



Festival-Info Nr. 5 (24. September 2016)

African Directors Visit WDR

On Friday (19 September), **Jutta Krug**, editor for creative documentary film at the WDR television broadcaster, invited African directors to an exchange of thoughts in Cologne's Vierscheibenhaus. **Françoise Ellong** (Cameroon), **Judy Nini Kibinge** (Kenya), **Beti Ellerson** (USA), **Nancy Mac Granaky-Quaye** (Germany), **Teddy Goitom** (Ethiopia/Eritrea/Sweden), **Esther Donkor** (Germany), **Mantegoftot Sileshi Siyoum** (Ethiopia) and **Nasib Farah** (Somalia/Denmark) took her up on the invitation.

Participants of the second meeting in the WDR (23 September) were **Amil Shivji** (Tanzania), **Carey McKenzie** (South Africa), **Fatima Sissani** (France/Algeria), **Jacques Trabi** (Ivory Coast), **Colleen Alborough** (South Africa), **Wendy Bashi** (DR Congo), **Zeka Laplaine** (DR Congo) and **Margarida de Assis** (Portugal).

The WDR participants included **Naima El Moussaoui** (Germany, WDR-TV-programs „Stories“ and „Monitor“), **Rachel Müller** (intern) and two filmmakers working for the WDR: **Lukas Roegler** and **Marcel Kolvenbach**. In 2013 FilmInitiativ, in cooperation with WDR, presented a preview of **Kolvenbach's** television documentary **ATOMIC AFRICA** in the presence of environmental activists from Tanzania and Congo. Extracts of this film were presented as well as from the documentaries **#MY ESCAPE**, based on mobile footage shot by refugees, and **FONKO** about contemporary popular music in Africa.

Recent years have already seen several jointly organised previews of Africa-related television productions as well as invitations to festival guests to visit the station. Since the festival 2014 and on the initiative of **Jutta Krug**, the WDR is also endowing the Audience Award for Best Documentary in the amount of 1,000 euros.

During these intense discussions, the African directors presented both their festival films and their future projects, and the WDR representatives explained the structure of the public television system in Germany as well as the possibilities and limits involved in the co-production of feature films, historical documentaries, and creative documentaries.

An important point for African directors was learning that they only have the chance to position their works on the German television market if they feature German co-producers. This is because only local production companies can apply for the film grants offered by the state film foundations.