SOUTH AFRICAN FILM SUMMIT
04 - 05 FEBRUARY 2019
SKYRINK STUDIOS, JOHANNESBURG
Transformation and Innovation in the South African film industry

#SAFilmSummit
www.dac.co.za
This Summit takes place against the backdrop of a story of a South African film and television industry built by a people that have overcome conquest and conflict, characterised by resistance and resilience to adversity against all odds. It is a story of re-defining and charting a new course wrapped in a rainbow that resembles the multifaceted nature of our diversity as a people. It is a story of tolerance and appreciation of our difference and uniqueness.

This is a story that, when narrated through fiction drama, documentaries, television series and reality shows, peels off various textual layers of cultural and racial tensions and hidden socio-political contrasts that was held hostage by institutionalize cultural repression. This is a story waiting to be unleashed.

The cultural and creative industries (CCIs), and in particular the audio-visual sector has long been recognized as a catalyst for economic growth in South Africa with a potential to contribute immensely to the South African economy and to employment. Recent studies have shown the sector’s tremendous improvement in contribution to the gross domestic product (GDP), revenue collection and its multiplier effect in terms of creating employment.

MINISTER’S FOREWORD

As we gather today, we must not forget the long journey that has led us to this point.
The historical realities underpinning the development of this sector places an emphasis on the creatives themselves and those who control the means of production to ensure that this industry plays a significant role in nation building and fostering social cohesion, national identity and the participation of those who have been historical excluded from the entire value chain.

This Summit takes place at a time when it has become apparent that there is a need to revisit and redefine one of the oldest film and television industry on this Continent, if this sector has to catch up with the changing patterns of film content consumption, distribution, exhibition and positioning in a Pan-African context.

It is also against the advent of the 4th industrial revolution and innovation that this Summit, attended by delegates representing a wide spectrum of the audio-visual sector, must over the next 2 days confront and debate the overarching question of whether this industry is geared for change, to transform and innovate.

In this regard, this Summit must critically interrogate the capability of the South African audio-visual industry to distinctly reposition and re-brand itself if it is to compete against other emerging and/or established creative economies supported by relevant policies, strategies and legislation.

Our participation in the BRICS Film Festival and hosting of the first BRICS Film Forum has enhanced the possibilities of market access, strengthening resources and partnerships to contribute on the rapid growth of our film industry, particularly in Animation if we are to respond to the advent of the 4th industrial revolution.

The theme that permeates throughout the Summit has a common thread that interrogates the industry’s value chain – from pre-production to exhibition, including ownership and identity of the South African storyline that is inclusive both in terms of gender, generational mix, including people with disabilities, whilst cognisant of the conditions under which creatives work.

As we gather today, we must not forget the long journey that has led us to this point. We must not forget that the majority of our people have historically been excluded in the criti-cal processes and tasks assigned across the value on the development of this sector, more importantly young people, women and people with disabilities. Not only have young people and women been historically excluded in the industry’s value chain, they have also been on the receiving end when it comes to the distribution of available re-sources for their creative ventures and ideas, let alone ownership of the value chain.
Owning and telling the South African story should take precedence if this industry has to craft its own identity and attain its rightful place in the world of film and television. This is not an impossible task. Already by the 1940s, Afrikaans nationalism reached a critical milestone in crafting a narrative that found its expression on a number of Afrikaans language films produced and directed by the owners of the language themselves.

However, same cannot be said of the films such as Jim Comes to Joburg (an all black cast film of 1949), Dingaka, Ngaka, Inyakanyaka, and many others that gained prominence in our cinemas between 1960s to the 1970s and whose stories were written, directed and produced not by the people who spoke the language or lived the culture depicted in the films. Of course the exception is the film uDeliwe which was directed by Simon Mabunu Sabela even though not written by the language speakers themselves.

It is important that this Summit places at the top of its agenda further work to be done in addressing some of the structural, policy, resource and institutional challenges facing the audio-visual industry and must be underpinned by the pronouncement espoused by the National Development Plan and Vision 2030, as well as various sector strategies and policies that aim to advance the CCIs.

More importantly this Summit cannot avoid or escape the imminent disruptions and opportunities presented by all the technological and digital developments. Therefore, adapting and embracing innovation for the transformation of the sector is a necessity if the industry is to realize growth and capture opportunities presented by the 4th Industrial Revolution, digitization and continuing convergence.

Finally, this Summit must come out with clear recommendations to advance a proposal to position a distinct identity of a South African storyline, galvanise a common consensus about the potential of the SA film industry to be an instrument for nation building, and a catalyst for economic growth, and produce key recommendations towards a 5-year Implementation Plan. If there exist the prominence of Nollywood, Bollywood, Hollywood – why not Soullywood, Mzansiwood, whatever the Summit will propose.

I want to thank the Reference Group comprised of various industry organisations for a job well done in their preparation for this Summit and I am looking forward to the outcomes of the Summit and the final Report that should take this industry forward.
The South African Film Summit will take place over two days at the Skyrink Studios in Johannesburg, South Africa (SA) from 4 to 5 February 2019. The Summit will host about 300 delegates including, some of the country’s most prolific audio-visual industry professionals, representatives of film and television organisations and associations, national and local government institutions, as well as other local and international key stakeholders.

OBJECTIVES

The South African Film Summit seeks to:

1. Assess the extent to which the current or emerging legislation and policies either enhance or hinder the transformation and development of the film and television industry in South Africa.

2. Evaluate the extent to which the South African Film Industry is catching up or aligning itself with emerging trends and global developments, premised by Pan-Africanism.

3. Create a platform for knowledge sharing through case studies and benchmarking with similar countries in the developing world.

4. Evaluating the successes and challenges of national and regional film industries with particular reference to funding and resources of the sector

The goals of the Film Summit is to:

• Advance a proposal to position a distinct identity of a South African storyline,
• Galvanise a common consensus about the potential of the SA film industry to be an instrument for nation building, and a catalyst for economic growth, and
• Produce key recommendations towards a 5-year Implementation Plan.
OVERALL SUMMIT THEME

Transformation and innovation in the South African Film/ Audio-Visual Industry and the 4th Industrial Revolution. Are we geared for change?

Question: What are the critical factors that will distinctly position and brand the South African Film industry within the global context?

SUMMIT SUB-THEMES

The five sub-themes are summarised as follows:

1. Owning the South African Storyline: Positioning and Branding the SA Storyline in the Global Context, Intellectual Property and Copyright Ownership: Whose story is it? Whose Content is it? This theme will explore the following questions:

   Story: What makes a film authentically South African? What are the aesthetics of a South African story? How do South African stories get told in the context of international co-productions? What will it take for stories to resonate with local and global audiences?

   Intellectual Property Rights: Does the proposed Copyright Amendment Bill and Performers Protection Bill of 2018 create a sustainable audio-visual industry? Is South African content undervalued compared to international content? Are current rates per minute realistic? Is enough being done to protect indigenous property rights, the oral history, customs and traditions of the people of South Africa?

   Contracts: The need for standardisation of contracts and transparency in rates that are paid in the industry is important. Is government creating an enabling environment for creatives? Do industry organisations have any agency to influence terms of trade? Is the role of the Independent Communications Authority of South Africa in regulating terms of trade for commissioned content an effective one?
The Audience: What do audiences want and are content creators and broadcasters responding to this? To what extent do audience research & trends inform marketing and distribution strategies for local content? Is the South African viewership big enough to allow us to be local before we go global? Are we developing audiences for South African content beyond television?

Brand South Africa in film and television: Brand SA is extremely successful in selling the South African scenery, flora and fauna to the tourism industry. The NFVF and DTI concentrate on selling locations, incentives and expertise of the local production industry, but very little has been done for branding South Africa arts and culture. It is important to brand South African audiovisual products firstly to South Africans and globally. What is Brand SA from a film and television perspective? What are we selling? How does Brand SA manage local and international trade policies and how does the audiovisual industry actively contribute?

2. Policy, Structure and Institutions: Redefining an enabling policy framework and appropriate institutional arrangements. Do Policies and Institutions respond to the 4th Industrial Revolution environment? The sub-theme will explore whether the current legislative and policy environment is actually enabling for the audio-visual industry to participate in the 4th Industrial Revolution by answering the following questions:

- Are the institutions that support the industry (i.e. DAC, NFVF, DTI, CCIFSA, SABC, IDC, provincial film commissions) still relevant? If yes, are they funded, structured and administered for optimisation and delivery of their objectives?
- Are the current funding models in line with international best practice and new business models?
- Is the government funding system administered fairly, timeously and efficiently? Is it responsive to the needs of the local industry?
- How do we create a harmonious and an enabling policy and regulatory environment for a self sustainable industry? Are the rates, repeat fees, royalties/exploitation fees on different platforms and collection agencies sustainable?
- What must be done to encourage private sector investment in the industry?
3. Disruption and Innovation in the Value Chain: The changing patterns of Development, Financing, Production, Distribution, Exhibition Models, Content Consumption and Market access. Are we geared for change? This theme explores the following questions:

- Are content producers and businesses (broadcasters, mobile service providers) in South Africa responding to the disruption and consumer needs?
- How can local broadcasters innovate in response to market dynamics (satellite, SVoD, Free to Air)? What partnerships exist or should be pursued?
- What role should the local broadcaster and how does it stay relevant?
- What is the state of ICT in South Africa and what needs to happen to position content creators, consumers and players to participate in this digital disruption?
- Are local commissioning models still relevant? Are they sustainable business for local producers? What needs to change in terms of commissioning and funding? How should film incentives be redefined?
- What do broadcasters and content creators miss about audience consumption trends and preferences?

4. Funding and Resourcing for growth: How do we improve Funding, Financing and Investment of the South African Audio-visual Industry? In order to unpack this theme and critically look at how financing and investment in the sector can be improved this theme explores the following questions:

- What is the SWOT analysis around the current funding streams available to filmmakers from government
- What are some key learnings and/or success stories around private financing/investment?
- What is South Africa getting right and what needs improvement, particularly to attract private sector investment into the industry?
- Are the current funding streams conducive to industry transformation? If not, what do we need to do to ensure fertile ground to entice an interest in transformation from the investment sector?
- How is local content valued/priced by broadcasters in terms of commissioning budgets, license fees and exhibitions compared to international content acquisitions and titles?
5. Empowerment, Inclusivity and Capacity Building: Youth

Empowerment, Training & Development, Gender Equality and Working Conditions. This theme explores some of the following questions:

- How is the independent contractor/employee dichotomy to be addressed? Do free-lancers want the “protections” offered to employees? What is the trade-off?
- How can the industry be inclusive for Black Africans, youth, women and people with disabilities into the ‘closed door’ white male monopoly system?
- What needs to be done to provide for better working conditions and a safe working environment set in a country with the highest levels of gender based violence against women in the world.
- What interventions must be in place to ensure the local audiovisual industry works for youth people from an employment, training and development perspective?
- Are we preparing our children for the future so that they can participate in the Fourth Industrial Revolution?
- How do we promotion ownership and equity for women, in particular black women in the media and film industry?

SUMMIT FORMAT & BREAKAWAY COMMISSIONS

The Summit will be session based with various moderated and panel led discussions, presentations and keynote addresses on select themes and topics that reflect the objectives of the Summit. Delegates are requested to decide beforehand on which breakaway commission they will attend on both days. Attendance will be on a first come first serve basis and the DAC reserves the right to move delegates around to ensure that all commissions have sufficient delegates.
### SUMMIT PROGRAMME

#### MONDAY 04 FEBRUARY : DAY 1

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Speaker/Representative</th>
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<tr>
<td>07:30</td>
<td>Registration, Accreditation, Tea</td>
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<tr>
<td>08:30</td>
<td>Opening Remarks</td>
<td>Program Director General Vusumuzi Mkhize (DAC)</td>
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<td>08:35</td>
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<td>Industry Co – Facilitator: Ms Xoliswa Sithole</td>
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<td>08:35</td>
<td>Welcome Note</td>
<td>Deputy Minister Sotyu (DAC)</td>
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<tr>
<td>09:00 -</td>
<td><strong>Theme Overview:</strong> The 4th Industrial Revolution and Implications for Transformation and innovation in the South African Creative Economy: Key focus on Audio-visual Industries.</td>
<td>Prof Tshilidzi Marwala (UJ)</td>
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<td>09:00</td>
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<td>09:30</td>
<td><strong>Setting the Tone</strong> Message from the Film Summit Reference Group</td>
<td>Ms Mpho Ntlatleng &amp; Ms Obakeng Molepo (Reference Group Youth Representatives)</td>
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<td>09:45</td>
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<td>Mr Eric Miyeni (Rapid Lion)</td>
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<td>09:45</td>
<td>Opening Remarks &amp; Announcement of Financial Commitments</td>
<td>Mr Anant Singh (Videovision Entertainment)</td>
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<td>10:30</td>
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<td>Mr Vusumuzi Mkhize: DAC DG DSBD representative DTI representative Mr Shadrack Bokaba (NFVF)) Mr. Dipak Chiba (IDC) M-Net representative Ms Yolanda Oliphant (NEF)</td>
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<td>10:30</td>
<td>Remarks &amp; Introduction of the President</td>
<td>Minister Nathi Mthethwa (DAC)</td>
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MONDAY 04 FEBRUARY: DAY 1

10:40   Key Note Address  President Ramaphosa (TBC)
11:30

11:30   TEA BREAK / NETWORKING BREAK: MEDIA INTERVIEWS
11:45

11:45   PANEL DISCUSSION AND Q & A  Panel Moderator: Prof Sylvia Vol-lenhoven
13:00

Setting the Scene:  Panelists:
Transformation and innovation in the South African Audiovisual Industries for the 4th Industrial Revolution.
Venue: Plenary
Mr. Anant Singh (Videovision)
Dr Lwazi Manzi (SASFED)
Ms Azania Muendane (IBFC)
Mr Faith Isiakpere (CBFA/IZFF)
Mr Balufu Bakupa-Kanyinda (Prod/Dir, DRC Congo)
Ms Mpho Ntlatleng
Ms Obakeng Malope

15:00   LUNCH & NETWORKING
14:00

14:00   BREAK AWAY COMMISSIONS  Facilitator: Ms Kethiwe Ngcobo
17:00

Commission 1:  Presenter:  Mr Ashraf Patel (IGD)
Owning the South African Storyline
Panelists:
Positioning and Branding the SA Story-line in the Global Context, Intellectual Property and Copyright Ownership: Whose story is it? Whose Content is It?
Venue: Studio 2
Mr Jamil Qubeka (Yellowbone Entertainment)
Mr Nkateko Mabaso (M-NET)
Ms Meshendri Padayachee (DTI)
Mr Mayenzeke Baza (AAA Entertainment)
Ms Bridget Pickering (Film & Vinyl Club)
MONDAY 04 FEBRUARY : DAY 1

Commission 2: Policy, Structure and Institutions

Redefining an enabling policy frame-work and appropriate institutional arrangements. Do Policies and Institutions respond to the 4th Industrial Revolution environment?

Venue: Studio 3

Facilitator: Dr Sakiwo Tyiso

Presenter: Prof Andries Oliphant (UNISA)

Panelists:
- Mr Collin Mashile - (DOC)
- Ms Malebo Mabitje - Thompson (DTI)
- Ms Jackie Motsepe (KZNFC)
- Ms Monica Rorvik (WESGRO)
- Mr Shadrack Bokaba (NFVF)
- Ms Botlenyana Mokhele (ICASA)

Commission 3: Disruption and Innovation in the Value Chain:

The changing patterns of Development, Financing, Production, Distribution, Exhibition Models, Content Consumption and Market access. Are we geared for change?

Venue: Studio 4

Facilitators: Mr Lungisani Mthethwa & Ms Pat Van Heerden

Presenter: Dr Alison Gillwald (Research ICT Africa)

Panelists:
- Ms Firdoze Bulbulia (CBFA)
- Ms Nomsa Philiso (SABC)
- Ms Isabelle Rorke (Enlightened Poppy Network)
- Mr Dumi Gumbi (The Ergo Company)
- Mr Kagiso Lediga (Diprente Films)
MONDAY 04 FEBRUARY : DAY 1

Commission 4: Funding and Resourcing for growth:

How do we improve Funding, Financing and Investment of the South African Audio-visual Industry?

Venue: Studio 5

Facilitator: Mr Rehad Desai

Presenter: Ms Yolanda Oliphant (NEF)

Panelists:
Ms Moroba Nkawe (Hollard)
Mr Dipak Chiba (IDC)
Ms Marjorie Letoaba (NLC)
Dr Khumoitsile Moets (Workers Health)
Mr Mandla Dube (Director)
Mr Irfaan Fredericks (Kalahari Film & Media)
Mr Frank Mohapi (Skyrink Studios)

Commission 5: Empowerment, Inclusivity and Capacity Building:

Youth Empowerment, Training & Development, Gender Equality and Working Conditions.

Venue: Studio 6

Facilitator: Ms Zoe Ramushu

Presenters
Ms Shelley Barry (CBFA)
Ms Florence Masebe (Khadzi Vision Kreatif)

Panelists
Ms Sara Blecher (SWIFT)
Ms Layla Swart (Yellowbone Entertainment)
Mr Albert Khoza (SAACYF)
Mr Vigil Seafield (DoL ADDG)

17:00 END OF DAY 1: Evening networking event / Working meetings
19:00
TUESDAY 05 FEBRUARY : DAY 2

07:30  Registration, Accreditation, Tea

08:30  PLENARY: PANEL DISCUSSION

08:30 10:00  Local and international Audience/Market insights for SA Content. Vision 2030 Media and Entertainment outlooks and scenarios.

Perspectives on the future of Local Film Festivals and Markets

Panel Moderator: Ms Firdoze Bulbulia (CBFA)

Presenters:
Mr Charles Stuart (PwC South Africa)
Ms Xolelwa Kashe-Katiya (MIS-TRA)

Panelists:
Ms Lala Tuku (AFRIFF) DIFF representative
Mr Eric Miyeni (Rapid Lion)
Ms Azania Muendane (IBFC)
Mr Faith Isiakpere (CBFA/ ZIFF)
Other film festivals & markets

Q & A:

10:00  TEA BREAK

10:15  BREAKAWAY COMMISSIONS: Commissions 1 to 5

Continuation of Commission discussions and consolidating of recommendations:

Facilitators: As per commissions.

Delegates: Delegates as per selected Breakaway commissions

13:00  LUNCH & NETWORKING
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<tr>
<th>Time</th>
<th>Activity</th>
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<tr>
<td>14:00</td>
<td>Report back from all Commissions &amp; Discussion of Recommendations.</td>
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<td>15:30</td>
<td>Facilitators: WC 1: Ms Kethiwe Ngcobo, WC 2: DAC rep, WC 3: Mr Lungisani</td>
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<td>Mthethwa &amp; Ms Pat van Heerden, WC 4: Mr Rehad Desai, WC 5: Ms Zoe Ramushu</td>
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<td>15:30</td>
<td>TEA BREAK</td>
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<td>15:45</td>
<td>Adoption of Summit Resolutions</td>
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<td>16:30</td>
<td>Chairperson and Facilitators</td>
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<td>16:30</td>
<td>Closing Address: Signing of Compact between government departments &amp;</td>
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<td>Industry (TBC)</td>
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<td>17:00</td>
<td>Minister Nathi Mthethwa</td>
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<td>17:00</td>
<td>END OF DAY 2: Cocktail</td>
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<td>19:00</td>
<td>All delegates</td>
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**SPEAKERS BIOGRAPHIES**

**Professor Tshilidzi Marwala**

Is Vice Chancellor and Principal at the University of Johannesburg since January 2018. He holds a Bachelor of Science in Mechanical Engineering (Magna Cum Laude) from Case Western Reserve University (USA), a Master of Engineering from the University of Pretoria, a PhD in Engineering from University of Cambridge and was a post-doctoral research associate at the Imperial College (London). He has published 9 books and supervise many Masters and PhD students.

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**Obakeng Malope**

A Director at Maalkop Trading & Projects CC. Obakeng Malope holds a diploma in Television Production (Boston Media House) and documentary film making (Big Fish School of Film making). She has worked on many projects on television in different roles including as a sound recordist, in graphics and film making. Obakeng is a board member of the Documentary Film Association of South Africa and serves on many other boards. She previously worked as political journalist for Caxton News. Some of her accolades include South African Black Entrepreneur Forum 2015 winner, Eskom Business Investment Competition 2016 (finalist) to name some. Obakeng was selected as one of the 130 youths in Africa to be part of the Barack Obama Young African Leaders Initiative.

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**Mpho Ntlatleng**

Is founder and CEO of an Organisation called OL Afrika Media Foundation and an arts advocate and a trained TV and Radio professional. OL Afrika Media Foundation is a 100% youth owned, youth managed and youth empowering NGO, concentrating on content creation and training through various SETA partners. Mpho serves as an Arts an Culture Ward committee member, Coordinator for Arts and Culture a CWP program under Department of Corporate Governance and Traditional Affairs. Mpho also serves on Gauteng MEC Task Team on Arts and Culture.
Alison Gillwald

The Executive Director of Research ICT Africa (RIA) and holds an adjunct professorship at the Nelson Mandela School of Public Governance (University of Cape Town), where she convenes a transdisciplinary PhD programme focusing on ICT policy and regulation. A former regulator she was appointed the founding Council of the South African Telecommunications Regulatory Authority (SATRA) having headed the policy department at the first broadcasting regulator, the Independent Broadcasting Authority established in the wake of the first democratic elections in South Africa in 1994. She also served as chairperson of the South African National Digital Advisory Body, which reported on digital migration in 2001; the board of the public broadcaster, the South African Broadcasting Corporation; and is currently deputy chairperson of the SA National Broadband Advisory Council.

Xolelwa Kashe-Katiya

The Director of Project Management at Mapungubwe Institute for Strategic Reflection (MISTRA) responsible for the implementation and monitoring of all MISTRA research projects. She holds a BSc degree (University of Cape Town) with an Archaeology major, an Honours degree in Physical Anthropology (University of Pretoria) and MPhil in Heritage and Public Culture (University of Cape Town). Her research interests involved the use of archival material to engage with knowledge production, specifically with regard to the human remains and artefacts of Mapungubwe, a world heritage site in Limpopo. She has in the past 17 years, worked as a researcher and project officer/manager in donor-funded, public and academic environments.

Andries Walter Oliphant

Is Associate Professor at the School of Arts, University of South Africa. He is head of Theory of Literature at Unisa and chaired the Arts and Culture Task Group, co-writing the 1996 White Paper on Arts, Culture and Heritage. He was the founding chair of the Arts and Culture Trust (ACT), a Research Fellow at the Mapungubwe Institute for Strategic Reflection and served on the Board of the International Comparative Literature Association. He wrote the National Strategy for Social Cohesion and Nation Building for DAC and the Diagnostic Report on Nation Building for the National Planning Commission. He chairs the Reference Panel for the Revision of the White Paper on Arts, Culture and Heritage.
Anant Singh

Is the CEO & Chairman of Video-vision Entertainment Group. Born and raised in Durban, his film career began at the age of 18 when he left his university studies and bought a 16mm movie rental store. He formed Video-vision Entertainment, a distribution company and progressed into film production when in 1984, he produced Place of Weeping the first anti-apartheid made entirely in South Africa. He has since produced 80 films since 1984 include Sarafina!, Cry, Beloved Country, The Road to Mecca, The First Grader, Yesterday and produced Nelson Mandela’s biopic Mandela: Long Walk To Freedom based on the biography Long Walk to Freedom.

Balufu Bakupa-Kanyinda

Was born in Kinshasa, Democratic Republic of Congo. He studied sociology, contemporary history, and philosophy in Brussels, and cinema in France, England, and the United States. Both a writer, poet, novelist, screenwriter and producer, Balufu Bakupa-Kanyinda has signed analyses on African Cinema and has also written several articles on the way black people are perceived in western cinema and television. He is a Member of the Guild of African filmmakers and producers (1998 – and as Chairman from 2011 to now). As an intellectual and an artist, teacher, and mentor, he is a reference for many young filmmakers across Africa. His work has earned respect-able accolades: he has been awarded as a screenwriter and several times as director for short films, feature films, and documentaries. He has been a member or president of several film festival juries in several countries.

Yolanda Oliphant

Is an Investment Associate at the National Empowerment Fund. She holds a Bachelor of Accounting Sciences (Wits), higher diploma in Accounting Sciences (CA,SA). She is responsible deal structuring, overseeing transaction legal agreements, business development and screening applications for commercial viability.
Charles Stuart

Is Partner at PwC Africa. Charles has been with PwC for 15 years. He is a director in the Technology, Media and Telecommunications division. He has experience locally and abroad, having spent 2 years in Vancouver, Canada and has worked across a range of clients, both private and listed. Passionate about the entertainment and media industry, Charles has been a member of the E&M Outlook editorial team since the inception of the South Africa publication 8 years ago. As a father of five, Charles’ family life brings with it much entertainment and an increasing amount of media consumption.

Eric Miyeni

Is the Director of RapidLion – The South African International Film Festival, which aims to be the premier marketing tool for South African films. In 2013 and 2014 respectively, Miyeni was appointed to the Local Content Task Team to help reshape the legislative framework around the development and support of local content for radio and television in South Africa and the Interim Committee for the Formation of the Cultural and Creative Industries Federation of South Africa (CCIFSA) in 2013 & 2014. Miyeni wrote, directed and produced the feature film Frozen Time in 2013. In 2010, Miyeni produced and co-directed the feature documentary, “Mining For Change - A Story of South African Mining”, which received a special mention at the inaugural Colours of the Nile International Film Festival in Ethiopia in 2012. As a film actor Miyeni has worked on such movies as Cry, The Beloved Country, Dangerous Ground, Bopha, Danger Zone, Waati, Confessions Of the Yeoville Rapist. On television, Miyeni starred in Molo Fish in 1996. Miyeni’s six books, include The only Black at a Dinner Party and The Release.

Ashraf Patel

Is a graduate on the Masters in Management (MM) Public Policy and Regulation Management (ICT) from the Graduate School of Public and Development Management (P&DM), Wits. Areas of interest is public policy and 4IR, ICT for development and Copyright and Content for economic development, skills and local value chains. He is a digital society associate at the IGD, Tshwane.