

22. - 26. SEPTEMBER 2018

FILMUNIVERSITÄT BABELSBERG KONRAD WOLF



**AFRICAN
STORY-
TELLING
SUMMER
SCHOOL
2018**

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FILMUNIVERSITÄT
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Federal Foreign Office

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It is with great pleasure that Goethe-Institut South Africa and Filmuniversität Babelsberg *KONRAD WOLF* are welcoming you to the African Storytelling Summer School and four days of grappling with different aspects of storytelling together.

Goethe-Institut has been working closely together with filmmakers from the African continent for more than 20 years in various ways and through different platforms. The Film School Network, from which the African Storytelling Summer School emanates, is part of a broader initiative by Goethe-Institut South Africa and the German Federal Foreign Office, which also includes this year's release of the extensive report, 'Framing The Shot: Key Trends In African Film'.

Filmuniversität Babelsberg *KONRAD WOLF* is home to well established, upcoming and future storytellers. It is our mission to tell stories through images, words and sounds, bodies and spaces, pixels and takes, budgets and technologies; to explore the history, esthetics, and future of audiovisual media. Our stories are motivated by the desire and challenge to move and inspire people and to make a difference.

The Film School Network is made up of a diverse and multi-national group of institutions and individuals devoted to film and education. The same richness characterizes the African Storytelling Summer School. Among the contributors are filmmakers, educators, novelists, poets, still-photographers, playwrights, curators and critics.

This multitude of experiences and talents will bring the African Storytelling Summer School together in ways that will both link and transcend the different sections of the programme. We are looking forward to seeing the insights gained translated into valuable input for institutions and individuals devoted to film education on the last day, thus contributing to the achievement of one of the Film School Network project's main objectives: strengthening film education.

Noémie Njangiru

Regional Head of Culture and Development
Goethe-Institut South Africa

Prof. Dr. Susanne Stürmer

President
Filmuniversität Babelsberg *KONRAD WOLF*

Katarina Hedrén

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The stills and pictures in this design are taken from free stock and from films which will be presented in the context of the African Storytelling Summer School.

The vastness and diversity of Africa cannot be summed up in neatly packaged definitions or ideas. With 55 nations and a diversity of ethnic and linguistic groups with its complicated and distinct histories, cultures and traditions, Africa must be understood with an acute awareness of the nuances of each regional and national context. The term “African Storytelling” is one that thus carries with it the dangers of reproducing the reductive ideas and constructs of Africa and of locating more universally applicable concepts exclusively in Africa, which the conference seeks to challenge.

The idea then of a unified form of storytelling across a vast geo-historical context is not wholly possible, but the premise of telling stories is a practice that is shared across the continent.

Broadly expressed, storytelling is the deeply human desire to understand and be understood, to communicate and to deliberate. Africa is known for its rich history of storytelling with narratives conveyed over thousands of years in forms that span from orality, to performance to a strong and increasingly expanding literary form to forms in popular culture in film, TV-series, web-series, transmedia-storytelling, and VR. Not to mention the thousands of stories told daily via social media, blogs and other forms of online platforms. Each platform or medium and its form presents its own set of possibilities and constraints and each has a profound impact on the stories told and the responses of the audiences who engage with these stories and the stories’ forms.

Stories are not defined by the number of people they reach, the accolades they receive or the revenue they generate but the impact of telling stories on global, regional, and local economies in the mediums of film, television and online platforms cannot be ignored.

What happens when story-formats begin to migrate to other contexts and platforms? Who determines what stories get told and how they get told? Moreover, who gets to tell those stories and why? What happens to African stories when they are retold in contexts where knowledge of their origin may be informed by perceived expectations?

Is it still relevant to suggest that African narrative structures have a unique structural logic or should we rather explore how structures and techniques emanating from Africa can be applied as tools for decolonization? What can African filmmakers, educators and other audio-visual practitioners do to create viable spaces for storytelling?

The African Storytelling Summer School in Babelsberg was conceived by the Film School Network* – a Goethe-Institut Johannesburg-project, funded by the German Federal Foreign Office – and offers a platform for discussions about these questions. This forum brings together film makers, film educators, researchers, and students from countries in Africa and Germany to exchange ideas through panel discussions, lectures and workshops on different aspects of African Storytelling.

* The aim of the Film School Network project is to strengthen film education by facilitating meaningful exchange between institutions and initiatives dedicated to film training. The Film School Network consists of a diverse group of organisations, ranging from tertiary institutions via private schools to initiatives offering practical on-set training, from Burkina Faso, Ghana, Germany, Kenya, Nigeria, Rwanda, South Africa, Tanzania, and Uganda.

Saturday, 22 September 2018 **OPENING EVENT** **At Filmmuseum Potsdam**

6.00 pm	Arrival of guests	
7.00 pm	Speeches	<p>Ms. Julie Halten (<i>Facilitator</i>)</p> <p>For Filmuniversität Babelsberg KONRAD WOLF: Prof. Dr. Susanne Stürmer (<i>President</i>)</p> <p>For Goethe-Institut: Ms. Katarina Hedrén (<i>Goethe-Institut South Africa</i>) Mr. Marc-André Schmachtel (<i>Goethe-Institut Munich</i>)</p> <p>For the City of Potsdam: Ms. Isabell Sommer</p> <p>For the Film School Network: Ms. Fibby Kioria (<i>Maisha Film Lab</i>) Mr. Jürgen Seidler (<i>DFFB</i>) Prof. Dr. Jyoti Mistry (<i>Summer School Facilitator</i>)</p>
7.30 pm	Film screening and Q&A <i>New Moon Kenya, 2018</i>	<p>Mr. Fabrizio Colombo (<i>Moderator</i>) Ms. Philippa Ndisi-Herrmann (<i>Director</i>)</p>
9.00 pm	Opening Reception	Mr. Peter Mudamba Mudamba (<i>Producer</i>)

Sunday, 23 September 2018 **D A Y 1** **At Filmuniversität Babelsberg**

9.00 am	Welcome and introduction	Prof. Dr. Jyoti Mistry
9.20 am	The Past and Present of African Storytelling in Film <i>(keynote, conversation, Q&A)</i>	<p>Prof. Dr. Jyoti Mistry (<i>Respondent & Moderator</i>) Prof. Dr. Martin Mhando</p>
11 am	Break	
11.15 am	Storytelling and Identity <i>(presentations, conversation, Q&A)</i>	<p>Mr. Perivi Katjavivi Ms. Tsitsi Dangarembga Ms. Philippa Ndisi-Herrmann Prof. Dr. Martin Mhando (<i>Moderator</i>)</p>
1.15 pm	Lunch break	
2.15 pm	Welcome address by Filmuniversität Babelsberg KONRAD WOLF	Prof. Martin Hagemann
2.30 pm	Film screening <i>Maawe</i> <i>by That Malcolm Guy, Uganda, 2018</i>	Ms. Angella Emurwon
4 pm	Walk to Thalia cinema	At Thalia Cinema
5 pm	Film screening and Q&A <i>The Unseen Namibia, 2016</i>	<p>Mr. Fabrizio Colombo (<i>Moderator</i>) Mr. Perivi Katjavivi (<i>Director</i>)</p>

Monday, 24 September 2018 DAY 2 At Filmuniversität Babelsberg

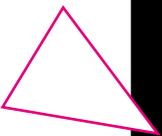
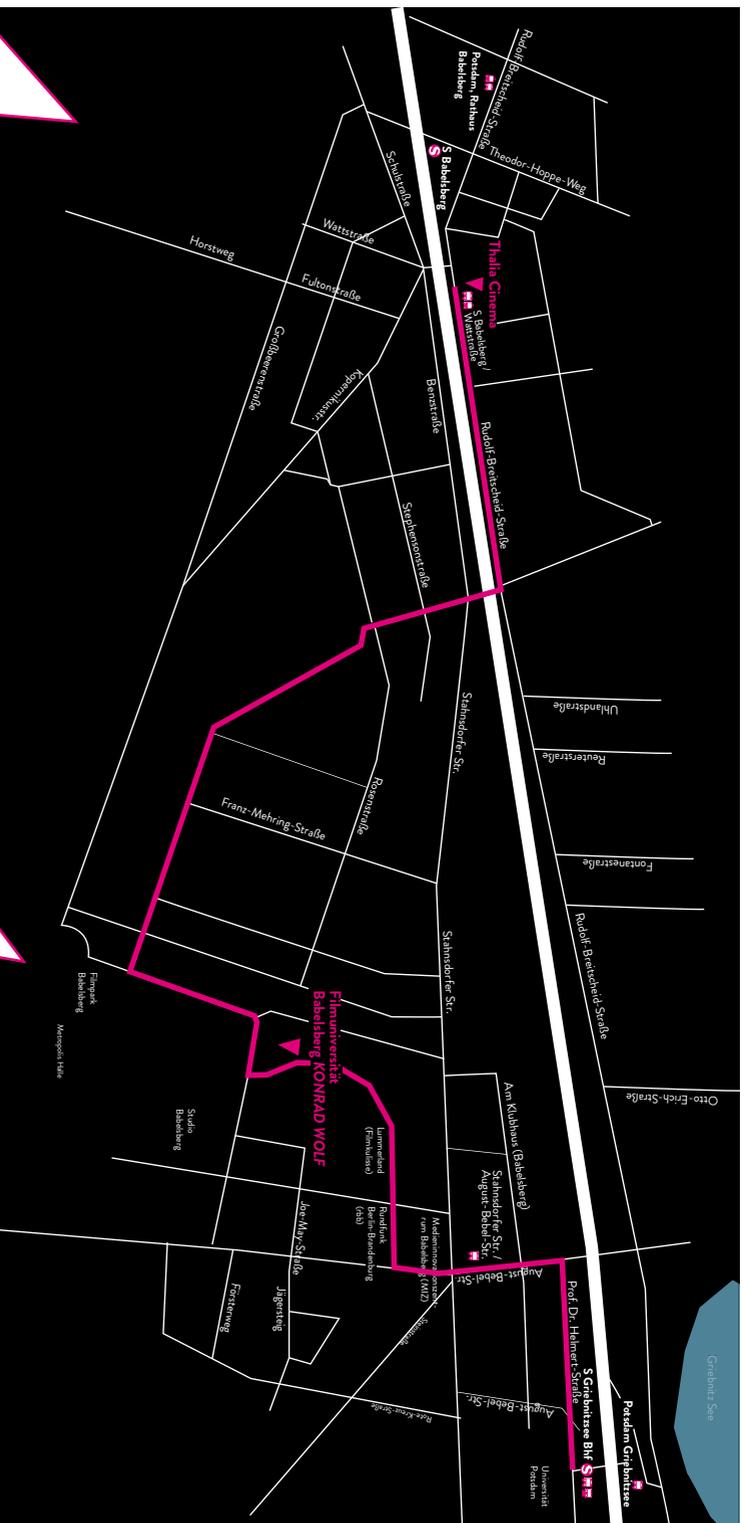
9.00 am	Welcome and introduction	Prof. Dr. Jyoti Mistry
9.05 am	Storytelling strategies <i>(presentations, conversation and Q&A)</i>	Mr. Jürgen Seidler Ms. Angella Emurwon Mr. Kenneth Kaplan Dr. Fara Awindor <i>(Moderator)</i>
11.15 am	Break	
11.30 am	Storytelling platforms <i>(presentations, conversation, Q&A)</i>	Mr. Dylan Valley Prof. Peter Henning Ms. Tsitsi Dangarembga <i>(Moderator)</i>
1.10 pm	Lunch break	
2.10 pm	University tours Film School-screenings and Q&A	Film School representatives
4 pm	Bus transfer to Museum Barberini	At Museum Barberini
5.00 pm	Congo Tales Exhibition <i>(guided exhibition-tour, conversation and Q&A)</i>	Dr. Jennifer N. Makumbi <i>(Moderator)</i> Ms. Eva Vonk and Mr. Steve-Régis N'Sondé Mr. Ildevert Meda

Tuesday, 25 September 2018 DAY 3 At Filmuniversität Babelsberg

9.00 am	Welcome and introduction	Prof. Dr. Jyoti Mistry
9.05 am	Storytelling and Time <i>(presentations, conversation and Q&A)</i>	Ms. Hawa Essuman Ms. Eva Knopf Ms. Aseye Tamakloe Mr. Dylan Valley <i>(Moderator)</i>
11.15 am	Break	
11.30 am	Film screening and Q&A <i>Silas</i> <i>Canada, South Africa, Kenya, 2016</i>	Mr. Fabrizio Colombo <i>(Moderator)</i> Ms. Hawa Essuman <i>(Co-director)</i>
1.00 pm	Lunch break	
2 pm	Storytelling and space <i>(presentations, conversation and Q&A)</i>	Dr. Tanja Sakota Dr. Jennifer N. Makumbi Prof. Torsten Schulz Mr. Perivi Katjavivi <i>(Moderator)</i>
4.10 pm	Outline & preparation for Resource rooms for education	Prof. Dr. Jyoti Mistry Group-facilitators

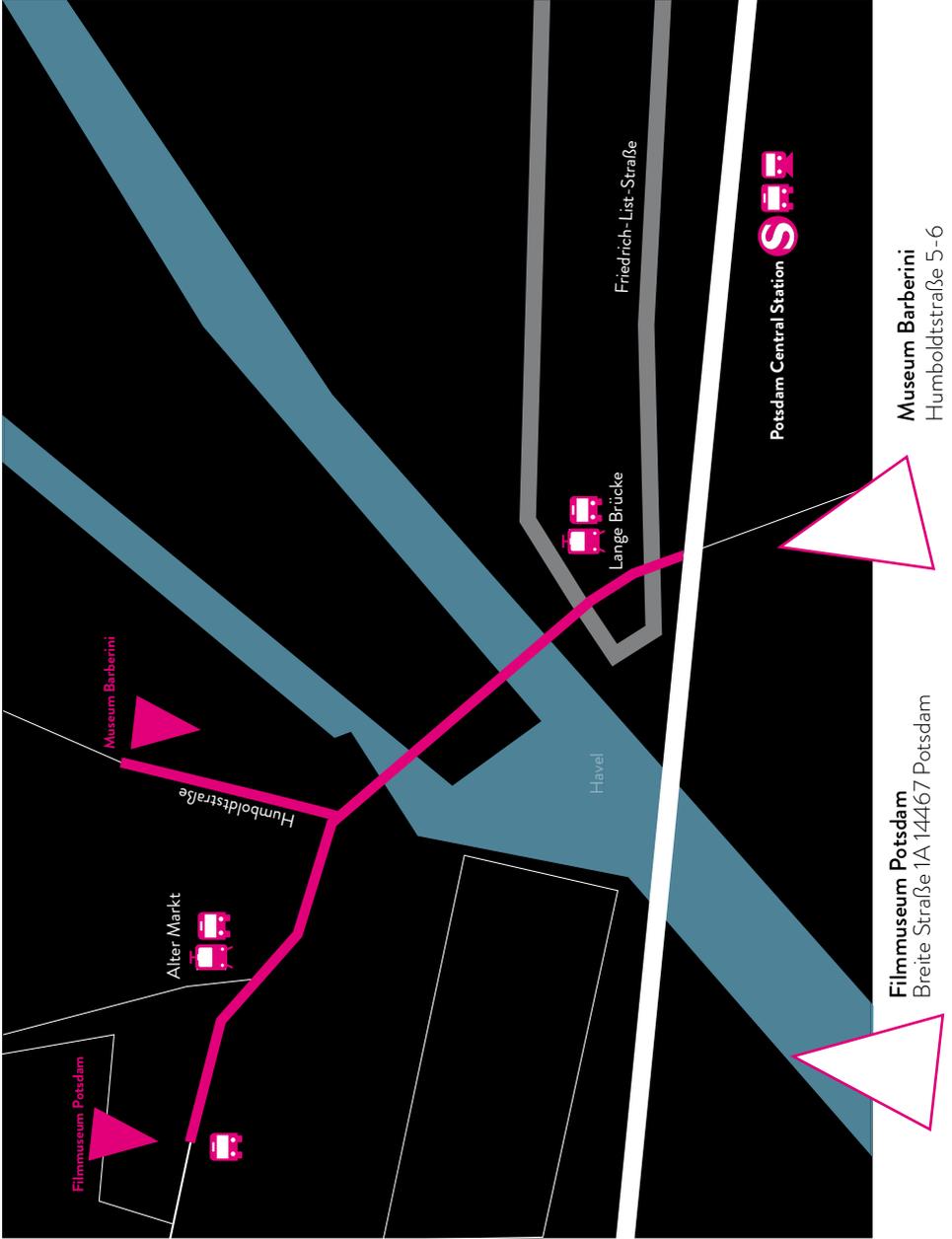
Wednesday, 26 September 2018 DAY 4 At Filmuniversität Babelsberg

9.00 am	Introduction and logistics	Prof. Dr. Jyoti Mistry Ms. Julie Halten
9.10 am	Resource rooms for education <i>(group-sessions)</i>	Ms. Angella Emurwon Dr. Fara Awindor Mr. Perivi Katjavivi Mr. Dylan Valley
	Lunch (brown-bag)	
1 pm	Resource rooms for education <i>(cont.)</i> <i>(group-sessions)</i>	
1.45 pm	Collaboration in film education <i>(plenum-discussion)</i>	Moderators: Ms. Fibby Kioria and Ms. Katharina Tebroke
2.45 pm	Wrap-up and concluding words	Prof. Dr. Jyoti Mistry, Ms. Julie Halten, Ms. Noémie Njangiru and Ms. Katarina Hedrén



Thalia Cinema
 Rudolf-Breitscheid-Straße 50
 14482 Potsdam

Filmuniversität Babelsberg KONRAD WOLF
 Marlene-Dietrich-Allee 11
 14482 Potsdam



Filmmuseum Potsdam
Breite Straße 1A 14467 Potsdam

Museum Barberini
Humboldtstraße 5-6
14467 Potsdam

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JIM FARA AWINDOR

Jim Fara Awindor is a Senior Lecturer and International Relations Coordinator at the National Film and Television Institute (NAFTI) and holds a Master of Fine Arts degree (MFA) in Film and Video and a PhD in Endogenous Development. He is a recipient of the prestigious Fulbright Award, a writer, researcher and filmmaker whose works have won him some international awards. Fara Awindor has taught various film courses for two decades and has contributed immensely to curricular and to the learning environment at NAFTI and other universities in Ghana. He is one of the pioneering film directors of the popular detective television series Inspector Bediako and Greetings from Abroad programme in Ghana. He has also directed and produced fictional short films and series of commissioned documentaries for TV, NGO's and the United Nations Agencies.

Fara Awindor has published several papers on various film topics, which includes, Ousman Sembene: The Auteur; African Cinema, a Social and Political Force; Transdisciplinary Methods in Documentary Filmmaking; Audio-Visual Archiving in Ghana; Stereotyping in Ghanaian Movies: The Northern Character. He is currently working in collaboration with a Fulbright Scholar from the USA, researching into indigenous knowledge on land tenure systems in Ghana, a video and text project.

Fara is the President and founding member of the Ghana Academy of Film and Television Arts (GAFTA), an umbrella body for 10 notable film guilds in Ghana.



FABRIZIO COLOMBO

Fabrizio Colombo from 1999 to 2005 was the director of SAVE (Service Audiovisuelle pour l'Education) at Sarh in Chad and director of an FM Radio community radio (Radio Lotiko). During this period, he produced films for television: some selected at FESPACO (Burkina Faso). In Chad, he created the first digital recording studio of Chad, producing various African artists including the first hip hop artists of that country. In 2001 he received the "Guglielmo Zuconi Award" for his commitment to promoting youth in production for music, radio and multimedia. Back in Italy, from 2006 to 2012 he was director of Nigrizia Multimedia in Verona, a multimedia production center for radio, video and music. In 2007 he created

afriradio.it, the first "African" web radio in Italy. He has been the Artistic Director of the African Film Festival in Verona (Italy) from 2006 to 2012. Later he became artistic director at the Kibaka Film Festival in Florence. Since 2005 he has been writing movie reviews in specialized journals on Africa in Italy and continues to be a member of various international juries. From April 2014 to 2018 he has been director of *SIGNIS* Service Rome (*SIGNIS* is the World Catholic Network for Media and Communication). The collaboration with the Zanzibar International Film Festival - *ZIFF* started in 2007 when he was a Jury Member. Later he was appointed assistant director and film selector. He received the "Chairman Award" in 2012. The Board of *ZIFF* appointed him Festival Director in November 2016.



TSITSI DANGAREMBGA

Born in Mutoko, Zimbabwe, award winning filmmaker, playwright, poet and activist Tsitsi Dangarembga completed her education in her home country, where she worked as a copy-writer and started writing seriously as a poet and playwright. She obtained her Masters in Film-making from the German Film and Television Academy Berlin (dff). She has produced several documentaries and short films, and has credits on most of Zimbabwe's feature film classics, including *Everyone's Child*, which she co-wrote and directed. Her second full length production, a compilation of three short films, was released in 2010. She lives in Harare where she founded the production house Nyerai Films and the International Images Film Festival for Women. She also founded the Institute of Creative Arts for Progress in Africa where she works as director. Her award winning short music *Kare Kare Zwako* (Mother's Day, 2005) was screened at the Sundance Film Festival. Amongst a slate of several other projects, that include the television series *Ms Rhythmix*, and several productions with the African Women Filmmakers' Hub, she is currently working on adaptations of several African novels, including Imran Garda's *The Thunder that roars* now titled *Now you want me to tell you about Sam*. Her latest film, the short film *In my Fathers Village*, on which she was script doctor, producer and directing trainer, has been selected at the Pan-African Film Festival Los Angeles 2018.



ANGELLA EMURWON

Angella Emurwon is a Ugandan filmmaker, stage director, writing mentor and award winning playwright. She has been mentoring screenwriters in Uganda, Kenya, Tanzania and Rwanda, as part of the Maisha Film Lab Mentor Team since 2014.

She wrote *How to kill a Cockroach* (short) directed by David Tosh Gitonga as part of the 2010 One Fine Day filmmaking workshop. She has mentored and consulted on Maisha shorts from 2014 to the present; and wrote and directed her first short *Sunday* (2018).

She has written two BBC award winning radio plays *The Cow Needs a Wife* (2010) and *Sunflowers behind a Dirty Fence* (2012), and two short plays for Climate Change Theater Action, *Prayer* (2015) and *Bare Spaces* (2017) that have been performed at several venues in Lithuania, USA, and Canada.

Her first full length play *Strings* was selected to open the 2017 Kampala International Theatre Festival and has been selected for a dramatic reading at the 2018 Long Wharf New Plays Festival, USA.

Angella is passionate about storytelling as a means of learning about ourselves, and learning from each other. She is always looking for opportunities to expand her learning and practice of forms and mediums of storytelling as a writer, filmmaker and theater maker.



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HAWA ESSUMAN

A passionate filmmaker with over a decade's experience, Hawa questions the core assumptions of mainstream narratives. Film, to her, is the perfect medium to make work that is accessible, challenging and aesthetically arresting, with a view to being intellectually stimulating, as well as entertaining. Her film *Soul Boy* screened at over 40 film festivals and won several awards as a result. Since then she's directed music videos and documentaries. She recently completed a documentary about a community activist set in Liberia called *SILAS* that premiered at the Toronto International Film Festival and has had much success at film festivals winning the best international documentary at Zanzibar Film Festival and the Amnesty Human rights award at Durban International Film Festival. She is currently developing a feature length narrative film *Djin*, set in a Swahili coastal town.

FILMOGRAPHY

Selfish? – Mid length Film, Jitu Films, 2007
Coming out – Short Film, Sugarcane Productions, 2008
The Lift – Short Film, Eku Productions, 2008
Soul Boy – Feature Film, One fine day Films / Ginger Ink, 2010
Djin – Feature Film, Sereia Films / Brink Publishing, 2012
 – Present
Distance – Documentary, Norddisk Film, 2013 – Present (In Production), Co-Writer/Co-Director
Logs of War – Feature Documentary, Timby Productions & Big World Cinema, 2012 – Present



MARTIN HAGEMANN

Born in the Ruhr region in 1958, he studied German Studies and History before he started working in the film production business as a driver, unit manager, line producer, and executive producer for Studio Hamburg, the Hamburg-based Markenfilm commercial production company, and his own smaller productions in Germany and Russia. With Berlin's zero film GmbH that he co-founded in 1990, he produced some 30 feature and documentary films (including many films for the international market) and worked with directors such as Alexandr Sokurov, Hal Hartley, Roger Spottiswoode, Jan Schütte, Didi Danquart, Max Färberböck, and Peter Bogdanovich. Hagemann has been owner and managing director of zero fiction film GmbH since 2006, whose feature film *The Turin Horse* (directed by Béla Tarr) premiered at Berlinale 2011 and won a Silver Bear. The documentary *The Law in These Parts* (directed by Ra'anan Alexandrowicz), a German-Israeli co-production, won the World Cinema Jury Prize: Documentary at Sundance 2012 and the Special Jury Prize – International Feature at Hot Docs in Toronto. *Jack*, a co-production directed by Edward Berger, had its premiere in the competition section of Berlinale 2014 and won a Silver German Film Award for Best Feature Film. In April 2016, Susan Gluth's new documentary *Urmila – My Memory is my Power* premiered at Hot Docs in Toronto. He is Professor for Film Production and Vice President for International Affairs at Filmuniversität Babelsberg KONRAD WOLF.



© Peter Badel

JULIE HALTEN

Julie Halten is head of the Summer School at Film University Babelsberg KONRAD WOLF in Potsdam, Germany. The Summer School offers a wide range of courses, seminars, workshops, labs, and master classes on various aspects of film making and storytelling for a diverse and international target group. Julie believes in the power of intercultural diversity and creates spaces and events where the differences between people fuel creativity and inspiration. Julie holds a master's degree in Intercultural Communication, French Cultural Studies and Law. She is a senior project manager with experience from renowned international programmes such as the EU funded producer's training "Atelier Ludwigsburg-Paris" and the "French-German Rendez-vous". Before joining the president's team at Film University in 2013, Julie worked as a freelance consultant and systemic coach for artists and film professionals.



KATARINA HEDRÉN

Katarina Hedrén is a South Africa-based freelance film-curator, festival-director and film-critic/writer. She is the co-programmer of the First Wednesday Film Club Film Club in Johannesburg and directed of the 2016 and 2017 editions of the European Film Festival in South Africa. She participates in selection committees and curates film-sections for various film festivals, film-markets, funders and film-events in South Africa and abroad, including the two last editions of the African Film Week in Addis Ababa and a section titled, Films that happen to be African, for the 2018 edition of CinemAfrica Film Festival in Sweden. As a critic and writer, Katarina regularly reviews film for radio and contributes to various publications, incl. the Swedish film-periodical, FLM, and the pan-African blog, *Africa is a Country* – home to her interview-series 5 Questions for a Filmmaker. She is a contributor to the anthology *Gaze Regimes – Films and Feminisms in Africa* (Mistry & Schuhmann, Wits University Press, 2015). Katarina, who currently works as the project coordinator for the Goethe-Institut's Film School Network, was a mentor for film critics at Talents Durban 2018.



PETER HENNING

Prof. Peter Henning M.A. is a German writer/director, Member of the Board of the German Screenwriters Guild and Professor for Screenwriting at Film University Babelsberg KONRAD WOLF. After his M.A. in media Studies he studied at the dffb “Deutsche Film- und Fernsehakademie Berlin”. He worked as DOP for Tanja Stöcklins *Der blaue Ritter* and others. Together with Claudia Prietzel he wrote and directed feature films like the prizewinning WDR-Production *Schande, Tatort – Sheherazade* or *Kuppke* and had been nominated several times for the “Adolf-Grimme-Preis”. His work includes video art, directing theater productions as *Who’s afraid of Virginia Woolf* and virtual reality Projects like the 180° - Feature-Film *Die Reise der Imagonauten*. Peter Henning is developing the Transmedia-project *Die Ankunft* in cooperation with Radio Bremen and Film University Babelsberg. His latest work is writing a libretto for an Opera with Claudia Prietzel which they will bring on stage next summer.

LATEST SCREENPLAYS (SELECTION)

Schattenkinder – 2006 with B. Lange, C. Prietzel
Wahrheitsliebe – 2006 with C. Prietzel
Federleicht – 2007 – 14 with C. Prietzel
Tatort – Ordnung im Lot – 2009/10 with C. Prietzel
Louise 3.0 – 2012 – 15 with C. Walther
Engelspfeifen – 2015 with C. Prietzel
Tatort – Echolot – 2016 with C. Otto, C. Prietzel,
 B. Bränlich



KENNETH KAPLAN

Kenneth Kaplan wrote, produced and directed the award winning cult horror film *Pure Blood* which received the Lucio Fulci Award at the 11th Rome Fanta Festival. He worked exclusively in Television for ten years where he produced and directed various documentaries and narrative series for South African and international broadcasters. In 2010, Kenneth returned to feature films and produced *Sleeper’s Wake* (premiered at Durban International Film Festival in 2012, selected for Toronto and London BFI Film Festivals - nominated for the Sutherland Award, seven nominations at the South African Film & Television Awards including Best Film). He also co-produced the feature film, *Impunity* (world premiere: Toronto International Film Festival 2014, official selection at Durban and Stockholm International Film Festivals). After completing his post-graduate studies overseas, he worked as a Field Producer for the Emmy Award-winning *South Africa Now*, a weekly news program carried in 40 countries around the world and banned in South Africa for challenging the severe press restrictions imposed under the State of Emergency in the 1980s. Other documentaries and TV work he has directed include, *The Life & Times of Chris Hani* and the multi-season award winning reality series *S’Camto Groundbreakers*. Kenneth holds a Masters in Fine Arts in Film & Television (New York University), BA (Hons) Archaeology and BA (Hons) Dramatic Arts from the University of Witwatersrand (Wits) in Johannesburg, South Africa, where he is currently working on a Creative Arts PhD while teaching in the Film & TV division.



PERIVI KATJAVIVI

Perivi is an award winning Namibian filmmaker. His first feature film *The Unseen* had its world premiere at the Pan African filmfestival in Los Angeles in 2016. It went on to play at several film festivals including Busan, in competition at Durban and won Best Film at Innsbruck in Austria.

He studied film at Columbia College in Los Angeles where he attained his BA. Perivi now holds an MA in African Cinema from the University of Cape Town and is a PhD candidate in History at the University of the Western Cape.

He has written extensively for the Windhoek Observer, *Africa is a Country* and *Okay Africa* on issues such as culture, identity, race and genocide. He has presented papers at the University of Westminster, Nottingham Trent University and SOAS.

FILMOGRAPHY

My Beautiful Nightmare – 2012

The Unseen – 2016



FIBBY KIORIA

She is the Program Director of Maisha Film Lab. A leadership development organization founded by Mira Nair to empower visionary filmmakers in Uganda, Kenya, Tanzania and Rwanda by giving them the tools to tell their own stories through film. She was the Line Producer on the Mira Nair & Zippy Kimundu short documentary portrait of Robert Katende's life

A fork, a spoon & a Knight. She went on to produce the music video for the song '# 1 Spice' from Disney's *Queen of Katwe* soundtrack. She is also seasoned in conducting the Maisha Film Lab eight-day screenwriting labs, short film fiction labs and the fourteen-day documentary labs. She has produced over thirty short films that are the end result of the film labs. She participates in film festival juries around the world including Zanzibar International Film Festival - Ousmane Sembene Jury in 2015, Cyprus International Short Film Festival Head of Jury in 2015, Africa Magic Viewers Choice Awards (AMVCA's) Nigeria 2015, Luxor African Film Festival Egypt (LAFF) - Documentary Jury 2016, Durban International Film Festival (DIFF) - Feature Film Jury 2016, Durban Film Mart (DFM) 2017 Selection Committee for feature film projects, Uganda Film Festival Jury 2017 Durban Film Mart (DFM) 2018 Selection Committee for feature film projects. She selects short and feature films for several screening spaces with attention to films from the continent. She also sits on the Goethe-Zentrum Kampala/Ugandan German Cultural Society Board of Directors. Fibby was born and raised in Kenya and now resides in Uganda.



Filmstills, *The Unseen*, Perivi Katjavivi



© Peter Bennett

EVA KNOPF

Eva Knopf is a documentary filmmaker and film scholar with a background in Cultural Anthropology. She works at the intersections of documentary film and art as well as theory and practice. Eva has made films in Germany, Tanzania, Ghana and Myanmar and is currently working on a film about the Japanese image archive. Her films have been shown at festivals worldwide. Eva also works as a researcher in the interdisciplinary research project “Translating and Framing. Practices of Medial Transformations” at Hamburg University and teaches “Transcultural Film Making” at the Free University of Berlin. She has published on documentary film practices with a focus on Visual Anthropology and the Essay Film. Most recently she co-edited the anthology *Decolonising Archives. Medial and epistemic transformations in Art, Design and Film* (2018, in German). Eva holds a degree in film making from Filmakademie Baden-Württemberg, studied film theory at the University of California at Berkeley and the University of Amsterdam and got a master’s degree in Cultural Anthropology from Göttingen University.

FILMOGRAPHY (SELECTION)

Movie Kintsugi – (WT), documentary/fiction, 2018

Myanmarmarket – documentary film, 75 min, 2017

Majub’s Journey – documentary film, 48min, 2013

Juju Movie – get rich or die trying – documentary film, 43 min, 2011

When the wound stops hurting, the scar starts to hurt – fictional short, 7min, 2007



JENNIFER MAKUMBI

Jennifer Nansubuga Makumbi is a Ugandan novelist and short story writer living in Manchester. She has a PhD from Lancaster University. Jennifer has taught Creative Writing and English for over ten years in British universities. Her first novel, *Kintu*, won the Kwani Manuscript Project in 2013. It was published in 2014 by *Kwani?* then *Transit Books* (USA) 2017, *One world* (UK/Commonwealth) January 2018. Jennifer has published numerous short stories and *Lets Tell This Story Properly* won the regional (Africa) and overall Commonwealth Short story prize 2014. Her collection of short stories also called *Let’s Tell The Story Properly* (USA) and *Manchester Happened* (UK) will be published by Oneworld and by Transit Books in July 2019. In 2015, Jennifer won an Arts Council Grant to research her second novel, *The First Woman* (working title) which will come out in 2020 (Oneworld). She is a recipient of the Windham-Campbell Literature Prize 2018. She is a lecturer at Manchester Metropolitan University.



ILDEVERT MEDA

Ildevert Meda is a playwright from Burkina Faso as well as a director and actor, active in theatre, TV, radio-theatre and film.

Meda, who studied at the University of Ouagadougou as well as at UNEDO Stage School, is at the helm of numerous national theatre projects, incl. The CITO Theatre of Ouagadougou and The National Theatre Federation of Burkina Faso (FENATHEB).

He is the Artistic Director of the theatre company, Théâtre'Evasion.

Ildevert Meda received the Best Director Award for his collected work by the Grands prix Afrique du Theatre Francophone CBEOA as well as the awards for Best Playwright in 2013 and Best Direction in 2014 for his play, *Lompolo*.



© Liv Stockley

MARTIN MHANDO

Assoc. Professor Martin Mhando is a Research Fellow with Murdoch University, Western Australia. He has directed and produced awardwinning films in both fiction and documentary. He is an academic as well as a theorist on documentary. He is a film critic and co-editor of the *Journal of African Cinemas*. He was CEO and Festival Director of the Zanzibar International Film Festival for 10 years, and has served on many festival juries around the world. He has returned to Tanzania to continue with Bongo Movies directing under Jicho Communicative.

FILMOGRAPHY (SELECTION)

Bhiriri – Feature Film, 80min, Director, 2018

LyarnNgarn – Doco, 65min, 2007

Winner Special Mention – Human Rights Australia Film Festival 2007

Maangamizi the Ancient One – Feature, 100 min, 35mm (Co-directed with Ron Mulvihill), 2000

Winner best film – Ziff 1998

Winner best actress – Ziff 1998

Winner best actress – Saff 2000

2nd Prize San Francisco Black Film Festival – 2001

2nd Prize Black Hall of Fame Film Festival – 2001



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JYOTI MISTRY

Jyoti Mistry works in film both as a research form and as a mode of artistic practice. She has made critically acclaimed films in multiple genres. Her installation work draws from cinematic traditions but is often re-contextualized for galleries and museums that are outside of the linear cinematic experience. Mistry has published widely on the topics of multiculturalism, identity politics, film practice and pedagogy and, race and memory. Her books include: *we remember differently: Race, Memory, Imagination* (2012) a collection of essays inspired by her film which explores the complexity of racial identity in South Africa. *Gaze Regimes: Films and Feminisms in Africa* (2015). *Places to Play: practice, research, pedagogy* (2017) explores the use of archive as an exemplar entry to exploring how images maybe decolonised in film practice and research. Recently she co-edited a special issue of the *Journal of African Cinema: Film as Research Tool: Practice and Pedagogy* (2018). She has taught at New York University; University of Vienna; Arcada University of Applied Science Polytechnic in Helsinki, Nafti in Accra and ALLE Arts School at University of Addis Ababa. Mistry has been artist in residence in New York City, at California College of Arts (San Francisco), SACATAR (Brazil) and NIROX Foundation (Johannesburg). She is Professor in Film at Valand Academy, University of Gothenburg (Sweden) and Visiting Professor at University of the Witwatersrand in South Africa.



PETER MUDAMBA MUDAMBA

As Programs Director at Docubox, his brief includes project sighting, and project reports generation. He is by sheer chance and placement becoming a content producer through support provided by Docubox in creating content both for Feature Documentaries and Short Fiction Films. This includes grantee supported films, co-productions mainly on factual content and now in-house film short film productions. Mudamba was formally, an acclaimed Theatre Director and Administrator, who was part of regional theatre leadership and a national theatre awards scheme in Kenya. Creative Content Development in E.A, through funding and capacity building are central passions for him. He is an active member of the Creative Economy Working Group – CREWG, a lobby group that is working to see entrenchment of better policies in Kenya's creative sector. In his previous life, he worked as an internal auditor and accountant. All these work experiences consummate his role as the Docubox Programs Director. His satisfaction lies in supporting creativity and driving change through independent film production.



Filmstills, *New Moon*, Philippa Ndisi-Herrmann



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PHILIPPA NDISI-HERMANN

Philippa Ndisi-Herrmann (1985, Germany) is an artist employing the craft of poetry, filmmaking and photography. Drawn to narratives about Childhood, Memory and Women, Philippa has an interest in Psychic Ancestry, Spirituality and the rhythm of the Ocean. Her personal work is a mélange of autobiographical documentary and poetry. An alumna of IDFA Summer School 2013 (Amsterdam), Berlinale Talents 2016 and a fellow of RAW Académie 2016 (Dakar), her Visual Poem *Seeds*, won the Ecumenical Jury Award at Internationale Kurzfilmtage Oberhausen 2017. Her recently completed feature-length Documentary, *New Moon*, has won The Artistic Achievement Award in a Long Documentary at the Luxor African Film Festival 2018, The Ladima Award for African Women Documentary Filmmaker at ZIFF 2018 and Best Documentary at the Durban International Film Festival 2018. Philippa has exhibited at Turner Contemporary (UK, 2017), with the Goethe Institut, at The National Museum (Kenya, 2013) and in collaboration with The Sundance Institute, at MoCADA (New York City, 2011). Philippa moonlights as an Intuitive Guide and DJ. Her first home is Nairobi, Kenya. She has a penchant for cooking, laughing with kindred spirits, dancing to songs that touch her heart and reading Maulana Rumi.

FILMOGRAPHY

New Moon – by Philippa Ndisi.Herrmann, Docubox Funded
Thank You For The Rain – by Kisilu Muusya and Julia Dahr,
 Good Pitch Kenya 2016

Not My Son – by Judy Kibinge, short, produced in house at
 Docubox



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NOÉMIE NJANGIRU

Noémie Njangiru is the regional head of the department for culture and development at Goethe-Institut Johannesburg since 2015, which is the regional office for sub-Saharan Africa. In her capacity she is responsible for the regional supervision of educational and networking programs in the arts, as well as the creative industry programs.

From 2009 to 2012, she worked on her dissertation focusing on the transnational networks of contemporary artists in Nairobi, Kenya. Afterwards she worked at Goethe-Institute Nairobi and was involved in several cultural projects, among them the *Mwangali Tofauti II* exhibition on contemporary Kenyan photography and the *Ten Cities* project that investigated and brought together the club cultures of various African and European cities. From 2013 to 2015, she advised Goethe Institutes worldwide on German film from the organisation's head office in Munich, Germany.



STEVE-RÉGIS "KOVO" N'SONDÉ

S. R. Kovo N'Sondé is an afropean essayist, poet and performer. Born and raised in the south-east suburbs of Paris (77), N'Sondé received his M.Phil from the African center's doctoral formation „History and Civilisation“ of EHESS, and his PhD in philosophy from the University of Paris 1 Panthéon-Sorbonne.

Hip-Hop activist since the end of the eighties, he is interested in cultural studies and specialized in central african and afro-descendant's arts, oral traditions and literatures. Since 2012 he is a researcher associated to the C.I.R.E.C.K. (Centre de Recherche Éducation sur la Civilisation Koongo), Brazzaville, Congo rep.

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From traditional religion to aesthetic of Koongo ethos in BAKONGO Les Fétiches (coll. book), Paris, Alain Lecomte editions, 2016.

The ideal of ki-mfúmu, the higher authority in the Kongo culture: aesthetic and political variant. in Du Jourdain au Congo. Art et christianisme en Afrique centrale (coll. work). Paris, Quai Branly museum & Flammarion, 2016.

From traditional religion to aesthetic of Teke (Nzi) ethos in BATÉKÉ. Collectés par Robert Lehuard entre 1924 et 1933. Paris, Alain Lecomte editions, 2018.



TANJA SAKOTA

Tanja Sakota has lectured at Wits University since 1999. During this time she has also been a guest lecturer at ARCADA Film School, International Film Academy of Bologna, Syracuse University, NAFTI Film School, Filmuniversität Babelsberg KONRAD WOLF and the University of Johannesburg. After graduating with a BA in Dramatic Art and winning the Edgar Bold prize for the top Television student, Sakota started working in the Television industry as a Scriptwriter, Trouble-shooter and Director. Since joining Wits, Sakota has taught in the Documentary and Fiction courses. She is Chair of the School Ethics Committee and she has represented the School of Arts at the Faculty Human Research Ethics Committee (Non-medical) since 2009. After receiving her PhD, Sakota coordinated the Film and Television postgraduate programme from 2009-2014. Thereafter, from 2015 – 2017 she served as the Head of the Film and Television Division. Sakota's research has focused on the representation of conflict in different media, including the breakup of the former Yugoslavia, 9-11, the Gulf War, the War on Terror and the Rwandan Genocide. Her article *When the Past Talks to the Present: Fiction Narrative and the 'Other' in Hotel Rwanda* examines some of the ideas explored in her PhD. This year (2018) Sakota is on sabbatical where she is conducting field research for a book project. The research involves auto-ethnography and how one can access the past and the memory of traumatic events through location, landscape and political identity.



TORSTEN SCHULZ

Torsten Schulz was born in East Berlin and studied Film and Television Studies. He worked as an editorial journalist for the „die andere“ weekly newspaper of the GDR citizens' movement and, from 1992, as a freelance writer. Schulz has been a professor of Practical Dramaturgy since 2002. He has written, among others, screenplays for films (e.g., *Raus aus der Haut, Boxhagener Platz*), prose (such as the novels *Boxhagener Platz* and *Nilowsky*), scripts for documentaries (some of which he also directed), audio plays, essays, and articles. He is the father of four children.

NOVELS *Boxhagener Platz, Nilowsky, Skandinavisches Viertel.*

AUDIO PLAYS *Boxhagener Platz, Nilowsky, Hotel Bedford, Verloren.*

SCREENPLAYS (90MIN) *Raus aus der Haut, Dicke Freunde, Im Namen der Unschuld, Einfach raus, Nilowsky.*

AS WELL AS Doc. films, TV-Series *Flemming*, Erzählungsband, Sachbücher.

AWARDS many



JÜRGEN SEIDLER

Jürgen Seidler is a writer, script consultant, producer and lecturer at German Film and TV Academy, dffb. Jürgen studied Politics, Sociology and German language in Freiburg and Berlin, and took a Diploma in Political Science in 1982. Moving to Zürich he studied directing at the Actors Academy Zürich and obtained a Diploma in directing 1988.

Jürgen Seidler was an assistant professor in the department for film and TV production at the Filmuniversität Babelsberg KONRAD WOLF from 1994 to 1997. He was head of study at “Babylon International”, a training programme for European and African filmmaker, financed by the EU Media Program and the Nigerian Film Corporation. In 1999 Jürgen founded Script House and heads the company as a managing director since then. He built Script House to a highly recommended agency for script development in Germany and Europe. Jürgen contributed to numerous films and TV series as a script editor, writer and producer.

In 2012 he was hired by nova film as an employed senior producer for a long running German TV series. In 2014 and 2015 he was part of a writers room at Saxonia TV production. He wrote numerous episodes for a German TV series. His original scripts were funded by regional and national film funds, several projects are in pre-production.



ASEYE TAMAKLOE

Aseye Tamakloe holds a BFA in Film Editing, from the National Film and Television Institute, Ghana and an MPhil in African Studies from the Institute of African Studies, University of Ghana, Legon. Besides working as a freelance editor for film and television, she is also a lecturer at the National film and Television Institute. She has taught in number of multicultural settings and has worked with organizations such as the International Finance Cooperation (IFC) World Bank and the European Union (EU) office in Ghana. As a film editor, some of her works include, award winning films; *Perfect Picture* (2009) by Shirley Frimpong –Manso, *Chronicles of Odumkrom “The Headmaster”* (2014) by Ernest Kofi Abbeyquaye. She also worked at the Jean Rouch West African Dubbing Centre, as a dubbing technician. Aseye Tamakloe is a Governing Board Member, of the Ghana Academy of Film and Television Arts (GAFTA) where she works in the capacity of an Organizing Secretary. She is also the secretary to FAWE (Forum for African Women Educationists). FAWE is a Pan- African non Governmental Organization founded in 1992, working in 33 African countries to empower girls and women through gender responsive education and research. Aseye Tamakloe is currently pursuing a PhD in African Studies at the Institute of African Studies, University of Ghana and she is the founder and director of Ndiva Women’s Film Festival which takes place in Accra, Ghana. This festival creates platforms for the presentation and celebration of work by, for and about women.



KATHARINA TEBROKE

Katharina Tebroke studied German and English Literature (MA) at Freie Universität Berlin and Film Studies at University of Exeter (UK) before working as a production assistant, project manager and junior producer in various renowned German Film companies like X Filme Creative Pool and Grundy UFA.

She has been involved in feature films and TV shows like *Liebesleben* (Director: Maria Schrader), *The Countess* (Director: Julie Delpy), *Alter und Schönheit* (Director: Michael Klier), *Ich und Kaminski* (Director: Wolfgang Becker) or *Verliebt in Berlin* (Director: various).

In 2011, she joined Deutsche Film- und Fernsehakademie Berlin (dfffb) as head of studies.



DYLAN VALLEY

Dylan Valley is an award-winning documentary filmmaker who views film as a liberatory tool. He is currently an Associate Lecturer in Film and Television at the University of the Witwatersrand in Johannesburg. He holds an MA from the University of Southern California in Los Angeles, and while there completed his thesis documentary on the groundbreaking web series *The Misadventures of Awkward Black Girl* by Issa Rae. Dylan has directed various documentaries for South African and international television, namely the award winning *Afrikaaps* (2010), *The Uprising of Hangberg* (2010), *Jumu'a* (2011) and *Incarcerated Knowledge* (2013). He has also directed two documentary films for Al Jazeera's Documentary Channel (via Hotspot Films, Cairo). Dylan also spent a year as a commissioning editor in the SABC's Factual Genre. Wearing his journalism hat, Dylan is on the editorial board of the Pan-African arts, politics and culture blog, *Africa is a Country*.

FILMOGRAPHY (SELECTION)

Awkward is The New Black – (Director)

Short Documentary, 2014, University of Southern California
Afrikaaps – (Director) Cape Town Feature documentary on the origins of Afrikaans, 2010, Plexus Films, Winner: Best South African Documentary, Cape Winelands Film Festival, 2011

Fatima Meer – (Director) Durban/ Dubai, UAE

Feature documentary on South African freedom fighter and academic, Fatima Meer, 2012, Hotspot Films/Al Jazeera



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EVA VONK

Eva Vonk is a Dutch creative producer with a background in film production. Since her studies at the Netherlands Film Academy in Amsterdam, her interest has been in transmedia projects. She deepened her practical experience in production coordination at Hazazah, Lemming film and Shooting Star, and got professional insights in cross media marketing at advertising companies such as FHV-BBDO. Upon graduating, she decided to focus her work on educational projects combining mixed media that target youth. She moved to Berlin in 2012 where she quickly started working for the film production company Storming Donkey Productions as their very first employee. After the development and production of Storming Donkey's first feature film *Hörður*, Eva and the company's director, Stefanie Plattner, started to develop of the *Tales of Us* project of which *Congo Tales* is one of the results.

WORKS (SELECTION)

The Little Fish and the Crocodile – Directed by Stefanie Plattner, *Tales of Us* gGmbH in co-production with Storming Donkey Productions, 2018

Hörður - zwischen den welten – Directed by Ekrem Ergün, Storming Donkey Productions, 2016

Sammie is zoek! – Directed by Tessa Schram, Shooting Star Films in co-production with the European Broadcasting Union, 2011



Congo Tales

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