape Helena

"It was an absolute pleasure participating in the Festival and symposium this year."

Unathi Mahlali

"Thank you so much for curating such a powerful panel today!"

Sara Chitambo, Director of Black People Don't Get Depressed

"Thank you for the opportunity to work with you and the amazing team at Encounters again. Having a film in the Festival was enlightening, thank you for all your encouragement and support. You have so much to be proud of, congratulations!"

Graham Leader

"I awoke to your email, which heightened a stunning New York summer's day. Thank you!

Your immediate response to the film and your committed support throughout the Festival process has been impressive and hugely appreciated. You've led a strong, dedicated team which means everything to filmmakers sharing their films with audiences for the first time. We're all grateful!

On behalf of Rea, Dixon, and everyone else who worked tirelessly on the film, I feel deeply rewarded for having our world premiere at Encounters. It was absolutely fitting it should take place in South Africa!

Needless to say, we are also thrilled to receive this award, the more so for the jury's thoughtful and beautifully written response below.

Let's have a chat next week once the dust settles and you've caught your breath from these exhausting few weeks."

Marie Fahmy, Sr. Planner, Planning & Scheduling Department, Al Jazeera Documentary

"Thank you so much for your incredibly kind words! Ahmed and I were truly honoured to be a part of the inaugural Iliso Lethu African Documentary Symposium. Your warm welcome and hospitality made our experience unforgettable. From the engaging discussions to the enriching collaborations, every moment was truly inspiring. Your team's dedication and hard work shone through in every detail of the event, and it was a pleasure to contribute alongside such passionate individuals. We are grateful for the opportunity to share our perspectives and insights. The atmosphere of learning and friendship that you fostered was remarkable and left a lasting impression on us. It has been a genuine pleasure to participate in Encounters for the second consecutive year. Please extend our heartfelt thanks to the entire Encounters team for organising such a meaningful symposium. We look forward to future collaborations and continued dialogue."

Lucy Durán, Co-Director of Ballaké Sissoko A Kora Tale

"You cannot imagine what an amazing experience it was to see that extraordinary and powerful film Our Land, Our Freedom in Khayelitsha! Amazing audience with lots of wonderful discussion - very moving, and I was proud to be the only white person in the audience, which was full!

Thank you and your team again for such an inspirational film Festival! I met so many people and made lots of new friends, and the hospitality was amazing! It beats every other festival I've been to so far! And I hope to come back soon somehow!"

Damian Samuels, Director of Cape-Helena

"ILISO LETHU was an excellent initiative. I hope it will continue in the future. It was a pleasure to be part of Encounters this year. You can count on me at CPUT if there is something I can help with in the future."

Jacqueline van Meygaarden, Co-Director of Temperature Rising

"Thank you for creating this Symposium and for your care and enthusiasm in creating the different important sessions and panel discussions! I felt it was very moving, thoughtful, and rich, and I learned a great deal from colleagues from the various sessions. Well done for what you all created."

Dr. Julia Cain, Centre for Film & Media Studies at the University of Cape Town Lecturer

"Wow – what a team you make! It was a privilege to join you and make a contribution to the inaugural Iliso Lethu Symposium that was such a success in all ways. The space you created was so vibrant, exciting, and stimulating – and the sense of community developed through the amazing panels and discussions over two days was truly inspiring. I just posted a comment on Insta, and it has made me think further about the type of leadership you embody, dear Mandisa – a quiet, collaborative approach that brings everyone along while holding clear to an inclusive vision for moving forward in the best interests of the African doc community that you represent. We need to lift up women leaders like you and recognize how positive and productive this type of leadership is – and that it works – and that there are way better alternatives to the so-called 'big-man' politics of the day!"

Russell Grant, The Bioscope Independent Cinema

"It was magical working with you guys once again! We love everything about the Festival and what it brings us every year!"

Sara Chitambo-Hatira, Social Media Manager and Director of Black People Don't Get Depressed

"Thank you for the opportunity to work with you and the amazing team at Encounters again. Also appreciated having the new interns on board as extra hands. Having a film in the festival was enlightening, thank you for all your encouragement and support. You have so much to be proud of, congratulations! I hope the next few days are full of rest and relaxation."

Julie Nederkoorn, Movies that Matter Project Coordinator International Support

"My big thanks to all of you for organising such an incredible festival and symposium. For trusting me to moderate an important panel, for the excellent selection of films and guests, and for the many encounters with people I already knew and could reconnect with and new people that I'm sure I will meet again. And for making my special birthday extra special. For the parties (regardless of who started them), lunches, dinners, and drinks. I had a blast and hope it won't be the last time to attend Encounters. Hoping you all get some well-deserved rest now – although I know you're all busy with other projects and closing this edition of the fest."

Yusra Peters, Encounters Inreach Coordinator

"Thank you so much for this email. It is an honour to be a part of this year's festival - I even got a chance to introduce a film! - and I have learnt so much."

Patricia Bbaale Bandak, Director of Death of a Saint

"Thank you so much for being a very good host! And thank you so much for your message. Even though my trip was short, this place has definitely left a mark, and I'm already excited to come back."

Heidi Grunebaum, Associate Professor, Director DST/NRF Flagship on Critical Thought in African Humanities, Centre for Humanities Research, University of the Western Cape, and Protagonist in The Return

"Thank you so much. We're looking forward to today's screening as this year's festival wraps up. The past ten days have sped by. I hope you can get some rest after congratulating yourselves on an excellent edition. It's been an honour to have our film premiere as part of it."

Rea Moeti-Vogt, Director of The Friendship Bench

"This is absolutely uplifting news! Thank you to Encounters for this opportunity to share the film with a South African audience, and thanks for the care and reception you gave our film and team who were able to be there to represent. Congratulations to the other nominees and winners. When Graham wakes up in NYC time, I'm sure he'll be thrilled and get in touch regarding the winnings."

Graham Leader, Producer of The Friendship Bench

"I awoke to your email, which heightened a stunning New York summer's day. Thank you! Your immediate response to the film and your committed support throughout the festival process has been impressive and hugely appreciated. You've led a strong, dedicated team, which means everything to filmmakers sharing their films with audiences for the first time. We're all grateful! On behalf of Rea, Dixon, and everyone else who worked tirelessly on the film, I feel deeply rewarded for having our world premiere at Encounters. It was absolutely fitting it should take place in South Africa! Needless to say, we are also thrilled to receive this award, the more so for the jury's thoughtful and beautifully written response below."

Asmae El Moudir, Director of The Mother of All Lies

"Thank you again for awarding the Mother of All Lies Prize."

Zippy Kimundu, Co-Director of Our Land, Our Freedom

"This is amazing news, thank you so much! We're very honoured to receive this award, especially as our first screening in the continent, playing beside many amazing films at the festival. Thanks again to all the wonderful team at Encounters and especially to you, Mandisa and Lameze, for being super hosts. I very much look forward to seeing you all again soon!"

Hermien Roelvert-van Gils, Director of Diary of an Elephant Orphan

"Thank you very much for the opportunity and exposure. I greatly appreciate it. And thank you for the kind words from the jurors."

Marie Rabbe, Outlook Film Sales

"We're thrilled about the award for No Other Land! Congrats on another successful festival edition."

Kilian Kiefel, Mediawan Rights

"Thank you so much for this wonderful news about Soundtrack to a Coup d'État!!! I hope the festival was a big success, and hopefully, we will collaborate again in the future."

Nick Chevallier, Co-Director of Wild Coast Warriors

"Thanks very much for all your support in this project and for all your hard work behind the scenes during Encounters."

Gabriel Klaasen, Protagonist in Temperature Rising

"Thank you to Encounters for having me be a part of the discussions."

Joelle Chesselet, Co-Director of My Mercury

"Thank you for everything!"

Peter Machen, Encounters Jury Member and Writer

"I'm honoured to be part of such a lovely family - it really is an absolute pleasure to work with all of you."

Sean Drummond, Encounters Jury Member

"Thanks for bringing me on board again."

Susan Mbogo, Encounters Jury Member

"It was an honour to be asked to be part of the jury, thank you."

Carolyn Carew, Encounters Jury Member

"Thank you for including me in the jury; it was an honour to be part of it."

Siza Mukwedini, Encounters Jury Member

"Allow me to share my gratitude on being selected as part of the Encounters jury. It was indeed an honour to 'encounter' such powerful films as well as add my voice and insights on what we think the winning films were. Kudos to all the filmmakers on such great work, and kudos to Encounters for all the work you are doing in the region and for a great festival just ended. It was enjoyable to watch all the reviews online."

Wilfred Okiche, Encounters Jury Member

"It was a pleasure being part of Encounters this year as always. Thank you for having me."

Thando Shoji, Encounters Jury Member

"I enjoyed working with you and fellow jury members."

Cyrielle Raingou, Encounters Jury Member

"Thanks a lot for this. It was a great honour."

Miki Redelinghuys

"Encounters South African International Documentary Festival, thanks so much for a brilliant festival. Best fest! You are an amazing, insightful, hard-working team. Thanks for the dedication! Respect."

Damian Samuels, Cape Peninsula University of Technology Lecturer & Filmmaker

"It was an absolute pleasure participating in Encounters this year. You all did a sterling job, as usual. The highlight this year, for me at least, was definitely the Iliso Lethu Symposium, and I hope it will continue in the future."

My students were grateful for the free tickets and indicated to me that they have learned much from viewing the films and attending the screenings. Some were very specific about techniques they have learned and loved the overall festival vibe. A few of my students certainly feel inspired to submit their films in the future. A group of them swarmed Patricia (Death of a Saint) - very keen to speak and learn from her."

David Max Brown, AFDA Lecturer & Producer

"What an incredible line-up of films and how fabulous to be able to experience some of them with our honours film students! My standout film in the festival was Soundtrack to a Coup d'État. I have approached the distributor for a copy to teach with! I feel like I could show that to students and tell them now analyse that film and let your film education now go out into the world inspired to make something as innovative and provocative yourselves! My other huge takeaway was how inspiring and energetic it was to see the cinemas so full! Many festivals fail to do that! I am looking forward to the next Encounters."

Sine Ngubane, Filmmaker

"I loved the Labia, I didn't know a place like that still existed, and I would definitely visit again. Loved the character the theatre still held, beautiful stuff. I thoroughly enjoyed the dobbie we watched. The festival was well organised, and it was smoothly run from the entrance and ticket station to the panel discussion at the end. It was honestly such a pleasant night."





**ENCOUN
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**26TH SOUTH AFRICAN
INTERNATIONAL
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INDUSTRY PROGRAMME



INDUSTRY PROGRAMME

The 2024 Encounters South African International Documentary Festival's Industry Programme was a highlight, demonstrating its dedication to the growth of African documentary filmmaking. At the heart of this year's programme was the inaugural Iliso Lethu African Documentary Symposium, designed to serve as a pivotal forum for the African documentary sector. This symposium brought together industry veterans, filmmakers, scholars, historians, policymakers, and civil society members to delve into pressing issues and opportunities within the African documentary landscape. Featuring keynote addresses and various panel discussions with distinguished experts, the event was a prime opportunity for networking, collaboration, and strategic discussions aimed at shaping the future of documentary filmmaking on the continent.

Additionally, the Festival's partnership with Rough Cut Lab Africa (RCLA) and Goethe-Institut of South Africa for an Industry Day in Johannesburg provided further professional enrichment through panels, post-screening Q&As, and masterclasses. Covering a broad spectrum of themes—from the state of African documentaries and their role in global crises to urban activism and climate change—the programme was designed to equip filmmakers with the insights and tools needed to navigate and impact their industry effectively.

Networking events like the "Cutting Edge Connections" and the "Vinyl Mixer" offered attendees the chance to forge meaningful connections and collaborations, blending the art of documentary filmmaking with a spirit of community and innovation. Through these diverse and engaging initiatives, the 2024 Encounters Festival underscored its commitment to fostering a vibrant, resilient, and globally influential African documentary film community.

Iliso Lethu African Documentary Symposium (CT)

Iliso Lethu seeks to be the intellectual centrepiece of the African documentary calendar, ushering in a new era of alliance and exposure on the continent. The symposium is a space for industry practitioners, established and emerging filmmakers, academics, historians, government representatives and civil society, to engage in critical conversations about the state of African documentary and the community's challenges and opportunities. The gathering will include a keynote introduction with leading experts and a range of panel discussions with filmmakers and guest speakers.

This inaugural event is the perfect opportunity to connect with others who share a passion for African documentaries and have a vision to help shape the future of documentary and network-building in Africa.

Introduction: Mandisa Zitha, Dr Julia Cain, Dr Liani Maasdorp

ILISO LETHU KEYNOTE PANEL

Thursday 20 June 2024 | Centre for Humanities Research
Woodstock | Cape Town



Join Encounters for the opening keynote of the inaugural Iliso Lethu African Documentary Symposium. The discussion will reflect on the evolving landscape of African documentary filmmaking and examine current trends, including the integration of AI, the continued rise of co-productions, greener filmmaking practices, equitable funding models, and how to strengthen festival and market opportunities. Featuring visionary directors who challenge conventional narratives, trailblazing content and film producers who innovate within the field, to daring curators and market directors, this discussion will spotlight the dynamic professionals who are reshaping the African documentary narrative. All eyes on Africa as we embrace the unfolding horizons of documentary filmmaking and its corresponding film communities, hubs, spaces, and platforms!

Speakers: Simon Wood, Steven Markovitz, Nicola van Niekerk, Yolanda Ncokotwana, Zippy Kimundu, Magdalene Reddy, Ahmed Zain

SOLIDARITY IN DOCUMENTARY

Thursday 20 June 2024 | Centre for Humanities Research
Woodstock | Cape Town



Within the current polycrisis of our times, this panel explores the role(s) documentary film, filmmakers and scholarship can play in the face of rising ethno-nationalism and neo-fascism,

deepening racism and inequality, and ecocide and genocide. In this global conjuncture, we question how documentary film can open new ways to apprehend, understand, process and engage with these demands across multiple scales and historical entanglements – and how the form offers different potentialities to news journalism. In the face of witnessing Israel's current genocidal assault on Palestinians in Gaza and the West Bank, and at the same time recognising the relative global invisibility of the war and suspected genocide in Sudan, what does documentary film open up for audiences and publics? How are documentary film, filmmakers and scholars implicated in these unfoldings and what are our responsibilities? This is an invitation to documentary filmmakers and scholars to reimagine the political stakes of the form.

Speakers: Dylan Valley, Heidi Grunebaum, Prof. Adam Haupt, Ahmed Zain

CINEMATIC CITIES: ACTIVISM AND URBAN APARTHEID AMIDST 30 YEARS OF SOUTH AFRICAN DEMOCRACY

Thursday 20 June 2024 | Centre for Humanities Research
Woodstock | Cape Town



In an era defined by rapid urbanisation and entrenched socio-economic divides, documentary serves as a powerful instrument to address these transformations. "Cinematic Cities" aims to explore the intersection of urban development, filmmaking, and activism, in the compelling documentary *Mother City*, which confronts Cape Town's housing crisis. The panel will address the film's impact in crafting narratives of resistance, especially as we celebrate and challenge three decades of democracy in South Africa this year, asking: How does *Mother City* navigate the emotional and social issues faced by Cape Town's working class in their struggle for space and dignity? The panel will also examine the boldness required in embracing disruptive narratives that confront the status quo and politicise filmmaking. By engaging with these topics, the session will encourage a deeper understanding of how community activism can effect change, highlighting the role of filmmakers in shaping public discourse and policy.

Speakers: Lester Kiewit, Miki Redelinghuys, Pearlie Joubert, Mpho Raboane, Joe Noero, Karen Hendricks.

EXPANDING HORIZONS: LEVERAGING ARCHIVES AND DIGITAL INNOVATION FOR INCLUSIVE STORYTELLING IN SOUTH AFRICAN DOCUMENTARY FILMMAKING: NAVIGATING TURBULENT TIMES

Friday 21 June 2024 | Centre for Humanities Research
Woodstock | Cape Town



This DFA-led travelling panel is the second in a series about film archives, moving from the Johannesburg Film Festival to Encounters South African International Documentary Festival in Cape Town, and concluding at the Durban FilmMart in Durban.

Tackling high archive costs in South Africa has long been a pressing issue for many South African documentary filmmakers. Ongoing discussions and debates around the implications and complications of acquiring archive material, which many believe should be publicly available, remain a continuous battle for the creative filmmaking process. This panel seeks to foster dialogue towards more equitable and accessible archival practices in South Africa, and aims at leveraging archival material for documentary filmmaking, focusing on digital innovation, collaboration, and expanding access through partnerships. It will also highlight the role of technology in transforming archive accessibility and models for public-private partnerships that can enhance access. While ensuring the sustainability of archives, the panel hopes to provide insights into how media companies view their roles as custodians of cultural heritage and their contributions to documentary filmmaking.

Speakers: Arya Laloo, Nadine Cloete, Mark Kaplan, Jacintha de Nobrega, Dr Geraldine Frieslaar, Geoff Arbourne

INSPIRE ACTION! DOCUMENTARY X THE CLIMATE CRISIS

Friday 21 June 2024 | Centre for Humanities Research
Woodstock | Cape Town



Understanding the root causes and key players behind the climate crisis is crucial. Activists, filmmakers, and partners tirelessly bring these critical stories to our attention. Yet, beliefs surrounding the crisis have become deeply entrenched and divisive, necessitating more than just film festival screenings. This panel, hosted by Climate Story Lab South Africa, explores the power of documentaries to drive measurable and impactful change. We believe that with a targeted impact strategy, films like *My Mercury*, *Temperature Rising*, and *Wild Coast Warriors* can inspire significant shifts in our collective understanding and response to this global crisis.

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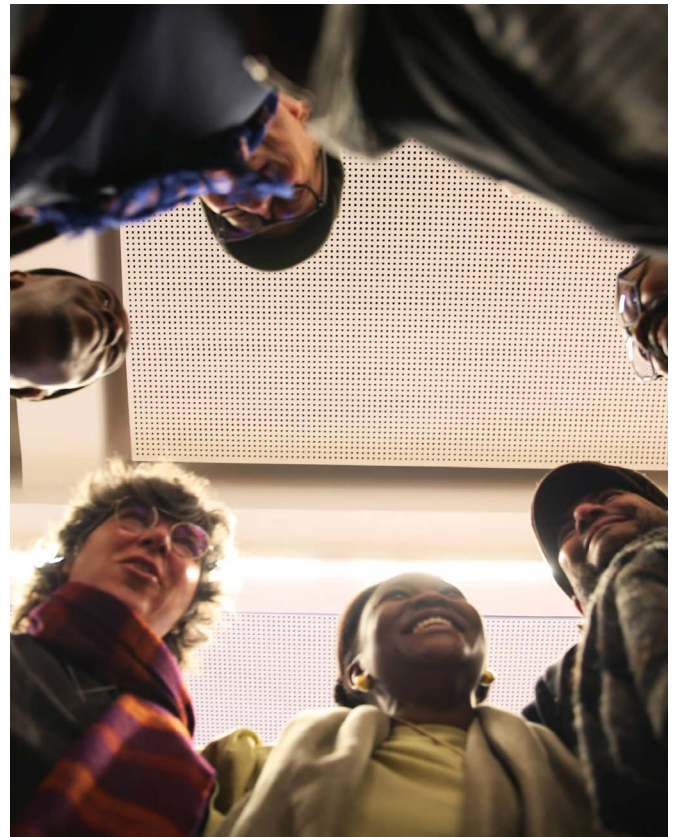
Speakers: Dr Liani Maasdorp, Joelle Chesselet, Nick Chevallier, Jacqueline van Maygaarden, Tihangwi Ramutsindela, Gabriel Klaasen.

STORIES THAT MATTER: TACTILE, ETHICAL, RESPONSIBLE FILMMAKING

Friday 21 June 2024 | Centre for Humanities Research
Woodstock | Cape Town

“Stories that Matter” will explore the intricate dynamics of creating documentaries that tackle sensitive topics, while maintaining a responsible approach to storytelling. Focussing on the films *Black People Don't Get Depressed*, *Ek Wil Haar Nie Verloor Nie*, *Cape-Helena*, and *I Did Not Ask for This!*, each presents unique perspectives on social issues, mental health, and historical and racial legacies. The conversation will be rooted in the filmmakers' and protagonists' journeys to illuminate untold or underrepresented stories, particularly when visual evidence is not available, exploring the tactile methods they use to connect with their subjects and audiences. How do filmmakers ensure accuracy, show care, and maintain respect for those whose experiences are shared? The panellists will address the considerations filmmakers bear in mind when dealing with subjects of trauma and resilience, highlighting the balance between narrative impact and truth.

Speakers: Julie Nederkoorn, Sara Chitambo - Hatira, Annalet Steenkamp, Damian Samuels, Iunga Matholeni, Tsakani Motshweni, Mark de la Ray.



ENCOUNTERS X RCLA X GOETHE-INSTITUT INDUSTRY DAY (JHB)



RCLAS NOMADIC HORIZONS: EXPLORING THE ESSENCE, HISTORY, AND FUTURE OF ROUGH CUT LAB AFRICA

Saturday 29 June 2024 | Goethe-Institut | Johannesburg



Deep dive into the ethos, intention, history and future of Rough Cut Lab Africa (RCLA).

Developed with the South Africa Guild of Editors Guild (SAGE) and Encounters South African International Documentary Festival and rooted in the Pan-African spirit, this innovative initiative embodies nomadic intentions, African and diasporic networks and connections and conversations across the Global South.

RCLA recognises the need for filmmakers on the continent to have secure, well-versed, and well-resourced supporting knowledge of editing and story construction through consultation and mentorship. Documentary film is well supported on the continent regarding development and production initiatives, but somehow we lack story editing and construction. More often than not, our films are constructed and finished outside of the continent; while being beneficial overall for the film project, it leaves us in a deficit and a reliance on outside story support, which exacerbates historical relationships of reliance on the global North.

Since its inception RCLA has been reshaping narratives, empowering filmmakers and editors and forging cultural exchanges across continents. Explore the significance of its journey, the transformative power of its collaborations, and the boundless horizons it envisions for the cinematic landscape of Africa and beyond.

Speakers: Khalid Shamis, Layla Swart, Sara Chitambo - Hatira, Cati Weinek

SAGE EDITING PANEL: CROSSING BOUNDARIES, CROSSING BORDERS

Saturday 29 June 2024 | Goethe-Institut | Johannesburg



Documentary editing is a place where boundaries are drawn and transcended. But how does this work without creating divisions in the room at the expense of the story?

A discussion with Melissa Parry, Nikki Comninos, and Khalid Shamis as they dissect, expose, and reveal their experiences in 'the room'. How does one hold, handle, and manage the space while asserting one's vision without overstepping the director's? As today's form of editing increasingly includes cross-continental and international collaborations, how do editors navigate the constraints of geography and understanding with technology and insight? In conversation with SAGE editors Khalid Shamis (RCLA director) Melissa Parry (RCLA consultant), Nikki Comninos (RCLA consultant).

MASTERCLASS: THE ART OF EVAPORATION – A JOURNEY WITH ANDREAS HARTMANN

Saturday 29 June 2024 | Goethe-Institut | Johannesburg



Join acclaimed director Andreas Hartmann for an illuminating masterclass in documentary filmmaking. "The Art of Evaporation: Capturing Invisible Stories" will delve into the transformative journey from visual curiosity to compelling cinematic narrative. Discover how nonverbal communication becomes a powerful conduit for profound storytelling and learn the intricacies of Hartmann's unique approach. This masterclass – spanning directing, cinematography, and editing – promises to inspire, enlighten, and challenge your perceptions of documentary storytelling, offering insights and practical wisdom.

Speakers: Mandisa Zitha, Andreas Hartmann.

CUTTING EDGE CONNECTIONS: NETWORKING WITH ENCOUNTERS AND ROUGH CUT LAB AFRICA

Saturday 29 June 2024 | Goethe-Institut | Johannesburg



Step into a dynamic networking event where the worlds of seasoned and emerging editors intersect, offering fertile ground for collaboration and creative synergy. Hosted by the Goethe-Institut of South Africa, this gathering goes beyond the usual meet-and-greet format by fostering genuine connections and dialogue. Engage with industry leaders, share your experiences, and uncover fresh talent in a dynamic atmosphere. Whether you aim to broaden your professional circle, find a mentor, or explore new partnerships, this event is a catalyst for innovation and growth in editing and documentary filmmaking.

Speakers: Mandisa Zitha, Khalid Shamis



ENCOUNTERS

**26TH SOUTH AFRICAN
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CREATING ACCESS TO THE FESTIVAL

CREATING ACCESS TO THE FESTIVAL

OUTREACH

The Encounters Inreach/Outreach Programme is critical in ensuring broad-based access to the Festival and the opportunity to expose new audiences to documentary films. Since its inception in 2005, Encounters has guaranteed the participation of some 10,000 individuals. The Encounters Inreach/Outreach programme is a multi-stakeholder project and is supported by the following partners Vuma Pop-Up Cinema, Bertha Movie House Khayelitsha, and Sunshine Cinema.

VUMA POP-UP CINEMA

Thursday 20 June - Khayelitsha/Ocean View | Cape Town

Encounters partnered with Vuma Pop-Up Cinema for the fourth year in a row to provide small capacity impactful screenings to young people in Khayelitsha/Ocean View. The Vuma Pop-Up Outreach Programme included the films Cape Helena and Wild Coast Warriors.

Screening details:

Tuesday 25 June 2024

Venue: Kwalanga Phandulwazi Community Center.

Documentary: Mother City and Cape-Helena

Wednesday 26 June 2024

Venue: Masiphumelele Satellite Library

Documentary: "Diary of an Elephant Orphan" and Murmurs of Tragedy - Shorts Block 1, "Ek wil haar nie verloor nie, Oor my dooie liggaam (Over my dead body), I Did Not Ask for This!"

BERTHA MOVIE HOUSE KHAYELITSHA

Friday 21 June - Saturday 22 June 2024 | Isivivana Centre Khayelitsha | Cape Town

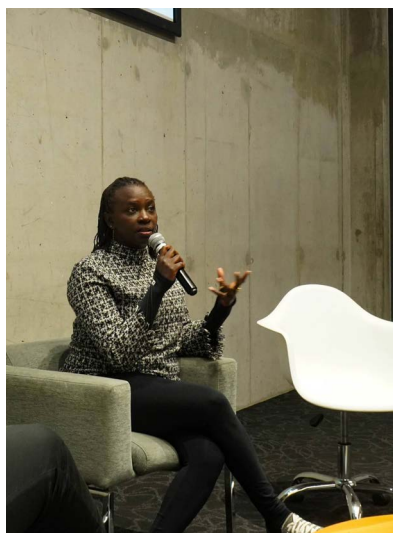
The Bertha Movie House is a cinema venue located at the IsivivanaCentre in Khayelitsha. Since 2017, Encounters has partnered with the Bertha Movie House to showcase amazing documentaries. The screenings were well attended and there was a great show of camaraderie amongst the audiences. This continues to be a fruitful and meaningful partnership for Encounters.



SCREENING DETAILS:



Friday 21 June 2024
Venue: Bertha Movie House Khayelitsha
Documentary: My Mercury
Youth audience: 41



Saturday 22 June 2024
Venue: Bertha Movie House Khayelitsha
Documentary: Our Land, Our Freedom
Youth audience: 90



Sunday 23 June 2024
Venue: Bertha Movie House Khayelitsha
Documentary: A Fidai Film
Youth audience: 87



Wednesday 26 June 2024
Venue: Bertha Movie House Khayelitsha
Documentary: Cape-Helena
Youth audience: 51



Thursday 27 June 2024
Venue: Bertha Movie House Khayelitsha
Documentary: Black People Don't Get Depressed
Youth audience: 59



Friday 28 June 2024
Venue: Bertha Movie House Khayelitsha
Documentary: Going To Mars: The Nikki Giovanni Project
Youth audience: 31

SCREENING DETAILS:



Saturday 29 June 2024
Venue: Bertha Movie House Khayelitsha
Documentary: Playing the Changes - Tracking Darius Brubeck
Youth audience: 15



Sunday 30 June 2024
Venue: Bertha Movie House Khayelitsha
Documentary: Mother City
Youth audience: 84

SUNSHINE CINEMA SCREENING DETAILS:

Friday 21 June 2024

Venue: Mdantsane Art Centre
 Documentary: Wild Coast Warrior

Saturday 22 June 2024

Venue: Masifunde Changemaker Academy
 Documentary: Wild Coast Warrior

Saturday 22 June 2024

Venue: Emaphethelweni Conference Centre
 Documentary: London Recruit

Saturday 22 June 2024

Venue: Fano Ngcobo Resource Centre Mfuleni
 Documentary: Mother City

Friday 28 June 2024

Venue: Thandanani Drop-inn Centre Mamelodi, Pretoria
 Documentary: London Recruits

Friday 28 June 2024

Venue: Mzintlava Hall, Lusikisiki.
 Documentary: Wild Coast Warriors

Friday 28 June 2024

Venue: Afrika Tikun Arekopaneng Community Centre Ext 8B
 Documentary: Mother City

FREE SCREENING

ENCOUNTERS
 28TH SOUTH AFRICAN INTERNATIONAL DOCUMENTARY FESTIVAL
 20-30 JUNE 2024
 ENCOUNTERS.CO.ZA
 JOHANNESBURG & CAPE TOWN

WILD COAST WARRIORS
 Turning the Tide on Oil Giants
ASAFIKO WINNERS

22 JUNE 2024 | 10:00 AM
Masifunde Changemaker Academy
 QOEBERHA, EASTERN CAPE

Sunshine Cinema

ENCOUNTERS 2024 Festival Selection

FREE SCREENING

ENCOUNTERS
 28TH SOUTH AFRICAN INTERNATIONAL DOCUMENTARY FESTIVAL
 20-30 JUNE 2024
 ENCOUNTERS.CO.ZA
 JOHANNESBURG & CAPE TOWN

LONDON RECRUITS
 OFFICIAL SELECTION
 ENCOUNTERS 2024

28 JUNE 2024 | 10:00 AM
Thandanani Drop-Inn Centre
 (Next to Lompece College)
 MAMELODI, GAUTENG

Sunshine Cinema

ENCOUNTERS 2024 Festival Selection

INREACH

Wild Coast Warriors

Group Invited: Hanover Park Women's Soccer Team x 20

Date: 21 June 2024

City: Cape Town

Downberg Sports Ground in Hanover Park brings together soccer teams from all over Cape Town to practise and play matches. The Sports field has its own teams from different ages made up from the youth of Hanover Park. The sports field is dedicated to upskilling their youth, keeping them inspired and distracted from the streets. This group was invited with the intention of spreading climate awareness to disadvantaged communities.

Group Invited: Greenpeace x 14

Date 21 & 26 June 2024

City: Cape Town & Johannesburg

Greenpeace is an independent global campaigning network, founded in Canada in 1971 by a group of environmental activists. Greenpeace has been very active in the protest against Shell, making this film very fitting for their organisation.

Temperature Rising

Group Invited: African Climate Alliance

(ACA) x 10

Date: 22 June 2024

City: Cape Town

A youth-led, movement-based, grassroots organisation acting and advocating for Afrocentric climate justice. Gabriel Klaasen is a lead activist in the organisation and in the Film Temperature Rising. ACA was an appropriate target audience as the film directly relates to the climate awareness work ACA has been involved in.



Rollaball

Group Invited: Hanover Park Boys Soccer

Team x 20

Date: 22 June 2024

City: Cape Town

Downberg Sports Ground in Hanover Park brings together soccer teams from all over Cape Town to practise and play matches. The Sports field has its own teams from different ages made up from the youth of Hanover Park. The sports field is dedicated to upskilling their youth, keeping them inspired and distracted from the streets. This group was invited with the intention of inspiring youth from township communities.

Group Invited: Film School Africa x 6

Date: 22 June 2024

City: Cape Town

Film School Africa is an institution dedicated to equipping students to work in the booming South African film industry and in the process using film as a form of art therapy. Harnessing the power of film to forever change lives.

The Friendship Bench

Group Invited: Mavericks Warehouse Media

Date: 22 June 2023

City Cape Town

Maverick Warehouse is an agile team of idea generators, strategic thinkers and production problem solvers, with one of their focuses being on mental health. From concept to implementation, Mavericks bring communication strategies and campaigns to life through events, experiences, activations, live performances, team engagements and Communication training.

Group Invited: Marpemed

Date: 22 June 2024

City: Cape Town

MARPEMED was launched in 2015 as a Health and Medical Solutions company specialising in Healthcare Services. Offering Quality Employee Wellness Services and also providing the medical community with Reliable, Innovative and Affordable medical and surgical products, MARPEMED improves the effectiveness and efficiency of today's challenging medical and surgical practices.

Group Invited: Sisters Working in Film and Television (SWIFT)

Date: 22 & 30 June 2024

City: Cape Town & Johannesburg

Sisters Working in Film & Television (SWIFT) is a non-profit organisation committed to championing empowerment and access to equal opportunities for women in a previously male-dominated industry, by advocating for change from the historical imbalances and a legacy that discriminated against women in South Africa.

Group Invited: TEDCOZA

Date: 30 June 2023

City: Johannesburg

Tedcoza Lobbies, Advocates and Facilitates access to a thriving township and rural economies in South Africa.



Bye Bye Tyberias

Group Invited: Iglas Mosque

Date 22 June

City: Cape Town

Masjid Iglas is based in Hanover Park, the mosque serves the community through food parcel donations and providing weekly meals for the poor. Their staff are big advocates for Palestine and therefore supported the film in honour of the people from Palestine.

Group Invited: Truth Collective South Africa (TCSA)

Date 22 June 2024

City: Cape Town

Truth Collective South Africa (TCSA) is a community group coming together across all races, religions and tribes to celebrate and inspire freedom around the world. TCSA recently raised funds for medical supplies, which the CEO and his wife personally delivered to Palestine.

Eco-Cultural Shorts Block

This shorts block included the documentaries titled "Of Bread and Water", "Dead Lagoon" and "Fading Footprints".

Group Invited: SEED

Date: 23 June 2024

City: Cape Town

SEED focuses on inspiring and equipping ambitious individuals from marginalised communities with well-being and livelihood skills. SEED offers accredited training in Permaculture and short courses for Gardening and Personal Resilience.

My Mercury

Group Invited: Sea The Bigger Picture

Date: 25 June 2024

City: Cape Town

Sea the Bigger Picture has the goal to rid South African waters and beaches of all marine litter through education, beach clean-ups and corporate engagement.

Group Invited: Two Oceans Aquarium

Date: 25 June 2024

City Cape Town

Two Oceans Aquarium inspires people to take action, so that we may all share healthy and abundant oceans for life.

Group Invited: Love in a Bowl

Date: 25 June 2024

City: Cape Town

Love in a Bowl is a magical collaborative initiative that grows organic veggies in community farms throughout Hout Bay. They ensure brilliant veggies for local consumers and the compassionate distribution of food to the most vulnerable of their little town.



Johatsu: Into Thin Air

Group Invited: The University of Cape Town

Date: 23 June 2024

City: Cape Town

The University of Cape Town is a public research university in Cape Town, South Africa.

Group Invited: AFDA

Date 23 June 2024

City: Cape Town

AFDA is a private Higher Education institution that offers courses in film, television, performance, business innovation and technology, radio and podcasting, and creative writing.

Our Land, Our Freedom

Group Invited: SAE Institute South Africa

Date: 26 June 2024

City Cape Town

Industry-led higher Education in Animation, Audio, Creative Technologies, Design, Film, Games & Music.





**ENCOUN
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**26TH SOUTH AFRICAN
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MARKETING AND PUBLICITY

MARKETING AND PUBLICITY

A 4-week social media build allowed for maximum reach and brand awareness to strategically target audience Encounters audiences.

With this year's festival transitioning back to an in-person format, we strategically revamped our approach to leveraging social media for filmmakers. Instead of the usual practice where filmmakers or protagonists simply introduced their screening details, we invited them to recount their most unforgettable experiences—whether triumphant or challenging—during their filmmaking journey.

Content that was well received:

- Photos from Encounters Live Events
- Videos from Directors, Producers and Protagonists
- Short film trailers
- Meet the filmmaker graphics

Additionally, we allocated a larger budget towards paid media campaigns, which proved highly effective in engaging our younger target demographics. This dual strategy not only enhanced our local outreach but also significantly boosted our connection with a more youthful audience.

SCREEN ADVERTS 96 SCREENINGS

Featuring all funder logos

FESTIVAL TRAILERS (ALL PLATFORMS) 45,855 VIEWS

Created by Ashliegh da Silva, the trailers featured excerpts from documentaries at the Festival with the addition of the animated logo, animated stats and messaging by Shukry Adams. This additional animation overlay elevated the trailer and created an exceptional viewing experience.

ENCOUNTERS WEBSITE 49,000 PAGE VIEWS 9,800 NEW USERS 136,000 TOTAL EVENTS

www.encounters.co.za was managed by Amanda Dominy this year. The newly implemented layout allowed for a better user experience on all devices.



PUBLICITY AND PR (NEWSCLIP)

The total publicity value accrued was R6,856,362.38 with a total of 107 clippings/mentions across all media.

PRINT
31 CLIPPINGS
R1 841 167,50

18 CLIPPINGS
R535 167,16

58 CLIPPINGS
R3 556 368,15

Media in any publicity campaign is always the icing on the cake. Encounters media coverage together with solid marketing and social media backup made for a campaign that was creative and comprehensive.

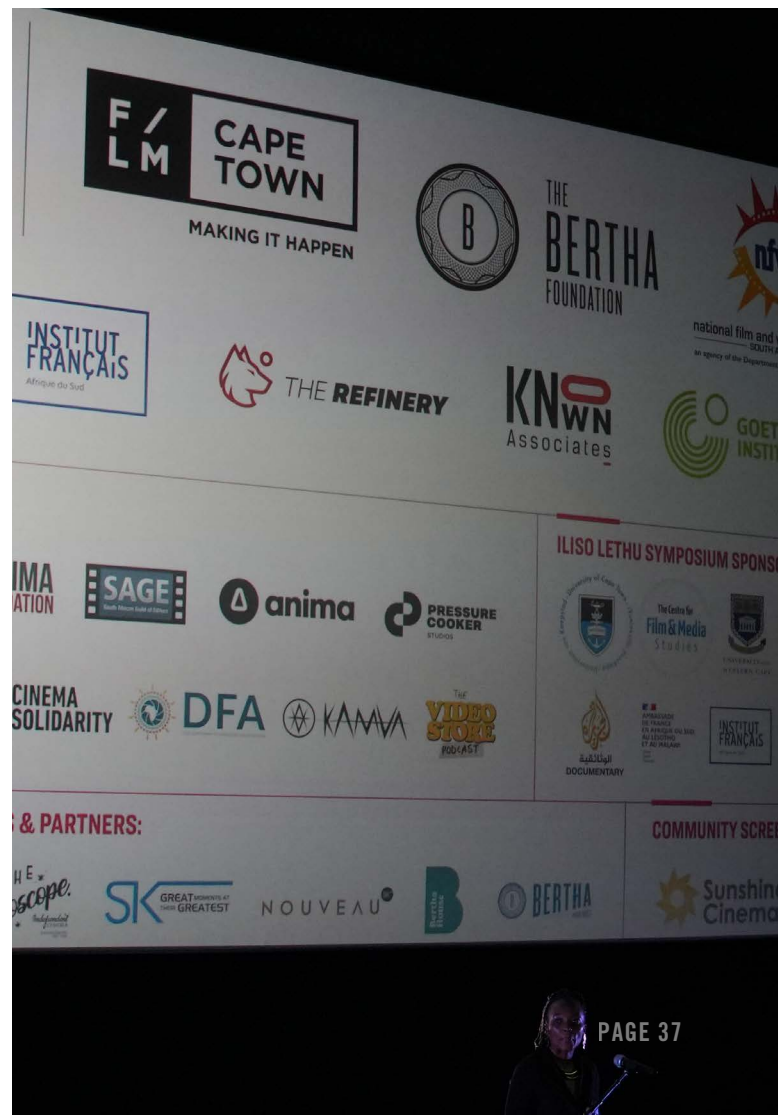
Our publicists enjoy a good relationship with the main media who are very loyal, and Encounters has always benefited from this. Our publicists usually target and pitch to film writers and because of the 2024 lineup we also motivated to journalists and programmes the dealt with issues such as climate change , mental health , the history of African colonisation, current global trouble-spots

We help the media select films to review and write features about and we understand their audiences and personal tastes, which result in excellent coverage. For example, the Sunday Times, Business Day, Channel Africa, Mail and Guardian, to name a few.

There is frequently rapidchange of staff in print, broadcast and online, whichmeans we often have to start communicating fromscratch. This year, we had to spend time mentoring young, emerging journalists to discover which subjectsthey

could cover, how to conduct interviews withfilmmakers, expose them to a variety ofcontent and help them improve their presentations.

- Our general media releases were well received and widely utilised.
- The quality of film stills we received this year was notably improved. It seems that distribution companies and filmmakers are beginning to understand the importance of strong visual assets as powerful marketing tools.
- We initially focused on promoting the stronger films, anticipating the audience's response. This strategy helped to generate broader interest in the Festival.
- Many of the screenings were sold out, reflecting the effectiveness of our communication efforts.
- Radio and online coverage were particularly strong this year. We successfully facilitated a media partnership with Mail & Guardian, who provided generous coverage and advertising space.
- The publicity, especially the reviews, generated positive word-of-mouth, which is crucial for attracting a critical mass of audiences.
- While a few films had themes that were challenging to market to the media, we made every effort to promote them as effectively as possible.



CAPE ARGUS

Cape Argus
 'Mother City' To Open Documentary Festival (Part 1)
 23 May 2024
 AVE: R 36 068.56

'DIVERSE VOICES'
'Mother City' to open documentary festival

ALYSSIA BIRJALAL
 alyssia.birjalal@capeargus.co.za

THE Encounters South African International Documentary Festival is returning with an exciting line-up of local and international films.

The event will be staged at various venues in Cape Town and Johannesburg from June 20 to 30.

This year's festival focuses on amplifying diverse voices with insightful perspectives and compelling narratives.

Film-makers Miki Redelinghuys and Pearlé Joubert's captivating *Mother City* has been selected to open the premier documentary festival.

The hard-hitting film grapples with the rights for access and fairness for people to be able to participate in an urban economy.

It exposes the hardships of those who are frequently vilified for attempting to legitimately assert their right to a place of residence with their families.

The exquisitely shot documentary offers a personal and devastating look at the politics of urbanism.

Over six years, the film-makers followed activists involved in the "Reclaim the City" campaign as they settled into Cape Town's abandoned spaces and used them as a platform from which to advocate for the concerns of the working class.

It shows activist Nkosikhona "Face" Swarthoof and his colleagues fighting for their rights in Parliament and the courts. It also depicts the lavish dinner parties, the streets and the houses of



A SCENE from *Mother City*, which has been selected to open the festival. | Supplied

Town see this city and her policies.

"Now so many years later, we have witnessed only how politicians and property developers have formed and cemented an impenetrable wall, keeping the poor out and away. *Mother City* is our ode to how *havalol* we are of this status quo.

"It's a classic David versus Goliath struggle between property power, politics and fervent campaigners.

"The film offers an opportunity to walk in the shoes of the oppressed and dispossessed, to understand the real struggle for people needing homes closer to work, education and recreation as it is beautiful".

"This film is an expression of many diverse lives observed through our lens and we hope our audience leaves inspired with a vision for building a shared democratic South Africa. We are extremely grateful that we have been able to share this story."

Festival director Mandisa Zitha said *Mother City* was selected because it represented the heart of what documentary film-making is about.

"It speaks to the power of film in exposing the arduous journey so many in this world have to embark on to effect change."

BIZCOMMUNITY

Bizcommunity
 Jun 2024 5
 AVE: R 131 881.32

BIZCOMMUNITY LIFESTYLE & ENTERTAINMENT

SEARCH

FILM

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June's cinematic delights: New releases and Encounters Film Festival

By Daniel Hermann

5 Jun 2024

This month's lineup promises something for everyone. Get ready to mark your calendars and prepare for an unforgettable cinematic journey.



IOL


IOL
 26 May 2024
 AVE: R 39 113.82

IOL

WEEKEND ARGUS | NEWS | SPORT | LIFESTYLE | ENTERTAINMENT | OPINION

WEEKEND ARGUS | NEWS

Powerful 'Mother City' to open Encounters festival



Reclaim the City/Stop the Sale of Tafelberg protest. Picture: supplied

By Staff Reporter | Published May 26, 2024

Cape Town - The South African documentary *Mother City* will be the big drawcard at the Encounters South African International Documentary Festival which takes place at venues in Cape Town and Johannesburg from June 20 to 30.

WHAT'S ON IN JOBURG

What's on in Joburg
 7 Jun 2024
 AVE: R 2 044.02

The Best June 2024 Events in Johannesburg and Surrounds

The Best June 2024 Events in Johannesburg and Surrounds

By Lerato Botha on June 7, 2024 All Essential Guides Editor's Pick Events in Joburg Lifestyle and Entertainment Guides Live Events

This selection of June events in Johannesburg and beyond has something for everyone. Whether you are the type to brave the winter cold for the ultimate festival experience or outdoor run, or you enjoy a more intimate indoor experience, being serenaded by classical sounds, amazed by the storytelling art of dance, dined to perfection, or roared to laughter by South Africa's funniest. This month's highlights are not to be missed!

Basha Uhuru Freedom Festival is back this June!

Constitution Hill's Basha Uhuru Freedom Festival is all about commemorating the youth of 1976 through creative expression. This year's event will offer a jam-packed line-up of creative immersions and experiences and ends with the Sounds of Freedom Music Festival.

Mail & Guardian, The Continent
Digging Up History's Skeletons (Part 1)
8 Jun 2024
AVE: R 22 978.58



British executed him and disposed of his body. But where? Kimathi's late widow Mukami searched for his remains and passed down the decades-long struggle to her daughter Wanjugu.

To many Kenyans, the entire affair – the bitter hunt for and execution of the man who led the Kenya Land and Freedom Army, which waged the Mau Mau guerilla war of 1952 to 1960 – was as lost as Kimathi's remains.

"I come from a family that had embraced a culture of silence regarding this part of our history, but also because it was banned," film director Zippy Kimundu tells The Continent. "My family had people who were Mau Mau and people who were collaborators on the other side. But we didn't talk about it."

The Mau Mau were branded a terrorist group and remained banned until 2003, when president Mwai Kibaki's government lifted the ban.

To resurface this history, Kimundu teamed up Meena Nanji to make Our Land, Our Freedom.

Nanji, a Los Angeles-based filmmaker, was born in Kenya to parents of Indian origin. She fondly recalls her childhood

Digging up history's skeletons

In the search for the body of a revered Mau Mau leader executed by the British in 1957, a new film puts Kenyans at the centre of their own history

Business Day (Late Final)
What To Look Out For At The Encounters Festival (Part 1)
Jun 2024 14
AVE: R 87 050.75

What to look out for at the Encounters Festival

Documentaries cover a wide range of topics for nonfiction fans

During a 2006 confrontation between her and her partner... The film tracks the long road to her... Documentaries film festival takes place from June 20-23... There is a wealth of options to look out for...



Deeply empathetic: Bill from 'Mother City', the opening night of the Encounters Film Festival.

MOTHER CITY The festival opening night film is one that should make all right-thinking viewers of the genre... MOTHER CITY The festival opening night film is one that should make all right-thinking viewers of the genre... MOTHER CITY The festival opening night film is one that should make all right-thinking viewers of the genre...

EVERY LITTLE THING Perhaps the simplest but most heartfelt and deeply touching film in the year's programme... EVERY LITTLE THING Perhaps the simplest but most heartfelt and deeply touching film in the year's programme...

BLACK BOX DIARIES Director Niki Kavanagh's personal and often still life film follows her own experience... BLACK BOX DIARIES Director Niki Kavanagh's personal and often still life film follows her own experience...

The Citizen (Gauteng)
New Releases Of Cinematic Delights (Part 1)
13 Jun 2024
AVE: R 64 990.78

citizen.co.za
New releases of cinematic delights
ENCOUNTERS FILM FEST: RICH GLOBAL STORYTELLING
Stories from the Congo to Japan inspire debate and ignite change.

News24
Jun 2024 14
AVE: R 10 678.50
PUZZLES TO COSY UP WITH!
DROPPED
Doccies to look out for at this year's Encounters Film Festival

South Africa Today
 Jun 2024 14
 AVE: R 21 003.50

South Africa Today
 Flowers for any occasion
 Shop Now

HOME SOUTH AFRICA WORLD FARM ATTACK MEDIA GALLERY MORE LIFESTYLE
 INTERNET / ONLINE FINANCIAL NEWS FINANCIAL MARKETS INVESTING SOCIAL TV SUBMIT ARTICLE
 CONTACT US NEWSLETTER

Home » Lifestyle » Memory, Archive and Belonging feature in Encounters Palestinian Focus

Memory, Archive and Belonging feature in Encounters Palestinian Focus

June 14, 2024



No Other Land



Three very different documentaries by Palestinians that are deeply

Everyday Gifting
 From R169.95 View Range
 Net Florist



Financial Mail
 Nature In Conflict (Part 1)
 Jun 2024 20
 AVE: R 97 518.87



DOCUMENTARY NATURE IN CONFLICT

My Mercury documents the life of hermit Yves Chessellet as he protects seabird colonies from the predations of seals

Anton Perle

Yves Chessellet was in his 20s when he found his calling as a hermit protecting seabirds on tiny, remote islands — which led to a life of confrontation with seals.

He spent a total of 17 years living on three such islands off the coast of Namibia, saving the breeding colonies of penguins, gannets and bank swallows from the depredations of these predators.

that Yves shot himself on the island with a 188 caliber — a gripping video diary in which he takes himself on, figuratively and literally, documenting his passion for the island, his war against the seals and his own plunge into despair.

It comes across as a figure in the mould of Eugene Watkin, a naturalist whose meticulous observations have enriched science, but is more engaging with addiction. While Yves may not be a literary figure of Meru's stature, his filmmaker sister has turned his videos — and his written diaries that fill eight A4 books — into a prize-winning record.

It's such a unique access to a character, it's not, therefore, the usual 'out there' from the inside out," Joelle tells the FM from her home in Kooxwag.

So intensely personal are the videos and diaries, Yves, 53, agreed to the documentary only because of the tight sibling bond he forged with Joelle during a fraught childhood.

There's a lot of love in that.

"He showed me his diaries... I just thought, this is a compelling story. I was obsessed with the idea of an island from the time I was a child, and what comes up in solitude, how various stages of the human psyche are acted out on an island," Joelle says.

"I was looking for an unexplored human... He's so kind of head inside himself but so open in his imagination. So his diaries were incredibly inspiring, because I didn't know this person."

A Sisyphean task
 Mercury Island was named by early sailors for the way it grudges like quicksilver when the Atlantic waves crash into a huge cove at its base. The film introduces the island with a line from Lawrence Green: "This is the place where one man after another has gone mad."

And Yves was one of them. After two or three years on Mercury, the trauma of his war with

In your system, it's all to do with the seals. People are going to have an opinion about you, how crazy they are, but there's the other side of the coin, because that amazingness is what makes them a problem, because they're too good at what they do."

And what they do is catch and eat penguins, gannets and other seabirds.

"When you wake up, the first thing you do is chase them away. You've got to chase them but, five, six times a day."

Yves spent six months recovering in Walvis Bay, then returned to Mercury — despite the sheer madness — it was the only life he wanted.

Solitude didn't bother him. "Especially when I was there on Mercury Island, Wow! Sealing, research, maintenance to the buildings, expeditions into the desert, climbing... I could do what I wanted and nobody was my boss."

Yves now works for Cape Nature at Lambert's Bay — shepherding seals away from the games colony on first island.

In making My Mercury Joelle collaborated, among others, with Pippa Ehrlich of My Octopus Teacher fame and another frequent collaborator, Godfrey, whose credits include

Sunday Times (Final), Lifestyle Magazine
 What's On In June (Part 1)
 Jun 2024 16
 AVE: R 87 975.00

WHAT'S ON IN JUNE

36TH ENCOUNTERS SOUTH AFRICAN INTERNATIONAL DOCUMENTARY FESTIVAL
WHERE: Cape Town (The Lobby Theatre, 68 Orange St, Gardens), V&A Waterfront, 44 Steyners Ave, Mowbray), The Zoo (2 Riebeek, 177 Oxford Rd, Rondebosch)
WHEN: June 20-30
 The annual Encounters South African International Documentary Festival is celebrating 36 years as one of Africa's premiere documentary film festivals this year. Showcasing nearly 50 documentaries — ranging from shorts to feature-length African — international and award-winning films — this event is running for 10 days at Cape Town and will feature theatrical screenings, panel discussions, masterclasses, workshops, and more.

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Mail & Guardian
 Film Encounters With Palestine And The Environment (Part 1)
 Jun 2024 21
 AVE: R 124 655.82

Encounters with Palestine and

These subjects take centre stage at a festival showcasing nearly 50 documentaries

WHERE: Cape Town (The Lobby Theatre, 68 Orange St, Gardens), V&A Waterfront, 44 Steyners Ave, Mowbray), The Zoo (2 Riebeek, 177 Oxford Rd, Rondebosch)
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SOCIAL MEDIA

#ENCOUNTERSDOC INSTAGRAM REPORT
CAMPAIGN DATES 20 MAY - 1 JULY

**INITIAL FOLLOWERS:
4,949**

**CURRENT FOLLOWERS:
5,997**

**NEW FOLLOWERS:
1,048**

OVERVIEW

You reached **759%** more accounts compared to
April 7 - May 19

Accounts Reached - 63.9k (+758%)

Accounts Engaged - 2538 (+488%)

Total Followers - 6,002

PROFILE ACTIVITY (7401, +613%)

Vs April 7 - May 19

Profile Visits - 6,376 (+556%)

External Link Taps - 1025 (1,429%)

Total Followers - 6,002

GROWTH MAY 20 - 1 JULY

Overall Followers - 1,093

Follows - 1,202

Unfollows - 109

AUDIENCE METRICS

Age Range May 20 - July 1

13 - 17.....0,3%

18 - 24.....9%

25 - 34..... 40.1%

35 - 44.....30.4%

45 - 54.....11.6%

55 - 64.....4.8%

65+.....3.4%

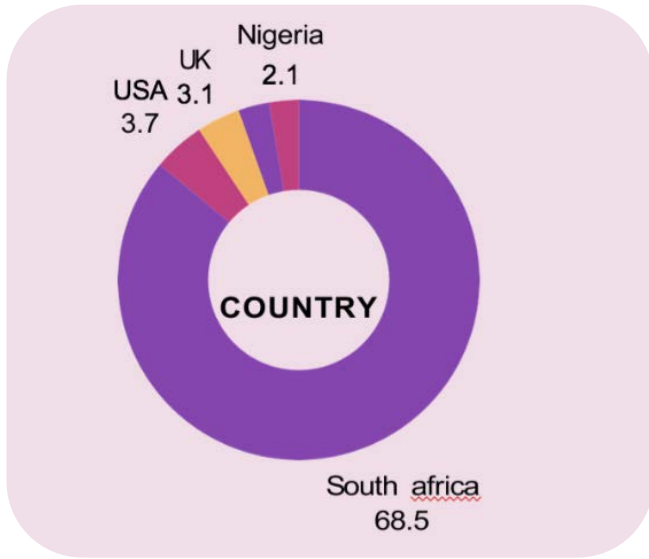
GENDER MAY 20 - JULY 1

Women - 59.9%

Men - 40%

Majority of the audience are between the
ages of 25 and 44, with a 59.9% female
audience and 40% male audience.

COUNTRIES



BY CONTENT TYPE MAY 20 - JULY 1

Reels - 25K

Posts - 18.2k

Stories - 3.321

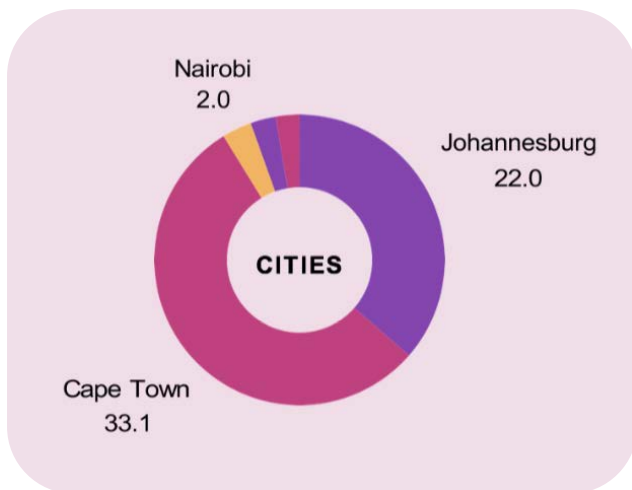
Videos - 52

Reels performed best, with a REACH of 25k .

Grid posts were also generating high

REACH rates.

CITIES



CONTENT ENGAGEMENT

Accounts Engaged - 2,538

Followers - 40.3%, +309%

Non Followers - 59.7%, +777%

CONTENT REACH MAY 20 - JULY 1

Accounts Reached - 63,992, 48,6% from ads

Followers - 5.3%, +69.9%

Non - Followers - 94.7%, +935%

Impressions - 226,144, +869%

CONTENT INTERACTIONS

Content Interactions - 7,867, 18.3% from ads,

+784% vs April 7 - May 19

REELS INTERACTIONS - 3,228, +1,663%

Likes - 2,216

Comments - 73

Saves - 149

Shares - 790

Existing follower ENGAGEMENT rate increased by 309% and Non-follower ENGAGEMENT increased by 777%.

The most ENGAGEMENT received from the audience was through likes and shares.

REELS INTERACTIONS MAY 20 - JULY 1 3,228, +1663%

Likes - 2,216

Comments - 73

Saves - 149

Shares - 790

Reels ENGAGEMENT rate increased by 1663%.

The most Reels ENGAGEMENT received from the audience was through likes and shares.

TOP PERFORMING POSTS

By Content Type May 20 - July 1

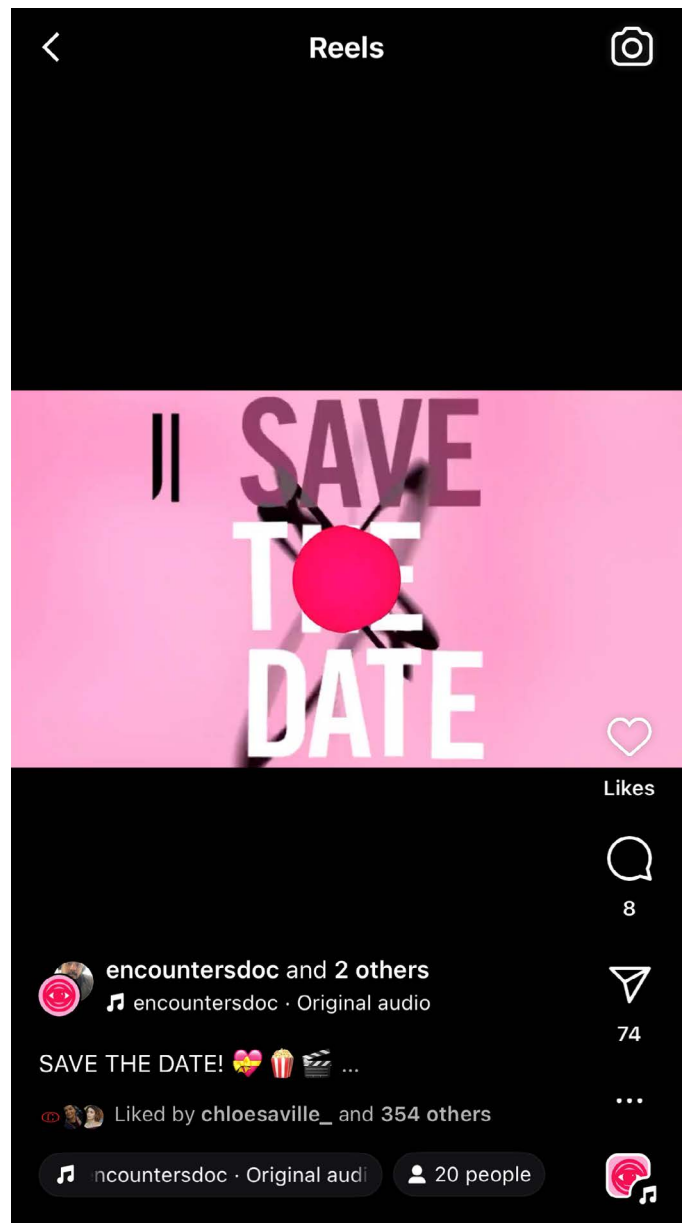
Reels - 25k

Posts - 18.2k

Stories - 3,231

Videos - 52

Reels Performed the best with an ENGAGEMENT rate of 25 000.



SOCIAL MEDIA

#ENCOUNTERSDOC TWITTER REPORT
CAMPAIGN DATES 20 MAY - 1 JULY

**INITIAL FOLLOWERS:
4,584**

**CURRENT FOLLOWERS:
4,756**

**NEW FOLLOWERS:
172**

CONTENT REACH

Tweet Activity May 22 - July 1

Your posts earned 44.1K impressions over
this 41 day period

CONTENT ENGAGEMENT

104 LINK CLICKS

639 LIKES

313 RETWEETS

29 REPLIES

FILM TRAILER FOR WILD COAST WARRIORS INSIGHTS

Impressions - 1,012

Engagements - 32

Engagement Rates - 3.2%

Short video content was popular on twitter:
Filmmaker introduction clips, festival trailers and
sponsor trailers gained the most views

FILMMAKER INTRODUCTION

Impressions - 198

Engagements - 19

Engagement Rates - 9.6%

Content that was popular on twitter: Filmmaker
Introduction gained the most views

STILLS AND GRAPHICS INSIGHTS

Impressions - 2,976

Engagements - 116

Engagement Rates - 3.9%

Daily Best of the Fest Post

ANNOUNCEMENTS FOR FREE SCREENINGS

Impressions - 606

Engagements - 35

Engagement Rates - 5.8%

Daily Schedules were a popular feature with increased daily interaction as the Festival progressed.

ANNOUNCEMENTS FOR TICKET INFO

Impressions - 673

Engagements - 70

Engagement Rates - 10.4%

ANNOUNCEMENTS FOR PALESTINE FOCUS

Impressions - 503

Engagements - 34

Engagement Rates - 6.8%

Palestine Focus documentaries announcement had high engagement, likes and Retweets.



SOCIAL MEDIA

#ENCOUNTERSDOC FACEBOOK REPORT
CAMPAIGN DATES 20 MAY - 1 JULY

**INITIAL FOLLOWERS:
10.5K**

**INITIAL PAGE LIKES:
9.3K**

**CURRENT FOLLOWERS:
10.7K**

**CURRENT PAGE LIKES:
9.5K**

**NEW PAGE LIKES:
147, +219.6%**

**PAGE VISITS:
2.1K, +286%**

**ENGAGEMENT:
2K, +239.4%**

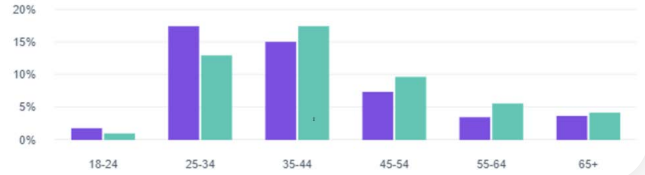
**REACH:
91.1K, +2K%**

From 19 May to 3 July , the audience grew by 219%. With an overall reach increase of 2K% . Out of the 91.1k, 28.5k was organic reach and 60.9k was from ads.

Age and gender

Men 49.00%
Women 51.00%

with almost an even split between males and females.



Location

Towns/cities Countries

Location	Count
Cape Town, South Africa	2,466
Johannesburg, South Africa	612
Pretoria, South Africa	216
Durban, South Africa	199
Soweto, South Africa	165
Sandton, South Africa	164
London, UK	141
Accra, Ghana	136
Randburg, South Africa	129
Nairobi, Kenya	93

Location

Towns/cities Countries

Location	Count
South Africa	6,367
United States	487
United Kingdom	400
Germany	211
France	200
Ghana	193
Mozambique	145
Egypt	144
Senegal	134
Kenya	128

Discovery

Post reach	74,424
Post engagement	6,250
New Page likes	80
New Page followers	159

Interactions

Reactions	1,880
Comments	151
Shares	267
Photo views	972

TOP PERFORMING POSTS

MAY 22 TO MAY 29

Encounters South African International Documentary Festival
May 24 · 🌐

#FemaleFilmmakerFriday The opening night film "Mother City" is codirected by dynamic duo **Miki Redelinghuys** and **Pearlie Joubert**.

Miki is the co-founder of Plexus Films and former co-chair of the Documentary Filmmakers Association. Pearlie is an acclaimed investigative journalist who's spent years as a news producer for ITV, Sky News and the BBC.

The South African filmmakers are known for their powerful documentaries on social justice, human rights, and environmental iss... **See more**

— with **Documentary Filmmakers Association of South Africa** and **The Bioscope Independent Cinema**.

👍❤️ 17 8 ➦

POST REACH - 1,485
ENGAGEMENT - 260

Encounters South African International Documentary Festival
May 25 · 🌐

Happy **#Africa Day** We are excited to bring you 30 brilliant documentaries from across our continent at this year's 26th **#EncountersDoc** Festival.

These include "6SENSE", "Al Djanat, the Original Paradise", "Ballaké Sissoko, Kora Tales", "Black People Don't Get Depressed", "Cape-Helena", "Dead Lagoon", "Death of a Saint", "Diary of an Elephant Orphan", "Ek wil haar nie verloor nie", "Fading Footprints", "The Friendship Bench", "I Did Not Ask for This!", "Illusion of Distance; ... **See more**

BENIN

👍❤️ 12 5 shares

👍 Like 💬 Comment 📧 Send ➦ Share

POST REACH - 828
ENGAGEMENT - 33

TOP PERFORMING POSTS

MAY 30 TO JUNE 5

Encounters South African International Documentary Festival
May 31 · 🌐

Aya Yusuf is an Egyptian Producer, Director and Editor. She graduated with a degree in Mass Communications from Cairo University and began working as an editor and producer for television and online content. Her experiences working in various media organisations... **See more**

AYA YUSUF
my film will be internationally premiered at Encounters

👍❤️ 16 1 share

POST REACH - 1,485
ENGAGEMENT - 260

Encounters South African International Documentary Festival
June 3 · 🌐

Tickets for **#EncountersDoc 2024** are now available! Watch brilliant and award-winning documentaries from around the world. Simply choose the film you want to see and then select your favourite cinema from the list. Go to encounters.co.za/2024-fest/schedule

The festival runs 20 June to 30 June 2024

VENUES: ... **See more**

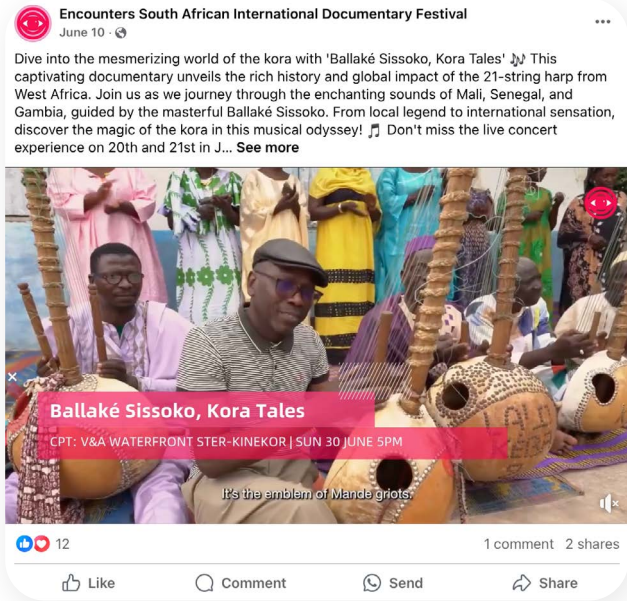
ENCOUNTERS DOC FEST
TICKET SALES
NOW OPEN!

ENCOUNTERS
10th SOUTH AFRICAN DOCUMENTARY FILM FESTIVAL
20-30 JUNE 2024
JOHANNESBURG & CAPE TOWN

POST REACH - 13,482
ENGAGEMENT - 1,154

TOP PERFORMING POSTS

MAY 6 TO JUNE 12



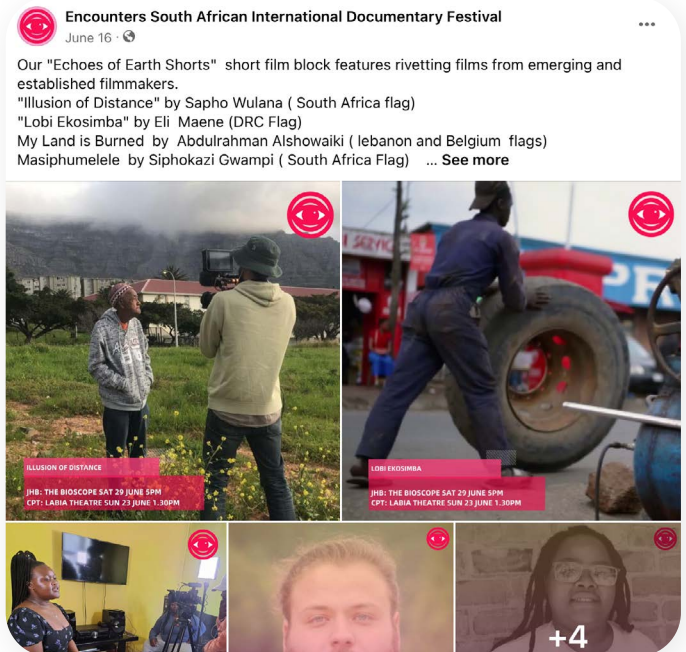
**POST REACH 5,263
ENGAGEMENT -21**

TOP PERFORMING POSTS

JUNE 13 TO JUNE 19



**POST REACH 1,910
ENGAGEMENT - 316**



**POST REACH 1,770
ENGAGEMENT - 290**

TOP PERFORMING POSTS

JUNE 20 TO JUNE 26

Encounters South African International Documentary Festival
June 22 · 🌐

26th Encounters South African International Documentary Festival opening night took place on Thursday 20 June at the Ster-Kinekor Theatres V&A Waterfront.

Congratulations to the film team Miki Redelinghuys, Pearlle Joubert and Kethiwe Ngcobo and protagonist Nkosikhona Swartbooi from the opening night film *Mother City*. A brave story told with courage, evoking compassion, emotion, frustration and many times anger.

Thank you to our funders and sponsors for the continued support... See more

POST REACH - 4,734
ENGAGEMENT - 852

Encounters South African International Documentary Festival is with Ster-Kinekor Theatres and 2 others.
June 25 · 🌐

Back by popular demand. Catch the second screenings of the best of the fest films as requested by you!

TICKETS: encounters.co.za/2024-fest/schedule

THE RETURN
Fri 28 June
5:00 PM ... See more

POST REACH - 605
ENGAGEMENT - 64

TOP PERFORMING POSTS

JUNE 27 TO JULY 3

Encounters South African International Documentary Festival
June 27 · 🌐

Wonderful scenes from screenings of *The Return*, *Playing The Part - Tracking Darius Brubeck* and *No Other Land*. Photos by Shunyu Gui Catch more screenings of these powerful films: Ticket Links: <https://encounters.co.za/2024-fest/schedule/>

"PLAYING THE CHANGES: TRACKING DARIUS BRUBECK"
Thu 27 June 7.30pm + Q&A ... See more

POST REACH - 593
ENGAGEMENT - 69

Encounters South African International Documentary Festival
July 1 · 🌐

Looking back at 10 thrilling days of the 26th edition of #Encounters South African International Documentary Festival. Thank you for coming to support filmmakers and their powerful, brave stories.

We are grateful to our funders and partners for enabling us to expand screenings to Durban, Lusikisiki and Mamelodi. We also appreciate the engagement at our industry days - the inaugural Iliso Lethu African Documentary Symposium in Cape Town and the Rough Cut Lab Africa industry... See more

POST REACH - 79
ENGAGEMENT - 18



**ENCOUN
TERS**

**26TH SOUTH AFRICAN
INTERNATIONAL
DOCUMENTARY
FESTIVAL**



ENCOUNTERS AWARDS

ENCOUNTERS AWARDS

Encounters Announces 2024 Award-Winners

Encounters South African International Documentary Festival has announced the award-winners of its 2024 edition which took place in Cape Town and Johannesburg from 20 to 30 June.

Encounters Adiaha Award (in collaboration with the Ladima Foundation):

Judges in this category were South African Producer Carolyn Carew, Cameroonian Filmmaker Cyrielle Raingou, and Zimbabwean film and New Media Content Producer Siza Mukwedini.

The Encounters Adiaha Award for Best Documentary by an African Woman went to Our Land, Our Freedom (Kenya/United



States/Portugal/Germany - Directors Zippy Kimundu and Meena Nanji). The award seeks to recognise and incentivise African women to tell their stories through documentary film. The filmmakers receive \$2,000 towards their next production and an invitation to attend DOK.fest München, Germany.

The jury citation said: "This film is beautifully heartbreaking . The dazzling camera slowly invites us on a journey of



discovering amazing people who fought for their freedom, their land, and are still paying the high price today.

The combination of archive materials, the very sensitive topic of colonialism and its aftermath on the people, dispossessed from their land, reveal the horrific hidden history of Kenya and how it can keep the victims in a perpetual state of imprisonment.

Our land, Our freedom digs deeper into the past in order to challenge the narrative and fight for a better future for the forgotten."

Special mention in this category were made of Al Djanat, The Original Paradise (France/Burkina Faso/Benin/Germany - Director Chloé Aïcha Boro) and Mother City (South Africa - Directors Miki Redelinghuys and Pearlie Joubert).

The jury citation, "Aljanat, the Original Paradise is a beautifully filmed documentary exploring family inheritance and legacy. The director thoughtfully examines family dynamics and the challenges that arise when land and property are contested.

By capturing personal struggles and emotional journeys, she creates a relatable portrait of a family navigating inheritance, tradition, and identity. Masterfully balancing multiple protagonists, she allows each voice to shine, adding depth to the narrative.

The slow pace enables a contemplative and immersive exploration, making this documentary a truly memorable and affecting watch. A nuanced and impactful exploration of family and legacy."

The jury's citation, "Mother City courageously portrays urbanisation, gentrification, and its devastating impact on Africa's cities, masterfully exposing displacement and injustice.

Through powerful storytelling and compelling characters, including Nkosikhona (Face) Swartbooi's charismatic leadership, the documentary shines a light on a community fighting for decent housing and human dignity. The film skillfully positions the audience as protagonists, compelling reflection and action. It challenges assumptions, inspires change, and deserves recognition for its impact.

By tapping into collective power, the film shapes a more just and equitable future, becoming the change we wish to see in our world. A great conversation starter!!"

Encounters Al Jazeera Awards for Best African Documentary: Judges in this category were sales agent Berry Hahn, Programs, Partnerships and Fundraising Manager, Susan Mbogo and film and culture critic Wilfred Okiche.

Encounters Al Jazeera Award for Best African Documentary went to Al Djanat, The Original Paradise (France/Burkina Faso/Benin/Germany - Director Chloé Aïcha Boro).The film-maker receives a cash prize of R15,000.

By tapping into collective power, the film shapes a more just and equitable future, becoming the change we wish to see in our world. A great conversation starter!!”

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Encounters Al Jazeera Award for Best African Documentary went to Al Djanat, *The Original Paradise* (France/Burkina Faso/ Benin/Germany - Director Chloé Aïcha Boro).The film-maker receives a cash prize of R15,000.

The jury’s citation read: “Tradition and modern colonial laws clash in this sharply affecting documentary by Chloé Aïcha Boro. Taking the occasion of her uncle’s passing, the filmmaker returns to her hometown which has become ground zero for a complex inheritance dispute that tests the limits of the family’s kinship. We were moved by the filmmaker’s reflections on home and identity and found connections with the cast of characters who people the film. Sincere and non-judgemental, *Al Djanat*, the *Original Paradise* is a finely observed and personal take on an age-old conflict, that between the old ways and the new. For this achievement, we award the Encounters Al Jazeera Documentary Award for Best African Documentary to Al Djanat, the *Original Paradise*.”

Runner up was *The Mother of All Lies* (Morocco/Egypt - Director Asmae El Moudir) which receives a cash prize of R7,500, and special mentions were made of *Mother City* (South Africa - Directors Miki Redelinghuys and Pearlle Joubert) and *Diary of an Elephant Orphan* (South Africa - Director Hermien Roelvert-Van Gils).

The jury’s citation read: “This stunning debut combines the personal and the political in ways that are both inventive and emotionally complex. Asmae El Moudir’s creative investigation of her family’s past plays with form and unearths a secret that is inexplicably tied to her country’s past. We award the runner-up prize to *The Mother of All Lies* for its revealing deconstruction of memory, neighbourhood and country.”

The jury’s citation read: “*Mother City* receives a special mention for its blistering chronicle of housing policy, social justice and dignity for the less privileged, very important social issues that trouble not only Cape Town, but major cities across the world.”

The jury’s citation read: “*Diary of an Elephant Orphan* receives a special mention for using the emotional journey of an orphaned elephant to draw much needed attention to the growing concern of human-wildlife conflict.”

Encounters Al Jazeera Awards for Best International Documentary: Judges in this category were producer Nothando ‘Thando’ Shozi-Malanga, writer and art director Peter Machen, and screenwriter and producer Sean Drummond.



Encounters Al Jazeera Award for Best International Documentary was awarded to *No Other Land* (Palestine/Norway - Directors Basel Adra, Yuval Abraham, Hamdan Ballal and Rachel Szor) which comes with a cash award of R15,000.



"No Other Land is vulnerable, intimate and alternately furious and tragic, yet leans hard into a story of hope for the future through its central relationship between men on two sides of a conflict, coming together in what feels almost like a love story at times," said the jury citation.

Jury's Statement

"No Other Land," directed by Basel Adra, Hamdan Ballal, Yuval Abraham, and Rachel Szor, exemplifies the qualities of bravery and accessibility at a human level, as highlighted in the Encounters Statement. This documentary stands out for its compelling narrative, which follows Palestinian activist Basel Adra as he documents the destruction of his community and forms an unexpected alliance with an Israeli journalist. This partnership explores the complexities of resistance and the human cost of occupation, presenting brave journalism and genuine friendship forged during a difficult time.

The use of both Arabic and Hebrew dialogue adds a rich, layered dimension to the storytelling, highlighting cultural and political divides. Visually, the film delivers striking and powerful images that capture the cold and cruel actions of Israeli soldiers and the harsh realities faced by Palestinians fighting to keep their homes on a land taken by force. The filmmakers' skillful editing weaves personal stories with broader political contexts, creating a narrative that is both informative and emotionally resonant.

We commend the filmmakers for their bravery in delivering this well-timed film, particularly when the world is paying close attention to the Palestinian question. They dealt with sensitive issues with calmness, focusing on the goal of telling the story while respecting the dignity and integrity of their subjects under immense pressure. "No Other Land" not only informs and captivates but also inspires a deeper understanding of the resilience and resistance of the defenseless Palestinian community. It is a profound addition to the Encounters line-up, showcasing the power of documentary filmmaking to evoke empathy and foster change.

We honor the filmmakers' decision to document these events, providing the world with a window into how these evictions take place and their impact on ordinary people. "No Other Land" is a testament to the enduring spirit of those who fight for justice and their right to their homeland through the power of film.

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"No Other Land" is a perfect fit for the Encounters festival, aligning with its themes of originality, courage, and a confident narrative style. The film adds significant value to the festival line-up, offering a poignant and powerful look at the Palestine issue. Its bravery, honesty and thoughtful approach makes it an excellent addition to the festival.

Runner up was Hollywoodgate (Germany/USA - Director Ibrahim Nash'at) with a cash prize of R7,500, and special mention was made of Soundtrack to a Coup d'État (Belgium/France/The Netherlands - Director Johan Grimonprez).



Jury's Statement

"Hollywoodgate," directed by Ibrahim Nash'at, stands as a riveting exploration of the Taliban's adaptation to advanced military technology post the somewhat sudden and rushed U.S. withdrawal from Afghanistan. The film's vivid portrayal of life within the Taliban-occupied CIA base offers a look into a regime in transition. Nash'at's access to figures like Aman and Mukhtar allows for an intimate narrative, capturing moments under severe restrictions and threats to his safety.

The visuals are striking, immersing the viewer in the reality of the Taliban's operations. The film excels in emotional engagement, depicting the normalization of violence and the indoctrination of children, sensitively handled to highlight the human cost of conflict. The documentary navigates the balance between presenting the Taliban's perspective and the broader implications of their military capabilities. Nash'at's closing remarks on the suffering of Afghans and power dynamics leave a lasting impact.

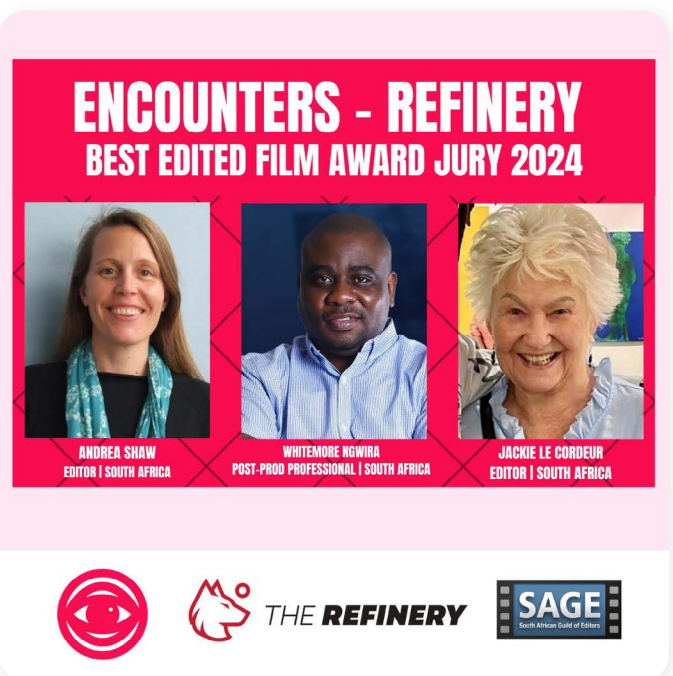
"Hollywoodgate" not only informs but also forces us to reflect on the geopolitical consequences of military interventions. The filmmaker's bravery is commendable, providing a valuable glimpse into a very complex situation. In conclusion, "Hollywoodgate" exemplifies originality, courage, and tenacity. It stimulates the jury through its vivid storytelling and emotional depth, making it a significant contribution to the Encounters Festival. Nash'at's vision shines through, offering a profound understanding of Afghanistan's challenges post-U.S. withdrawal.

Jury's Statement

"Soundtrack to a Coup d'État," directed by Johan Grimonprez, is a meticulously crafted documentary that stands out for its unique structure and execution. The film skillfully fuses interviews with rich archival footage and jazz music, creating an authentic and engaging narrative. The life and times of Patrice Lumumba, leading up to his torture and murder, are depicted with a keen eye for detail, highlighting the brutality of Belgian colonialists and the enduring impact of colonialism.

Visually, the film is compelling, with a seamless integration of historical footage and contemporary interviews. The use of jazz as a narrative thread adds a layer of cultural depth and emotional resonance, making the story both informative and evocative. Grimonprez's direction ensures that the film is not only a historical account but also a poignant reflection on the ongoing struggles for self-determination in Africa.

"Soundtrack to a Coup d'État" is a powerful documentary that brings to light the complexities of African history and the lasting effects of colonial rule. The film's thoughtful approach and well-executed structure make it a deserving recipient of the Special Mention award. It engages the audience on multiple levels, offering a rich and multifaceted viewing experience that honors the filmmaker's vision and the significance of the story being told.



SAGE - Encounters Refinery Best Edited Film Award: Judges in this category were film editors Andrea Shaw, Jackie Le Cordeur and freelance multimedia creative and post production professional Whitmore Ngwira.

The SAGE - Encounters Refinery Best Edited Film Award went to The Friendship Bench (Zimbabwe - Editors: David Jakubovic, Salia Hovanec and Lebogang Montso). This award winner will receive R50,000 in post-production facilities with The Refinery, and will be shared by the winning production company/filmmaker and editor at their discretion.

The jury were "moved and inspired by this life-affirming story of how a simple grassroots idea, harnessing the power of Gogos (grandmothers), can have a profound impact on the mental health of communities. All aspects of the edit: story, emotion, image flow, and style, worked together to make The Friendship Bench a truly compelling film. From the evocative opening - literally 'walking in the footsteps' of these women - the story pulled us in; and we were eloquently guided through the intellectual journey by our protagonist (always saying just enough, and not a word more). Style worked in the service of the story: simple, clear, effective - and was sustained throughout. The interplay between interactions, narration and lyrical moments was well balanced. The emotional journey of the Gogos and the people they help was at times harrowing, at times hopeful and full of joy - but always gripping. Moments left to linger, like the woman joining the back of the queue, showed very effective use of pacing. The film was clearly and authentically African. Through choice of music, beautifully cut scenes of singing and praying, the use of colour and the overall look, it captured the richness and vibrancy of the culture. It's rare to come across such a hopeful story. Truly inspiring!"

Special mentions in this category went to Diary of an Elephant Orphan (South Africa - Director Hermien Roelvert-Van Gils) and Mother City (South Africa - Directors Miki Redelinghuys and Pearlie Joubert).

The jury citation for Diary of an Elephant Orphan, "Charming, moving, heart warming - What's not to like? The judges were completely invested in the fate of baby elephant Khanyisa: Would she survive? Would she be accepted into the herd? This powerful emotional hold was achieved through the edit by the sustained diary style, the graceful editing of the observational scenes; and the excellent crafting of the structure - which created a strong story narrative to keep the stakes high and the viewer guessing at every twist and turn of fate."

The jury "were impressed by the deep dive into the lived experience of the activists, and the clarity and density of the information presented. The edit was instrumental in this film's raw emotional power, managing to balance the multiple narrative strands of the collective against the gut-wrenching personal story of the protagonist at its core. Also commendable was the way that psychological connections, often unspoken, were illuminated by the edit; and the irreverent humour and everyday humanism that the choice of shots revealed."

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Rough Cut Lab Africa (RCLA) is a pan-African intervention supporting independent documentary films in the rough cut stage, with a specific focus on nurturing story editors on the continent. RCLA 2024 Award winners are:

Two Refinery Awards go to Notes from the Underground (South Africa - Adrian van Wyk and Chris Kets).

The RCLA Al Jazeera Documentary Award of R15,000 goes to Magma (Algeria/France - Mia Bendrimia and Nassim Quadi). Mamelodi '86 - Moya O Boima (South Africa - Dimakatso Raphoto and Thabo Bopape) awarded an audio package by Pressure Cooker Studios and Rough Cut Lab Africa to the value of R142,401.88.

The Anima Creative Studio Award for poster design package to NôS, Povos Das Ilhas (Cape Verde/Mozambique/Portugal - Elson Santos, Lara Sousa and Sara Gouveia).

Awarded by Fig Leaf Studios sound services for €5,000 per film goes to You don't die Two Times (Algeria - Ager Oueslati and Salma Ben Osman) and Family Business (Egypt - Marwan Mowaffak and Gina Safwat).

"This year's festival has truly showcased the power and diversity of documentary storytelling," says Mandisa Zitha, Director of Encounters. "The awarded documentaries highlight significant narratives and voices that deserve global recognition. These awards not only celebrate the filmmakers' achievements but also encourage filmmakers to tell their stories. The impact of these films inspire change and foster a deeper understanding of our shared histories and futures."

Encounters is Supported and Funded by:

The City of Cape Town, Bertha Foundation, National Film and Video Foundation of South Africa, Al Jazeera Documentary, IFAS - Institut Français d'Afrique du Sud, Refinery, Goethe-Institut of South Africa, Mail & Guardian, Heineken Beverages, Rough Cut Lab Africa, DOK.fest Munich, Ladima Foundation, anima, Pressure Cooker Studio, Heinrich Böll Stiftung, Known Associates, German Films, Embassy of the Kingdom of Netherlands, SS NL, Cinema Solidarity, Documentary Filmmakers Association, Kamva Collective, The Video Store Podcast, the University of Cape Town and the Centre for Film and Media Studies, Mail and Guardian (Media Partner), UWC The Centre for Humanities Research, Climate Story Lab Southern Africa, Durban FilmMart Institute, Webber Wentzel.



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PARTNERSHIP PROGRAMMES

PARTNERSHIPS & PROGRAMMES



Cannes Docs

In 2024, Encounters proudly announced its inaugural official partnership with Cannes Docs, marking a significant milestone in the Festival's 26-year history. Celebrating the 30th anniversary of South Africa's freedom and democracy, Encounters continues to be a beacon for African and international documentaries, hosting a 10-day event in Cape Town, Johannesburg, and various satellite locations. This collaboration with Cannes Docs, situated at the heart of the world-renowned Festival de Cannes and Marché du Film, underscores Encounters' commitment to growth and expansion beyond borders. Partnerships with entities such as Cannes Docs, the City of Cape Town, National Film and Video Foundation, IFAS, and DOK.fest Munich strengthen Encounters' role as a cornerstone of the South African documentary industry and a gateway for discovering premier African documentaries. Cannes Docs provides a dedicated platform for documentary film professionals, offering tailored events that reinforce the documentary genre's significance within the global film industry. This alliance highlights the Festival's dedication to nurturing filmmaker development on both local and international scales, fostering worldwide community growth, and solidifying its position as Africa's premier documentary festival.

Encounters x RCLA Partnership: A History and Evolution

The Rough Cut Lab Africa (RCLA) is a pioneering Virtual editing lab dedicated to supporting African filmmakers during the crucial editing and story construction phase of their films. RCLA offers these filmmakers a unique opportunity to engage with a diverse array of expert readers, including editors, directors, academics, and programmers. This multidisciplinary approach acknowledges that the art of "reading story" extends

beyond traditional editorial skills, creating a collaborative space where filmmakers and consultants can experiment and explore practical solutions. This approach is particularly valuable at a time when fresh and innovative thinking is essential.

RCLA operates as a Pan-African network of filmmakers and film readers, all committed to nurturing and supporting authentic African stories. The lab's roots trace back to 2017 when the South African Guild of Editors (SAGE), in collaboration with the Encounters South African International Documentary Festival and The Refinery Cape Town, launched the first Rough Cut Lab (RCL). This initial iteration was the first of its kind in Africa, offering a three-day, in-person lab exclusively for six South African documentary projects in post-production.

The onset of the COVID-19 pandemic in 2020 necessitated a shift to a virtual format, which, in turn, expanded the lab's reach to filmmakers across the continent. By 2021 and 2022, the Rough Cut Lab had evolved into Rough Cut Lab Africa (RCLA), expanding its impact to include 18 projects, 36 filmmakers, and 12 consultants, alongside a growing network of supporters, partners, and followers.

The inception of RCLA was driven by the recognition of a critical need: African filmmakers often lack access to expert industry advice outside of Western consultative frameworks, which can be instrumental in the final stages of editing. While similar labs in Europe and the US offer valuable support, they are often costly, highly competitive, and may not fully appreciate or understand African sensibilities. This can create a tension in assisting African filmmakers in crafting the most authentic versions of their stories.

RCLA addresses this gap by harnessing local expertise to elevate African projects, ensuring that these films are not only shaped with integrity but also positioned to resonate with a global audience. Through this partnership with Encounters, RCLA continues to be a beacon of support for African filmmakers, fostering a thriving Pan-African cinematic community.

Encounters x Durban FilmMart (DFM) 2024 Partnership:



The 2024 partnership between Encounters and Durban FilmMart (DFM) was marked by a significant focus on media and publicity, enhancing the visibility and impact of African films. As part of the DFM 2024 Talents Durban Press programme, participants actively contributed to the promotion of the Encounters film programme by writing and publishing insightful articles on South African and African films showcased during the Festival.

This collaboration extended beyond written content, as both Encounters and DFM engaged in cross-posting on each other's social media platforms, amplifying the reach and engagement of both events. This mutual promotion not only highlighted the films and discussions but also fostered a stronger connection between the two prominent film events.

Further deepening the collaboration, DFM Director Magdalene Reddy was invited to participate in the keynote panel during the Encounters Iliso Lethu African Documentary Symposium. Her contribution helped provide a comprehensive assessment of the state of African documentary filmmaking on the continent. In a reciprocal exchange, Encounters Festival Director Mandisa Zitha

was invited by DFM to share her insights as a speaker in their Festivals Roundtable session, encouraging a rich dialogue on the role of festivals in supporting and showcasing African cinema.

The DFM Talents Press participants reviewed several noteworthy films from the Encounters 2024 programme, offering their unique perspectives and critical analysis:

"Mother City" – Reviewed by Bob Perfect

"Diary of an Elephant Orphan" – Reviewed by Tony Asankomah

"Made in Ethiopia" – Reviewed by Bob Perfect

"My Mercury" – Reviewed by Timothy Niwamanya

"Black People Don't Get Depressed" – Reviewed by Timothy Niwamanya

"Cape-Helena" – Reviewed by Timothy Niwamanya

"Temperature Rising" – Reviewed by Youssra el-Sharkawy

"London Recruits" – Reviewed by Tony Asankomah

This partnership between Encounters and DFM exemplifies the power of collaboration in elevating African cinema, providing platforms for critical engagement and developing a vibrant community of filmmakers, critics, and audiences.





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CONCLUSION

CONCLUSION

Encounters 2024 has once again demonstrated why it stands as Africa's premier documentary festival. Delivering a ten-day event from 20 – 30 June captivated audiences across Cape Town and Johannesburg and at satellite venues. This year's Festival was marked by a rich and diverse programme featuring 51 compelling documentaries worldwide, including several world and South African premieres. The Festival's curated selection spanned various topics and styles, showcasing new and emerging talents alongside established filmmakers.

The inaugural Iliso Lethu African Documentary Symposium was a standout addition to the Festival, providing an intellectual and collaborative way to engage in meaningful discussions about the state and future of African documentary filmmaking. This symposium and the robust Industry Programme in Johannesburg, which included masterclasses and networking events, underscored Encounters' commitment to fostering professional development and industry growth.

We also introduced the Palestine Focus in partnership with Cinema Solidarity, bringing attention to critical global issues through powerful documentaries like "No Other Land," "Bye Bye Tiberias," and "A Fidai Film." These films provided a platform for

marginalised voices and facilitated meaningful conversations about oppression and resilience.

Live music events added an exciting dimension to the Festival, celebrating South Africa's vibrant artistic scene. They blended music and socialising to create a harmonious celebration of creativity, documentary, and culture.

Feedback from participants highlighted the Festival's success in creating a vibrant, inclusive, and thought-provoking environment. Filmmakers and attendees praised the Festival for its exceptional organisation, the quality of its film selections, and the dynamic dialogues it facilitated. The dedication and hard work of the Encounters team, along with the support of partners and funders, were instrumental in achieving this year's success.

Encounters 2024 was a celebration of documentary filmmaking and a significant step forward in fostering partnerships, innovation, and social awareness within the documentary community. As the Festival looks ahead to 2025, it remains committed to presenting the most talked-about documentaries, fostering unforgettable conversations, and inspiring a new generation of documentary lovers and filmmakers.





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FESTIVAL STATISTICS

FESTIVAL IN NUMBERS

TOTAL FESTIVAL ATTENDANCE
6,368

NUMBER OF SCREENINGS
96

VENUES
20

FEATURES
32

SHORTS
14

WORLD PREMIERES
14

SA/AFRICAN PREMIERES
43

PROGRAMME BREAKDOWN
SA/AFRICAN FEATURES
19

INTERNATIONAL FEATURES
13

SA/AFRICAN SHORTS
11

INTERNATIONAL SHORTS
3

ATTENDANCE FIGURES

2011* 11,060

2012* 10,909

2013 6,030

2014 6,817

2015 6,915

2016 11,997

2017 10,302

2018 10,803

2019 9,672

2020** 16,000

2021*** 4,966

2022 6,588

2023 6,097

2024 6,368

*18 Day Festival
** 10 Day Virtual Festival - Free Tickets
*** 10 Day Hybrid Festival - No Free Tickets
No* 10 Day Festival

PROGRAMME SELECTION BREAKDOWN

ATTENDANCE FIGURES PER VENUE

CAPE TOWN

Centre for Humanities Research (CHR)

UWC 143

The Labia Theatre 2,186

Ster-Kinekor V&A Waterfront 1,553

Bertha Movie House Isivivana Centre

Khayelitsha 458

6 Spin Street 60

JOHANNESBURG

The Zone @ Rosebank 725

The Bioscope Independent Cinema 851

Goethe-Institute Joburg 62

Nelson Mandela Foundation 150

ADDITIONAL

Sunshine Cinema (numerous venues
around South Africa) 60

INDUSTRY VENUES

INDUSTRY SESSIONS

Centre for Humanities Research (CHR)

UWC, Goethe-Institut Johannesburg

NETWORKING EVENTS

Goethe-Institut Johannesburg, Centre for
Humanities Research (CHR) UWC, 6 Spin
Street Cape Town.

PROGRAMME SELECTION BREAKDOWN

FEMALE
14

MALE
10

BLACK / POC
9

WHITE
17

OVERALL PROGRAMME REPRESENTATION

FEMALE
31

MALE
28

BLACK / POC
29

WHITE
32

MOST VIEWED FILMS

MOTHER CITY
THE RETURN
WILD COAST WARRIORS
MY MERCURY
SOUNDTRACK TO A COUP
D'ÉTAT
HOLLYWOODGATE
CAPE-HELENA
JOHATSU: INTO THIN AIR
LONDON RECRUITS
BLACK PEOPLE DON'T
GET DEPRESSED

COUNTRIES OF PRODUCTION

BELGIUM BENIN BOTSWANA BRAZIL
BURKINA FASO CANADA COLOMBIA
DEMOCRATIC REPUBLIC OF THE
CONGO DENMARK EGYPT ETHIOPIA
FRANCE GERMANY GHANA HUNGARY
JAPAN KENYA LEBANON MALI
MOROCCO NETHERLANDS NORWAY
PALESTINE POLAND PORTUGAL
QATAR SENEGAL SOUTH AFRICA
SOUTH KOREA SWITZERLAND UGANDA
UNITED KINGDOM UNITED STATES
ZAMBIA

GLOBAL FESTIVAL STATS

AFRICAN TITLES
634

INTERNATIONAL TITLES
606

TOTAL SCREENINGS
2,751

TOTAL ATTENDANCE
219,750

FILMS PRODUCED
48

LABS RUN
14

LAB PARTICIPANTS
688

INDUSTRY SESSION
110

LIVE Q&AS, PANEL
DISCUSSIONS AND
INDUSTRY EVENTS

SOUTH AFRICAN GUESTS
459

INTERNATIONAL GUESTS
217





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Ms Karen Meiring, Ms Mandisa Zitha, Ms Moroba Nkawe, Ms Toni Monty, Ms Tiny Mungwe and Mr Steven Markovitz.

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Carol de Vos - Bookkeeper

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Jade Simpson - Technical Manager
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Nhlanhla Ndaba - Festival Coordinator (Johannesburg)
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Sharlene Versfeld - Publicist
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Mamma Sibiya - Social Media Intern
3 x Film School Africa interns
Freddy Ogterop - Film Archivist and Programmer
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Peter May - Labia Projectionist
Denzil - Labia Cinema Manager
Thihangwi Ramutsindela - Ster-Kinekor V&A Waterfront Cinema Manager, Moderator, Panellist
Melody Shevlane - Ster-Kinekor V&A Waterfront Cinema Manager
Lukhanyiso Tsita - Shorts Programmer
Peter Machen - Film Writer
Ara Bhabha - Film Writer
Luka Hoyte - Film Writer
Ara Bhabha - Film Reader
Luka Hoyte - Film Reader
Nkateko Mabasa - Film Reader
Thomas Bundi - Film Reader
Lebohang Claudia Seemane - Film Reader

Nkosinati Mzimela - Film Reader
Thabiso T. Mkhize - Film Reader
Upasna Maharaj - Film Reader
Tshi Malatji - Film Reader
Amy Rinquest-Barnes - Film Reader
Robin Scher - Film Reader
Tsogo Kupa - Film Reader
Yvonne Feresu - Film Reader
Amanda Zungu - Film Reader
Nondumiso Masache - Film Reader
Vidal Thaver - Film Reader
Salym Fayad - Film Reader
Sharlene Versveld - Film Reader
Nthabeleng Phora - Film Reader
Sipho Nuse - Film Reader
Mphatso Nkhoma - Film Reader
Andza Magagula - (tech) Volunteer
Bantubonke Nyakaza - Volunteer
Bonga Ngcongwane - Volunteer
Botlhale Modisane - Volunteer
Denzil Adams - Volunteer
Emihle Vikilahle - Volunteer (tech)
Hani Makanda - Volunteer (tech)
James Jo-Ann Brandt - (Photo.) Volunteer
Jo-Ann Brandt - (Photo.) Volunteer
Keletso Koanyana - Volunteer
Khanya Mbuqe - Volunteer
Laston Lesego - Volunteer
Maya Lindokuhle - Volunteer
Perseverance Mlombo - Volunteer
Liz Damba - (intern) Volunteer
Lukhona Sixishe - Volunteer
Max Blur (photo) - Volunteer
Melody Shevlane - Volunteer
Mihlali Kulu - Volunteer
Mpho Modisakeng - Volunteer
Nandi Nyiko Chauke - (Photo) Volunteer
Nkalipho Mthembu - Volunteer
Olwethu Jezile - (tech) Volunteer
Omphile Modise - Volunteer
Pearl Shangase - (intern)
Shunyu Gui - (Photo) Volunteer
Siboniso Zwane - Volunteer
Simone Momple - (photo) Volunteer
Thato Moteane - (photo) Volunteer
Thihangwi Ramutsindela - Volunteer
Tyler Bagus - (tech) Volunteer
Vuyo Qwayi - (tech) Volunteer
Yonke Soni - Volunteer
Zanda Nosenga - Volunteer
Zimbali Blom - Volunteer

**26TH SOUTH AFRICAN
INTERNATIONAL
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FESTIVAL**

**20-30 JUNE
2024**



ENCOUN TERS

Mandisa Zitha: Festival Director

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Cape Town, Western Cape 7705 South Africa**

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