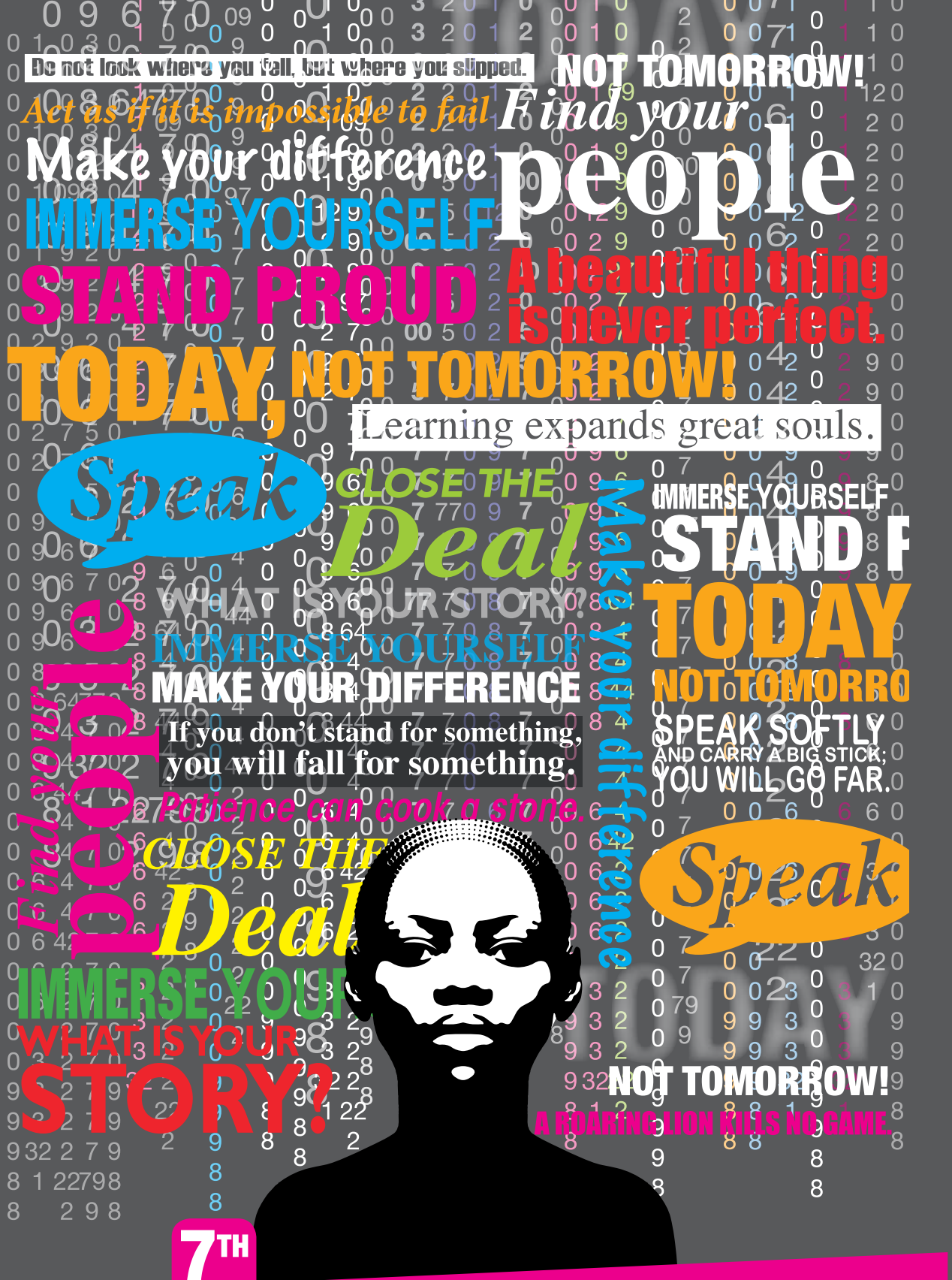

7TH

Durban FilmMart

at the Durban International Film Festival 2016

2016 REPORT

TODAY
Do not look where you fell, but where you slipped.
NOT TOMORROW
Act as if it is impossible to fail
Find your
Make your difference
people
IMMERSE YOURSELF
STAND PROUD
A beautiful thi
is never perfe
TODAY, NOT TOMORROW!
Learning expands great sou
Speak
CLOSE THE
Deal
Make your difference
IMMERSE YOURS
STAN
TODA
NOT TOMO
WHAT IS YOUR STORY?
IMMERSE YOURSELF
MAKE YOUR DIFFERENCE
If you don't stand for something,
you will fall for something.
SPEAK SOF
AND CARRY A BIG S
YOU WILL GO
Patience can cook a stone.
Find your
people
CLOSE THE
Deal
Spea
IMMERSE YOURSELF
WHAT IS YOUR
STORY?
TODA
NOT TOMORRO
A ROARING LION KILLS NO G

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MAYORAL FOREWORD

HER WORSHIP THE MAYOR, CLLR ZANDILE GUMEDE

Durban continues to emerge as a choice destination for filmmakers, given its cultural diversity, tropical weather and vibrant urban culture. Moreover the city has an abundance of creative talent waiting to be unearthed.

We as the City believe in supporting initiatives that will develop and nurture this homegrown talent. We are pleased to note that the Durban FilmMart (DFM) has grown in leaps and bounds over the past seven years and has contributed to the transformation of the local film industry.

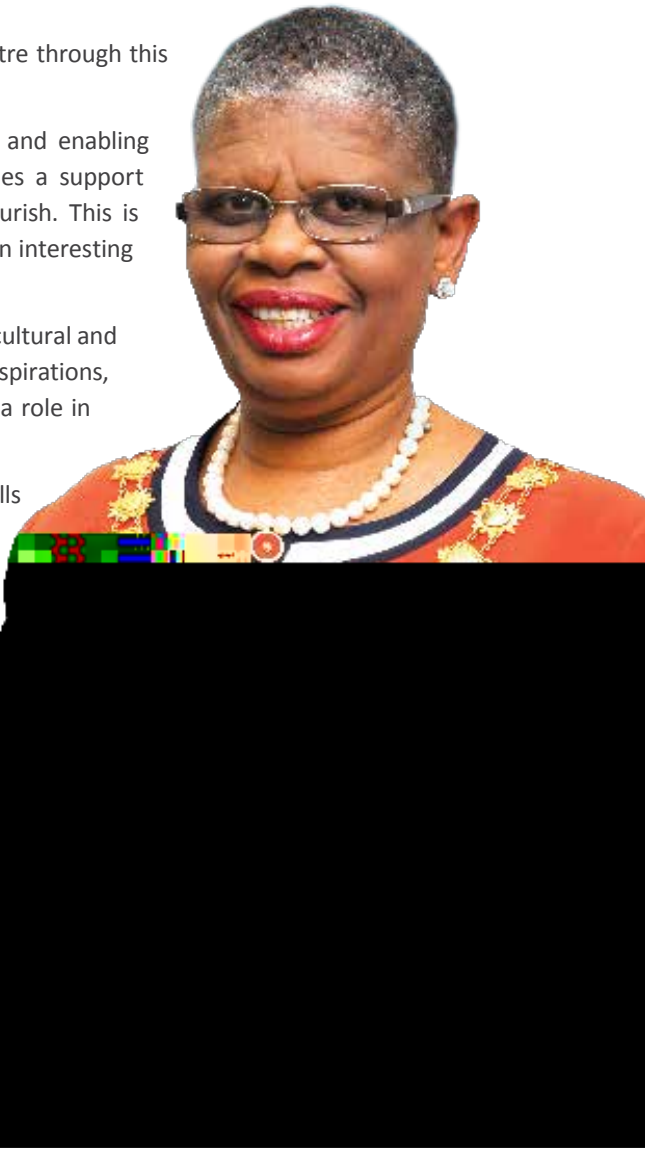
To this effect, eThekwini Municipality has approved funding to the tune of R6 million per year over three years to fund the DFM programme, and R3 million over three years for the Durban International Film Festival (DIFF).

I am confident that this will continue to ensure that local talent is discovered and nurtured by providing networking opportunities and empowerment sessions while providing platforms for their work to be screened to a wider audience.

The Durban International Film Festival (DIFF) is South Africa's oldest and largest film festival which is proudly held annually in the city.

Durban FilmMart has created opportunities that bring local and international film makers, buyers, sales agents, broadcasters and financiers together with co-producers from around Africa and the world, to share their expertise on how to grow their talents.

I am pleased that DFM has collaborated with DIFF to bring opportunities to Africa by developing strategic relationships between film financiers and African film makers.



Durban continues to be increasingly recognised as a leading creative centre through this programme.

Durban FilmMart is the City's contribution to creating an empowering and enabling environment for the creation of a legacy of film production. It provides a support programme to ensure that the industry may continue to grow and flourish. This is important, as the creative industry - especially film - is being considered an interesting new sector in the global market place.

Across the world, the film industry encapsulates creative, political, social, cultural and technological issues. It has helped nations propagate their identity and aspirations, while making a major impact on society and the economy. It also plays a role in creating employment, especially in developing countries.

More than anything else, local filmmaking creates a new narrative, and tells the alternative stories that help to shape a new world consciousness. It is with great pride that Durban is leading the way in film-making on the African continent.

As the City, we can proudly say a number of Durban FilmMart programme participants have become self-sustaining operations, producing content that is being absorbed by the South African market and increasingly by the international market. Many of Durban FilmMart alumni screened their films at DIFF this year.

This is an indication that our City has a rich story and talent waiting to be told to the world.

Zandile Gumede

DFM PARTNERS

Founding Partners

EThekwini Municipality

EThekwini Municipality is a Category A Municipality found in the South African province of KwaZulu-Natal. EThekwini is the largest City in the province and the third largest city in the country. It is a sophisticated cosmopolitan city of over 3 442 398 people, and is known as the home of Africa's best-managed, busiest port.

Durban International Film Festival

South Africa's longest-running film festival, the Durban International Film Festival (DIFF), runs across 10 days at the end of July, presenting more than 200 screenings of current films from around the world, with a strong focus on South African and African cinema. Screenings take place throughout Durban, including township areas where cinemas are non-existent. The festival also runs extensive seminar and workshop programmes to stimulate industry capacity. These include the participation of 50 filmmakers from Africa in Talent Campus Durban (Berlinale Talents Durban), cooperation with the Berlinale Film Festival, and the Durban FilmMart, a film financing initiative in partnership with Durban Film Office. DIFF is organised by the Centre for Creative Arts (CCA), University of KwaZulu-Natal (UKZN).

Durban Film Office

The Durban Film Office (DFO) is the film-industry development arm of the City of Durban, mandated to position Durban as a world-class film production destination and facilitator for the development of the local film industry. The overarching vision is to support the creation of a viable and economically sustainable film sector in the City, where Durban filmmakers are renowned for creating high quality content for local and international audiences and for Durban to be recognized as a preferred destination for feature film and commercial media production.

Centre for Creative Arts

Established in 1996, the Centre for Creative Arts is a multi-disciplinary arts organisation based within the School of Arts at the University of KwaZulu- Natal. The CCA's principal activities are the coordination of four international festivals -Time of the Writer, Durban International Film Festival, Jomba! Contemporary Dance Festival and Poetry Africa. The objectives include the provision of creative platforms and economic opportunities for established and emerging artists, innovative voices, marginalized communities and cultural industries. The CCA facilitates exchange opportunities and network development between Africa and international cultural practitioners, provision of seminars, training workshops, and career-development initiatives, serving industry imperatives, aspirant artists, community organisations, educational institutions and disadvantaged communities, strategic development of audiences and generation of positive media attention for the arts.

University of KwaZulu-Natal

The University of KwaZulu-Natal is a multi-campus, residential, teaching and research-led university located in KwaZulu-Natal. The University has a rich heritage of academic excellence and is one of the top institutions on the African continent. UKZN is passionate about teaching and learning. Their motto Every Student Matters transcends the social, cultural and academic discourse across the disciplines. UKZN is one of three universities in South Africa and indeed in Africa rated amongst the top 500 universities of the world according to the Academic Rankings of World Universities (ARWU). This is due to their innovative curricula, dynamic teaching and learning, state-of-the art laboratories and accredited professional degrees with research activities spanning the natural, biomedical, humanities and social sciences.

Durban Tourism

Durban is a modern vibrant cosmopolitan city and its lifestyle, architecture and culture reflect and thrive on its warm sub-tropical climate. As South Africa's premier travel destination, the city boasts stylish hotels, trendy restaurants, world class shopping, top nightlife and a shoreline of golden sands and beaches. In contrast Durban's western boundary is flanked by the Valley of a Thousand Hills and the rich history of the Inanda Heritage trail, whilst the southern boundary offers superb golf and world class diving at Aliwal Shoal. Durban Tourism has made considerable progress in repositioning the city as a sophisticated destination with an extensive variety of things to do. In re-aligning itself to be at the cutting edge of worldwide trends in destination marketing, the city is focusing on providing visitors with a unique set of experiences that go beyond the beach and into the realm of Durban's cultural and scenic diversity.

Strategic Partners

National Film and Video Foundation

The NFVF is a statutory body mandated by a progressive act of Parliament to spearhead the equitable growth and development of the South African film and video industry. NFVF's mission is to collaborate with all stakeholders in supporting the development and promotion of a thriving South African film industry. The NFVF's vision is the attainment of a viable film industry that represents the nation's aspirations and celebrates our diversity. Their new streamlined business objectives include increasing the number of SA films and PDIs producing them, increasing audience access to SA films and increasing numbers of people trained in the industry, particularly in areas of shortage of skills. Finally, the NFVF aims to promote Social Cohesion and promote opportunities to express the nation's stories through film.

Programme Partner

CineMart

The International Film Festival Rotterdam launched CineMart, the International co-production market in 1983. Every year, this 'By Invitation' only market, invites a select number of directors/producers to present their film projects to co-producers, sales agents, distributors, TV stations and other potential financiers. CineMart offers emerging producers a five-day training workshop to build up their international network and experience at an international festival and market called the Rotterdam Lab. The Prins Claus Fund Film Grant and the ARTE France Cinéma Award are granted annually to filmmakers of the best CineMart Project from Africa, Asia, Latin America or the Caribbean and to the producer of the best CineMart project respectively.

Programme Partners

International Documentary Festival Amsterdam

International Documentary Film Festival Amsterdam (IDFA) is unique for its international film program, the variety of genres, its politically committed programme and the many European and world premieres featured each year. Aside from the festival, IDFA consists of three industry components: the IDFA FORUM for international co-financing, Docs for Sale for finished documentaries, and the IDFA Bertha Fund which supports documentary projects and festivals in developing countries. The presence of many decision makers, filmmakers, and sizeable audiences along with all the discussions, debates, workshops, master-classes and the experienced staff, make IDFA the pre-eminent festival for creative documentaries.

Institut Francais

Food-for-thought provider “à la française”, the French Institute of South Africa (IFAS) was established in the Newtown Cultural Precinct in 1995. After 16 years in Newtown, IFAS moved to the up-and-coming area of Braamfontein in November 2011. Since its creation, the organization - which consists of IFAS-Culture, IFAS-Research and Dibuka - has been a key player on the Johannesburg and Southern African artistic, cultural, academic and literary scenes.

Produire Au Sud

Produire au Sud (PAS) is a French professional programme attached to the Festival of 3 Continents (France). A training workshop focusing on the outline and structure of film co-production within the industry, Produire au Sud aims to familiarize emerging producers and film directors based in Asia, Africa, Latin America, the Near and Middle East and Central and Eastern Europe with a variety of important tools and international co-production techniques by coaching individual projects in development. It has become an indispensable tool for young professionals eager to master the challenges of co-production in the international markets. For more info: http://www.3continents.com/en/.

The International Organisation of La Francophonie

The International Organization of la Francophonie (IOF) brings together countries with French as a common language. It has 77 member states and governments (57 members and 20 observers) on all five continents, and accounts for a population of 890 million people. It represents a unique group of countries which, using a common language, develop political, economic and cultural cooperation activities between members. Promoting cultural diversity is one the IOF’s main areas of action. This priority is very visible in its activities targeting cinema and audiovisual production, which are key vectors of cultural expression, as well as being dynamic economic sectors. With its Image programme, IOF has chosen to support professionals in French-speaking developing countries in writing, producing and distributing their creations, and in promoting these creations at festivals and markets. Concerned about the renewal of talents, this year IOF wished to focus on creations by French-speaking youth within the Fabrique des Cinémas du Monde. The purpose of this focus is to increase the proportion of French-speaking professionals who benefit from the Fabrique and consolidate the feasibility of projects supported by moviemakers and producers of French-speaking developing countries.

HotDocs

The Hot Docs-Blue Ice Group Documentary Fund is a grant program providing financial support to African documentary filmmakers for development and production. Development grants of $,3000-$8,000 and Production grants of $5000-$40,000 are awarded to approximately four to 10 projects annually. The $1-million fund was created to help enable more African documentary filmmakers to tell their own stories and contribute to a new generation of the African documentary community. Applications are open to professional filmmakers who are citizens and residents of continental Africa and are also living and working in the region. In addition to financing, the initiative also offers valuable resources to support production and professional development, and offers filmmakers opportunities to access the international documentary community. Through an accompanying peer-to-peer mentorship programme, grantees may team with international production partners to bring their projects to international markets, festivals, broadcast and online audiences. Additionally, grantees will have travel, accommodation and accreditation support to attend Hot Docs Canadian International Documentary Festival and Hot Docs-Blue Ice Group Filmmakers Lab.

AfriDocs

AfriDocs is an African broadcast first – a bold and exciting documentary broadcast strand that sees African and the best international films screened across 49 countries of sub-Saharan Africa every week. AfriDocs uses the power of television to reach new audiences, showcase African documentary filmmaking, and get people across the continent discussing common issues. Audiences across Africa have responded to the chance to see real stories that not only address many of the challenges facing the continent, but also stories that celebrate the diverse cultures, languages and peoples of Africa and the world. AfriDocs is an initiative of the multi-awarded South African documentary production and distribution company, Steps, in partnership with the Bertha Foundation. AfriDocs is screened every Thursday night on ED (DStv channel 190) and GOtv (channel 65). The AfriDocs strand is seen in 49 countries by satellite, and terrestrially to an additional 100 cities in 8 countries.

Sundance Institute

The Sundance Documentary Film Program supports non-fiction filmmakers worldwide in the production of cinematic documentaries on contemporary themes. Established in 2002 with founding support from Open Society Foundations, the Program is a vibrant global resource for independent non-fiction storytelling. Recent projects include *The Square, Invisible War, the Look of Silence, Chuck Norris vs. Communism, Cartel Land* and *CITIZENFOUR*.

The Documentary Film Program believes that art changes the way we reach people. We focus on those values of Art, Reach and Change through encouraging excellence and experimentation in form; championing under-represented voices; facilitating the strategic distribution of grantee projects where needed, and supporting the social and creative impact of this work upon release.

SØRFOND

SØRFOND is a Norwegian co-production fund that applies to grants for the production of films with a main producer based in a country on the OECD's current list of countries and territories eligible to receive assistance (DAC-list). In addition, the director must have citizenship from, or be resident in, a country on the DAC-list. The film must, for the most part, be shot in a country on the DAC-list and a Norwegian co-producer is required. The purpose of SØRFOND grants is to stimulate the production of films in developing countries where such production is limited by political or economic causes.

At least 50% of the budget must already be confirmed at the time of submitting the application. The grant shall not exceed NOK 1 million (approximately €130 000). Up to 10% of the grant amount may be retained by the minority production company in order to cover its administrative costs. SØRFOND supports fiction films or documentaries with a minimum running time of 50 minutes, produced for screening in cinemas, on television, or on other audiovisual media platforms.

Versfeld & Associates

Versfeld & Associates is a Durban-based specialised communications consultancy with special, but not exclusive, interest in film and the arts and culture sector. Communications specialist Sharlene Versfeld, who heads the consultancy, has been involved professionally in the South African arts sector since 1987. She is most noted for her work as an arts marketer, and was a winner of the inaugural Arts & Culture Trust Award of the President for publicity in 1998.

The business was part of the team that launched the University of KwaZulu-Natal's Centre for Creative Arts with Breyten Breytenbach and publisher Adriaan Donker with the inaugural Poetry Africa international poetry festival in 1997. Since then she has worked closely with the CCA in marketing its four major festivals each year: the Durban International Film Festival; Jomba Contemporary Dance Experience; Poetry Africa; and Time of the Writer International Writers Festival.

Versfeld & Associates worked with the DIFF for 19 years as publicist, and has also worked extensively with the Durban Film Office and the Durban FilmMart. In 2012 Versfeld & Associates was nominated for a BASA (Business Arts South Africa) Award for "Sponsorship in Kind" for the work she does with the Flatfoot Dance Company and in 2013 Sharlene was awarded the Golden Giraffe for Dedication to Service at the Durban International Film festival.

Restless Talent Management

Restless Talent Management is part of pan-African studio - Restless Global, the first global studio engaged in all aspects of development, production and distribution of African content within and outside Africa. Founded in 2015 by Marie Lora-Mungai and Tendeka Matatu, Restless Global works with the new generation of exceptional creative talents from across Africa and its diaspora to produce remarkable film and television content and distribute it through every channel of the growing African media landscape, including cinema, television, and VOD.

Registered in the UK and with a presence both on the continent (Nairobi, Lagos, Johannesburg) and in the world's largest film markets (Los Angeles, London), Restless Talent Management provides development services such as image-building and positioning, project packaging, PR, and advises its clients on film sales, distribution and promotion.

Investment Promotion and Facilitation

The unit is responsible for attracting foreign direct investment, as well as developing and promoting local direct investment. This is achieved via the identification, packaging and marketing of potential investment opportunities, and the identification of potential investors. The unit facilitates investment in South Africa, provides general information on the investment and domestic business climate, and offers dedicated aftercare services to investors. The unit organises inward/outward trade missions, and facilitates funding and Government support for trade- and investment-related activities.

Within the film and television sector the unit participates in major film markets and engages closely with relevant stakeholders such as the NFVF, GFC, DFO, ATFT and Wesgro, etc.

Main 2016 Sponsors

SABC

The SABC regards itself first and foremost as a public service broadcaster and is committed to its vision of inspiring change through enriching, credible, relevant and compelling content that is accessible to all. The Corporation's single-minded mission has been to educate, inform and entertain all audiences accessing SABC services. For the SABC, this means that programming is created for audiences in the language of their choice, regardless of where they live in South Africa and on the African continent. To the end, the SABC strives to seek diversity in its content providers which ensures editorial diversity for the audience. Partnerships and relationships play an important role in building support and skills to allow the SABC to realize its goals and objectives.

M-Net

Since 1986, M-Net has brought audiences the very best in video entertainment. M-Net has grown from a single channel at launch to a variety of channels, serving viewers in close to 50 countries across the continent. These channels offer both international and local content, as M-Net continues to strive to play a significant role in the development of the film and television industry of the continent.

SONOTON

SONOTON is the largest independent production music library in the world. Founded in 1965 by Heidi and Gerhard Narholz, the company represents hundreds of composers and music producers from around the world and adds over 100 new albums to their catalogue every year. They were also the first company to create a music search programme, SONOFIND, which was initially on floppy disc in 1992 and has since been developed to include an online search engine and an app.

In 2016 SONOfind was relaunched with the latest technology for a faster, more efficient music search and download. In South Africa, Synchro Music Management represents SONOTON. The licensing process in South Africa is through CAPASSO. Clients register on the www.sonofind.com site and then they are given access to download the music they need. Once they have the music, they then apply to CAPASSO for a license to use the music on their particular production. The client only has the license in place once they have paid CAPASSO and then all the copyright infringements will be avoided.

Any queries on the licensing process or for any music search requirements please contact Louise Bulley at Synchro Music, 083 538 3894.

Sponsors and Supporters

Media Partners

PROGRAMME OF ACTIVITIES

FRIDAY, 17 JUNE

Registration: 09h00-17h00

09h00-10h00
Drink Coffee and Mingle in the Industry Lounge

09h30-10h30
Africa TV Market: Building Quality Television Content
Suite 3

10h00-11h00
Storytelling and Story Selling with the Business Model Canvas
Suite 5

11h00-12h00
Restless Talent: 'How to Pitch and Not Fall Flat on Your Face'
Suite 5

10h45-11h30
Africa TV Market: 'Meet the Crew'
Suite 3

12h00-13h00
Distributing and Marketing your film presented *by NFVF*
Suite 5

09h00-13h00 Documentary Pitch Rehearsals (closed) Suite 2

09h00-13h00 Project Packaging: DFM Official Projects (closed) Suite 1

09h00-13h00 Talents Durban Mentorship (closed) Garden Court

Lunch

14h00-16h00
Talents Durban on Story: 'What's yours and how can you tell it?' Selina Ukwuoma
Suite 5

16h00-17h00
Finding the Right Partner: A Round Table with Industry Professionals
Suite 5

16h00-17h00
KZNFC Draft Transformation Policy Consultation
Suite 4

16h00-17h00
Mzansi Magic Commissioning Process
in the Durban Filmmakers Lounge

14h00-16h00 Documentary Pitch Rehearsals (closed) Suite 2

14h00-17h00 Project Packaging: DFM Official Projects (closed) Suite 1

17h30-19h30 Callsheet Cocktail

18h00-20h00 NFVF Official Reception of Dutch Delegation Cocktail

18h00-20h00 Talents Durban Dinner

SATURDAY, 18 JUNE

Registration: 10h00-17h00

09h00-10h00
Using Short Films To Build Brand and Audience – Todd Brown, Head of International Acquisitions, XYZ Films
Suite 5

09h00-10h30
Africa TV Market: The Development of Digital Terrestrial Television (DTT)
Suite 3

10h00-12h00
Packaging Independent Commercial films for the US Market, Jeff Byrd, Featherfilms
Suite 5

10h45-11h30
Africa TV Market: Digital Platforms
Suite 3

12h00-13h00
Co-Production with Netherlands *presented by NFVF*
Suite 5

12h00-13h00
Understanding Micro Budget Filmmaking
Suite 4

09h00-13h00 Project Packaging: DFM Official Projects (closed) Suite 1

09h00-13h00 Talents Durban Mentorship (closed) Garden Court

10h00-13h00 Business Model Canvas Trainers' Workshop (closed) Umgeni Rm, Maharani

10h00-13h00 Africa Doc Pitch (open) Suite 2

Lunch

14h00-15h00
SONOfind Online Search Made Easy – Barbara Hintermeier, Sonoton
Suite 5

15h00-16h00
SABC Commissioning Workshop
Suite 5

16h00-17h00
Panel Discussion: VOD - How is the movie distribution model changing?
Suite 5

14h00-17h00 Business Model Canvas Trainers' Workshop (closed) Umgeni Room, Maharani

14h00-17h00 Project Packaging: DFM Official Projects (closed) Suite 1

14h00-16h00 Africa Doc Pitch (open) Suite 2

17h00-18h00 Sonoton Cocktail

19h00 KZNFC Simon Sabela Awards
(by invitation only)

SUNDAY, 19 JUNE

Registration: 10h00-17h00

09h00-10h00
Window to the World: Roundtables with International Festivals and Markets
Suite 4

09h00-10h30
Africa TV Market: 'Exportation of television content in Africa'
Suite 3

10h00-12h00
A good story to tell! Junaid Ahmed and Akin Omotoso
Suite 5

10h45-11h30
African TV Market: 'Meet the Crew'
Suite 3

12h00-13h00
Animation Sector discussion *by NFVF*
Suite 5

12h00 - 13h00
Panel Discussion: The Dynamics of Curating a Festival Programme
Suite 4

09h00-13h00 Finance Forum Meetings (closed to official projects) Suite 1

09h00-13h00 Jumpstart (Closed to Selected Projects) Suite 2

09h00-13h00 Talents Durban Mentorship (closed) Garden Court

10h00-13h00 Business Model Canvas Producers' Workshop (closed) Umgeni Rm, Maharani

Lunch

14h00-15h00
Immerse Yourself - Virtual Reality - Where it's at? Ingrid Kopp
Suite 5

15h00-16h00
Talking through completion bonds with Film Finances SA
Suite 5

16h00-17h00
SAGE - Building Relationships, Building Stories: What to expect and what you get in the editor/ director collaboration
Suite 5

14h00-16h00 Business Model Canvas Producers' Workshop (closed) Congella Room, Maharani

14h00-17h00 Finance Forum Meetings (closed to official projects)

14h00-16h00 Jumpstart (closed to selected projects)

17h00-18h00 Department of Trade & Industry Cocktail

MONDAY, 20 JUNE

Registration: 10h00-17h00

09h00-10h00
Panel Discussion: Presales Agreements: Creating value for your investors
Suite 5

09h00-10h30
African TV Market: 'Funding instruments'
Suite 3

10h00-12h00
The Restless Pitch: Public Pitch Session
Suite 5

10h00-11h00
Film and Publications Board: Online content distribution
Suite 4

10h45-11h30
African TV Market: 'Meet the Crew'
Suite 3

11h00-12h00
Department of Trade and Industry Emerging Filmmakers Workshop
Suite 4

12h00-13h00
Co-production with France presented by NFVF
Suite 5

09h00-13h00 Business Model Canvas Producers' Workshop (closed) Umgeni Rm, Maharani

09h00-13h00 Finance Forum Meetings (closed to official projects) Suite 1

09h00-13h00 Jumpstart (closed to Selected Projects) Suite 2

09h00-13h00 Talents Durban Mentorship (closed) Garden Court

Lunch

14h00-16h00
Authenticity is Key – Building Credibility with Audiences, with GG Alcock
Suite 4

15h00-17h00
Talents Durban Story Junction
Suite 5

14h00-16h00 Business Model Canvas Producers' Workshop (closed) Congella Room, Maharani

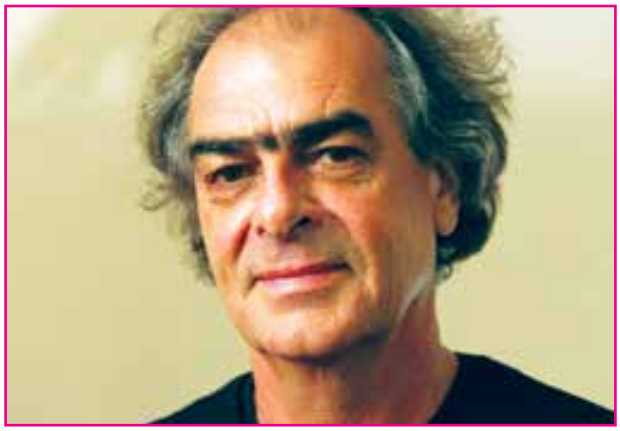
14h00-17h00 Finance Forum Meetings (closed to official projects) Suite 1

09h00-13h00 Jumpstart (closed to selected projects) Suite 2

19h00-21h00 DFM Closing Night Awards

FINANCE FORUM

Finance Forum Mentors



Don Edkins

Documentary Mentor

Don Edkins is a South African documentary filmmaker and producer based in Cape Town. He produced the Southern African series on truth and reconciliation *Landscape of Memory* (1998), and *Steps for the Future* (2001/04) – a collection of 38 films about Southern Africa in the time of HIV and AIDS. He was executive producer of the global documentary project *Why Democracy?* (2007) screened by 48 broadcasters, and he was the executive producer on *Why Poverty?* (2012) a series of 8 long and 34 short documentary films screened globally by 70 broadcasters, with an extensive online and community outreach programme. He is executive producer of AfriDocs, the first weekly primetime documentary strand across sub-Saharan Africa, and has co-authored a book on documentary filmmaking – Steps by Steps. He is currently executive producer of a new Steps initiative 'Dare to Dream', providing training and production support to Asian filmmakers.

Lucas Rosant

Fiction Mentor

Lucas Rosant's experience in festivals and markets has enabled him to develop an extensive network and brought him access to emerging talents worldwide. He has assisted with the organisation and programming of different International Film Festivals, among others La Quinzaine des Réalisateurs (Directors' Fortnight, Cannes) and the Paris Cinema International Film Festival. He also created the Paris Project, the co-production and development platform of Paris Cinema IFF, for seven years.

He consults at different co-production forums and festival markets, such as Crossroads - Thessaloniki International Film Festival (Greece), Dubai Film Connection - Dubai International Film Festival (UAE), Open Doors – Locarno International Film Festival (Switzerland), Producers Network – Cannes Film Market (France), Produire au Sud - 3 Continents Film Festival (Nantes, France), HAF (Hong Kong Film Financing Forum), Durban Filmart (South-Africa), Berlinale Coproduction Market (Germany), the Cinemart (Rotterdam Film Festival) and Venice Film Market.

He joined the EAVE network in 2010; the reading committee of the Hubert Bals Film Fund in 2011; was appointed senior expert for the Euromed Audiovisual III; and planned the FESPACO (Festival Panafricain de Ouagadougou) and MICA (African Film Market) commissioned by the European Union in 2013.

Finance Forum Coordinators

Faiza Williams

Zibuyile Khumalo

Industry Programme Coordinators

Tiny Mungwe

Peter Taylor

PROGRAMME EXPERTS

Jeff Byrd

Featherfilms

Packaging Independent Commercial films for the US Market

New Yorker Jeff Byrd started his film career under renowned film director Spike Lee. Over the last fifteen years he has directed hundreds of music videos, commercials, episodic television and feature films.

Jeff first got his theatrical break when he wrote and directed his award-winning short film *Breakdown*. Several full-length features followed, including *Book of Love…The Definitive Reason Men Are Dogs, Truth Be Told, Jasper, Texas*, about a Texas town that is plunged into turmoil after the 1998 lynching of a black man, and *King's Ransom* for New Line Cinema.

His television work includes *Seventeen Again*; episodes of the series *Soul Food*; a basketball reality series called *The Shot*; the hit series *Single Ladies*; and an episode in the Peabody Award-winning ABC series S*witched at Birth*. His most recent feature is *A Beautiful Soul*.

Jeff currently has several projects in development, such as *Safe Deposit*, a psychological drama; *Deliberate*, an action film in the vein of *Die Hard*; and a thriller entitled *Lights Out*, to be directed by master filmmaker Brian De Palma.

Jeff is currently on the Director's Guild of America's African American steering committee (AASC), and he was voted onto the prestigious board of The Western Directors Council (WDC) of the DGA.

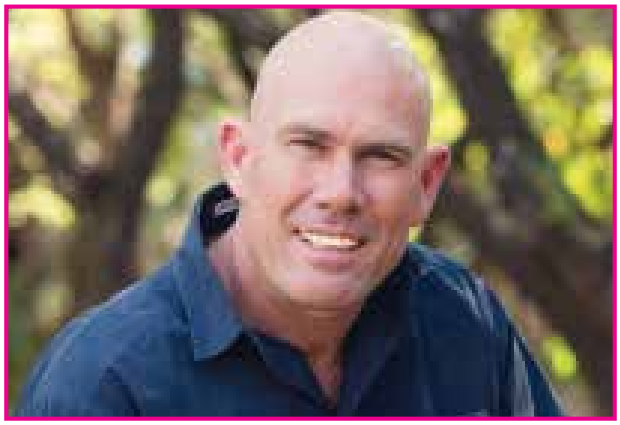
Selina Ukwuoma

Talents Durban on Story: What's yours and how can you tell it?

Selina Ukwuoma is a script consultant who works with filmmakers and playwrights through all the stages of their careers. A former development executive, she worked for EON and Curtis Brown before becoming a freelancer. Her projects include the 2008 BAFTA-winning *Boy A* to the more recent *Teddy* and FIPRESCI Prize-winning *Hoje Eu Quero Voltar Sozinho*.

Selina also regularly leads workshops at film schools and festivals. In the last year, she has worked with exciting new talent in Bosnia, France, Germany and the Netherlands, as well as back home in the UK at the National Film & Television School and beyond.

Prior to her career in film development, Selina travelled, taught English, and completed degrees in screenwriting, professional writing, and social anthropology. She has various interests, but is always keen to learn something new.



GG Alcock

Authenticity is Key – Building Credibility with Audiences

GG grew up in rural KwaZulu-Natal and only encountered formal schooling once he reached high school. This unusual upbringing gave him the privilege of a lifetime immersion in Zulu culture.

At times a shebeen owner, political activist, community worker and African adventurer, GG is fluent in Zulu and conversant in most South African ethnic languages. He is the CEO, creative & strategy guru as well as founder of Minanawe Marketing.

Minanawe Marketing develops and runs marketing campaigns built on strong consumer insights and understanding. Minanawe Marketing's portfolio of work includes the unique Soweto Beach Party, the award-winning Perfect Sishebo Reality TV show, and a wide range of experiential marketing campaigns for clients such as Unilever, Parmalat & Vodacom.

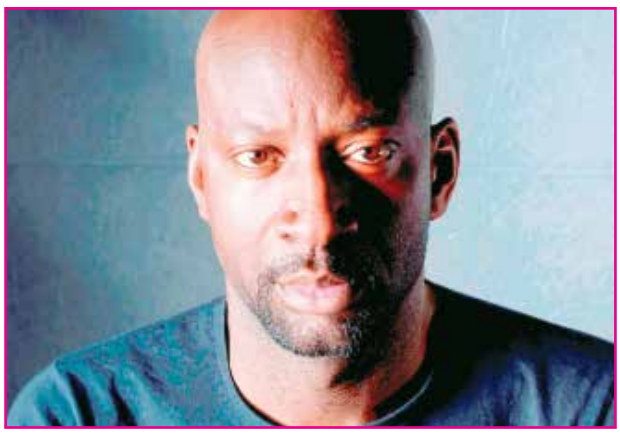
GG's first book 'Third World Child, White Born, Zulu Bred' is a literary journey of a Third World tribal society learning to embrace the 21th century First World.

GG's second book, 'Kasinomics', casts light on the invisible matrix at the heart of South Africa's informal economies and the people who live in them. Living and doing business in African marketplaces requires an ethos uniquely suited to the informal, to the invisible, to the intangible.

Ingrid Kopp

Immerse Yourself – Virtual Reality – Where it's at?

Ingrid Kopp is a co-founder of Electric South, an initiative to develop virtual reality and mobile storytelling projects across Africa. She is a Senior Consultant in the Interactive Department at the Tribeca Film Institute where she works at the intersection of storytelling, technology, design and social change. Through the TFI New Media Fund she has supported groundbreaking projects like *Hollow, Priya's Shakti* and *Do Not Track*. Ingrid created the Institute's other digital and interactive programmes, including the TFI Interactive conference, the TAA Interactive Prototype Fund and Tribeca Hacks, bringing storytellers, technologists and designers together to explore new collaborations. She curates the Tribeca Storyscapes programme for interactive and immersive work at the Tribeca Film Festival. Ingrid is a frequent mentor, juror and speaker at festivals and conferences around the world. She started her career at Channel 4 Television in London before moving to NYC in 2004 and has been based in Cape Town since 2015. You can always find her on Twitter: @fromthehip.



Akin Omotoso

What determines a good story tells and how to tell it?

Akin Omotoso studied drama at The University of Cape Town. He won the Standard Bank Young Artist Of The Year in 2007. Television work includes directing credits on *A Place Called Home* (for which he won Best Director at The South African Film and Television Awards). Akin has produced and directed four feature films: *God Is African* and the award winning *Man On Ground* (official selection to Toronto and Berlin and AMVCA Best Director). His new film is the box-office-hit romantic comedy *Tell Me Sweet Something*. He is currently in post-production on his next film, *Vaya*.

Junaid Ahmed

What determines a good story tells and how to tell it?

Durban-based Junaid Ahmed, who tragically passed away in November this year after a short illness, was an international award-winning writer/director/ producer whose works included producing productions for South African broadcasters, Channel 4 and the Discovery Channel. Accolades included Best Sports Documentary at the Milan FICTS Festival for *Iqakamba – Hard Ball* and Best Short Film *Lucky*, which was nominated for a BAFTA and also nominated/winner at over 40 international film festivals including the Oscar eligible festivals of Clermont Ferrand, Cinequest San Jose and Aspen Shortsfest. Junaid's latest projects had included *More Than Just a Game*, a feature he directed, which was acquired by Sony Pictures International (SPI) for international distribution. Junaid also produced the critically acclaimed films *Hard To Get* and *Happiness is a Four - Letter Word* which were a phenomenal box office successes.

Junaid was developing a slate of National Film and Video Foundation (NFVF) – supported films with producing partner Helena Spring when he died.

In 2008 the Centre for Fine Art, Animation and Design (CFAD) awarded Junaid the Edge Award in recognition of his work in media and entertainment.

Todd Brown

Head of International Acquisitions, XYZ Films

Using Short Films To Build Brand And Audience

Todd Brown is the founder of the international film website TwitchFilm.com. An experienced film festival programmer now in his tenth year as director of international programming at Fantastic Fest 2009, he joined the fledgling production and sales company XYZ Films, where he currently wears the official title of Head Of International Acquisitions. At XYZ, Brown's focus is on finding and developing the best and brightest in genre-oriented talents from around the world, and he helps to bring those talents to the broadest possible audience. Sadly, he rates as only the number four Todd Brown on the IMDB, where he boasts credits on Nacho Vigalondo's *Timecrimes* (Spain), Gareth Evans' *The Raid* (Indonesia), Aaron Moorhead and Justin Benson's *Spring* (USA), Can Evrenol's *Baskin* (Turkey) , Jamie Dagg's *River* (Canada) and upcoming all-female horror anthology *XX* among others.

9TH TALENTS DURBAN

This edition of Talents Durban runs under the theme *Degrees of Separation: Connecting People and Story.*

Film has always had the almost magical ability to connect people with story. Whether it may be as familiar to you as a simple tale of romance, or whether it is as far removed as life on other worlds, film blurs the borders of your life and transforms human existence into something that is shared.

The Durban International Film Festival proudly presents the 9th edition of Talents Durban in co-operation with Berlinale Talents. The selected participants from across Africa are given a chance to forge relationships in an intensive five-day programme of one-on-one project consultation and industry networking activities with renowned mentors and professionals in the fields of production and distribution.

Talents Durban aims to connect African screenwriters, directors and film critics in recognizing, exploring and celebrating both the differences and similarities that make this connectedness through film and media possible. More than ever before, the re-designed programme will focus on quality content itself and delve into the adage of Africa having many stories to tell.

This year, Talents Durban had 17 writers and directors ranging from fiction, documentary and hybrid projects in development. For the first time, the newly re-conceptualised initiative included projects of all media formats, such as film, television series, web series and mobile content.

Like before, Talents Durban again hosted mentorship and hands-on training for emerging film critics. The Talent Press programme is a co-operation with FIPRESCI and the Goethe-Institut.

Mentorship

Each of the Talents Durban participants received a mentor for an intensive programme of one-on-one consultation, with project and strategy development workshops for the entire group. The mentors selected are experts in their respective fields (e.g. documentary, fiction, drama series, web, mobile content, TV) that suit the needs of the participant and the project.

Story Junction

In a platform showcasing projects linked to the Durban International Film Festival, participants presented their project at Story Junction to peers and the industry delegates. Industry delegates were able to request meetings with projects they wished to engage with further.

Master-Classes & Networking Opportunities

Like last year, Talents Durban participants had access to all industry master- classes, panel discussions and festival functions. A small programme of hands-on seminars and master-classes was presented by leading practitioners in cinema. In addition, participants of the Talents Durban programme were invited to all festival functions as well as events of the Durban FilmMart.

Talent Press

Kennedy Omoro

Oghenewome Uyeye

Adefoyeke Ajao

Talents Durban Coordinator

Sandile Makhathini

Talents Participants 2016

Hiwot Getaneh
A Fool God

Razanajaona Ambinitsoa Luck
Disco Afrika

Sheetal Magan
The Day and Night of Brahma

Willem Steytler
Uitlander

Amira*h Tajdin*
Hawa Hawaii

Tamara Dawit
Finding Sally

Sakhumzi Mati
Township Cinderella

Desmond Denton
Spelonk

Thea Small
Wasted

Nathan Rice
The Road Less Cycled

Sameh Morsy
My Son's Dog

Tumelo Moutlana
Evolution of South African Hip Hop

Yara Pereira
Banished

Njeri Margaret
Liego

Izette Mostert
Everything is Not Ok

Peter Sedufia
Master and 3 Maids

Flavia Motsisi
In the City

BUSINESS MODEL CANVAS

The Business Model Canvas (BMC) is a strategic management tool designed by Alex Osterwalder and Associates for the start-up community, evolved by CFC Media Lab and OG & CO Media as a professional development programme for content producers and content businesses.

In 2015, spearheaded by Tina-Louise Smith in collaboration with Orla Garriques, it was developed further with the Documentary Filmmakers' Association (DFA) and Accidental Films and TV to service the South African film sector.

After the success of 2015, we were pleased to present our expanded programme designed for the 2016 Durban FilmMart.

Industry Panel

Storytelling and Story Selling (with the Business Model Canvas). Our panel of industry professionals demonstrated the visual tool from development to production, financing to marketing. The tool allows you to quickly map, tell and sell your concept to various stakeholders and potential partners.

Trainers' Boot Camp

A combination of hands-on exercises, knowledge transfer and exchange that boosts production, collaboration and understanding among content entrepreneurs for sustainable productions and better business practices.

Content Producers' Workshop

Using the BMC tool in a participatory environment, producers test their concepts, discover the value and pitfalls of their theories, and explore potential audience and revenue streams. They develop holistic plans alongside their creative visions.

The programme accommodates 32 producers to develop business concepts for film and television production. The programme curriculum is designed by Orla Garriques, who facilitates the programme along with Erica Shaw and Tina-Louise Smith. David Brown, Michael Lee, Jane Lipman, Nisha Naidoo and Fidel Namisi are the South African co-facilitators.

Erica Shaw, M.A.

FourSight Facilitator & Media Educator
Sheridan College Canada

Erica Shaw is an accomplished production manager with over 20 years' experience in the film, television, media and education sectors. Currently, Erica is the Creative Studio Production Manager at Sheridan College (Canada), where creativity is infused throughout the curriculum and students are encouraged to develop their skills in creativity and innovation. Erica's wide range of accolades, accomplishments and experiences drive her desire to develop an in-depth understanding of how to implement change leadership within institutionalized systems while challenging the current global definition of leadership to promote creativity and ingenuity among entrepreneurs. She is currently pursuing a post-graduate certificate in Creativity and Change leadership at the State University of New York.

Orla Garriques

OG & CO Producer, Facilitator & Consultant
CFC Medial Lab, BMC Mentor

Orla Garriques is a multi-media professional with over 20 years experience, working in the film, television, digital media and cultural sectors. She has worked with leading media institutions to develop and deliver innovative initiatives that foster cross-cultural collaboration, professional development and entrepreneurship such as CFC Media Lab's ASTOUND Initiative; RWFF's Completion Fund; and MIC Internship programme.

Orla has also worked for a range of award-winning production companies in the areas of development, business affairs, marketing and audience engagement such as WestWind Pictures (*Little Mosque on the Prairie, Designer Guys and Goldmind*), Hungry Eyes Production (*Guns*), Inner City Films (*Skin Deep and Jozi-H*) and Doe Eye Media (*Bannock & Bratwurst*). Her personal work includes a mix of documentary and interactive productions *DruMeBa; Street Health; Made In Canada;* and *Art'n'Fact*.

Orla is passionate about the use of media as a means to engage, entertain and educate. As well as being committed to promoting diversity onscreen and in the media field.

Partners and Funders

Our programme this year has been made possible through the generous support of the National Film and Video Foundation, Documentary Filmmakers' Association, Gauteng Film Commission, Canadian Film Centre's Media Lab, and the Durban FilmMart.

JUMPSTART

Jumpstart is an incubator programme presented by the Durban FilmMart in partnership with Produire au Sud to introduce 10 emerging producers to project packaging for the international market.

The 2016 lab was led by internationally renowned pitch expert, Stefano Tealdi over the last two days of DFM (19-20 June). South African-born Tealdi introduced emerging producers to important techniques and concepts surrounding pitch and project positioning along with industry professionals within the DFM programme.

Stefano has previously presented pitching master-classes at both DFM 2015 and 2014.

Projects

As We Forgive Those

Philani Khowa/Lethu Msomi

Hard to be Cultural

Thom Ombeni/Kamini Govander

INSILA KASHAKA

Sibongile Nene

KZN Legends

Shaft Lehlogonolo Moropane

The Rain King

Akona Matyila

The Royal Assegai

Sicelo Linda Mamle/Zuko Nodada

Fragements of Imperfection

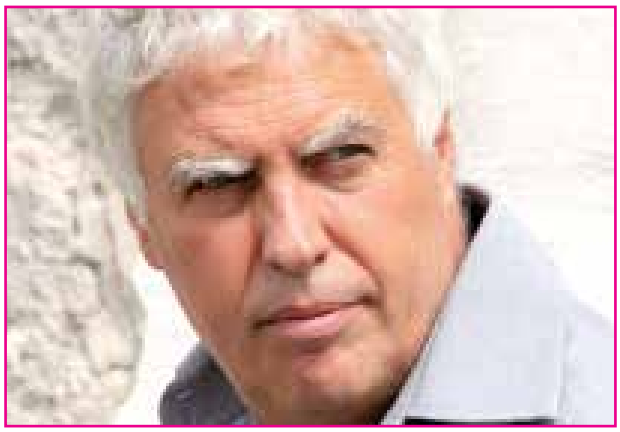
Nomcebo Cele/Luzuko Yafele

Ports of Saints

Similo Gobingca

Mhlola

Sizwe Mkhaliphi



Stefano Tealdi

Born in Johannesburg (South Africa) in 1955, he studied Architecture in Torino, Italy. After graduating, he worked on film and TV at the Politecnico di Torino, becoming Head of Production. In 1985, he founded – with others – Stefilm where he works as a director and producer.

Tealdi produces and directs one-off documentaries and documentary series. Since 2008, he has also directed *A World of Pasta, Doctor Ice* (Science Film Festival - Milano 2009), *Coffee Please* and *Tea for All* and the series *Food Markets - In the Belly of the City*. Recent works produced: *Mostar United* (IDFA 2009), *Vinylmania* (IFF Rotterdam 2012), *Char, no man's island* (Berlinale Forum 2013). He has directed all 17 editions of the annual Italian workshop Documentary in Europe. He chaired EDN (European Documentary Network) and is national co-ordinator for INPUT, Television in the Public Interest.

Tealdi tutors film development and production at universities and master courses, and film pitching for organisations, such as Biennale Cinema College, Cannes Film Market, Films de 3 Continents – Produire au Sud, Media Business School, Med Film Factory, Scuola Holden, TFL-Torino Film Lab, ZELIG Film School.

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Learning expands great
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2016 PROJECT SELECTION

DOCUMENTARIES

- **Dungeon Keepers** (South Africa)
  Producer/director: James Walsh
- **For Your Precious Love** (South Africa)
  Producers: Stevan Buxt and David Heltner; Director: Keith Jones
- **Hatim's Dream** (Uganda)
  Producer: Nathan Magoola; Directors: Matthew Bishanga and Nathan Magoola
- **Lift Like A Girl (Working title)** (Egypt/Germany)
  Producer: Mayye Zayed; Directors: Amrosh Badr and Mayye Zayed
- **Spirits of the Karoo** (South Africa)
  Producer: Zinzi Nkenene; Directors: Engelbert Phiri and Zini Nkenene
- **Testament** (Kenya)
  Producer: Meena Nanji; Directors: Meena Nanji and Zippy Kimundu
- **The Letter** (Kenya)
  Producers/directors: Maia von Lekow and Chris King
- **Voetsak!* Us, Brothers?** (South Africa)
  Producer: Trish Urquhart; Co-producer: Sean Moloi; Director: Andy Spitz
- **Where We Belong** (Ghana/South Africa)
  Producer: Osei Owusu Banahene; Director: Ben Johnson Jr.
- **Wizard of Zim** (South Africa/Zimbabwe)
  Producer/director: Samora Sekhukhune, Associate producers: Carolyn Carew & Lesedi Moche

FICTION

- **Abnormal Loads** (South Africa)
  Producers: Elias Ribeiro and Cait Pansegrouw; Director: Neil Coppen
- **Disco Afrika** (Madagascar)
  Producers: Razanajaona Ambinitsoa Luck, Hreizo Rabary and Randriamanantsoa Ludovic; Director: Razanajaona Ambinitsoa Luck
- **Down and Dirty** (South Africa)
  Producers: Angie Mills and Damir Radonic; Director: Angie Mills
- **Headland** (South Africa/United Kingdom)
  Producer: David Horler; Director: Elan Gamaker
- **Imprisoned** (South Africa)
  Producer: Suda Sing; Director: Jayan Moodley
- **Inga, Inge** (Zimbabwe)
  Producer: Véronique Doumbe; Director: Tsitsi Dangarembga
- **People You May Know** (South Africa)
  Producer: Laurence Hamburger; Director: Zandile Tisani
- **The Mango Tree that Danced with Sea Breeze** (South Africa & Kenya)
  Producers: Lunghi Zondi and Philippa Ndisi-Herrmann; Director: Philippa Ndisi-Herrmann
- **Un Fils** (Tunisia)
  Producer: Habib Attia; Director: Mehdi Barsaoui

WHAT OUR DELEGATES HAD TO SAY

"Our team had a great time and found everything to be well organised, and you were all incredibly helpful and kind. It was a great opportunity for our Hot Docs-Blue Ice fellows to pitch their projects."

– ***Heidi Tao Yang***
Industry Programmer, Funds & Deal Maker
Hot Docs Canadian International Documentary Film Festival

"This is just to thank you for all you did for us at the DFM. We really appreciate the opportunity we had to pitch *Voetsak! Us, Brothers*. It was a great experience and we received invaluable input and feedback from both the pitching session and the one-on-ones. No doubt all of this will contribute towards us making a better film."

– ***Trish Urquhart***
Left Eye Productions

"We had such a productive week and were granted the all too rare opportunity to engage with an incredible variety and caliber of film-people from around the world. We were grateful for the interest, advice and inspiration shared over our meetings and feel very encouraged and energised by the response that our pitch received."

– ***Neil Coppen***
Director, Abnormal Loads

"As a composer, I wasn't sure how I was going to fit in at the Durban Filmmart, but I found it highly effective and useful to me in many ways. I was able to introduce myself to many filmmakers, producers and editors and to give out copies of my new CD release "Music For Stories Untold". I found the pitching workshops very interesting and inspiring from a storytelling aspect. And I fine-tuned my business approach with the Business Canvas Model workshop. I can't say enough about how organised the entire event was and how friendly and helpful the staff was. All in all, a great experience at a great price!"

– ***Jeffrey Weeks Harrison***
jeffreyweeksharrison.com

GALLERY

Durban FilmMart
DURBAN FILM OFFICE
DURBAN

the dti
Supporting Film and TV Production in South Africa
invest SA
Supporting Film and TV Production in South Africa
the dti

KIA
The Power to Surprise
UMHLANGA
DURBAN INTERNATIONAL
UNIVERSITY OF KWAZULU-NATAL
INYUVESI YAKWAZULU-NATAL
KIA
UMHLANGA
KIA

KIA
VARIETY

KIA

2016 AWARDS

The Durban FilmMart (DFM), the industry development programme of the Durban Film Office and the Durban International Film Festival, wrapped up on June 20 with an awards ceremony at the Tsogo Maharani Hotel in Durban, South Africa.

"DFM is considered one of Africa's most important film finance platforms and industry gatherings, and this year around 550 film-makers from around the globe, with a significant representation from Africa, attended the festival for four days of pitching, forums and networking sessions," says Toni Monty, Head of the Durban Film Office. "Over 600 meetings were held, in a robust and very engaging event this year."

An integral part of the DFM is the finance and co-production forum, which this year had 10 features and nine documentary films selected for intense mentoring and pitch sessions to financiers and distributors, and other industry representatives.

Over the years the DFM has developed key relationships with a variety of industry partners that have seen the value of supporting and developing African content for both continental and global markets. These partners have engaged with projects over the four days, and a number of grants and awards were provided to projects with the aim to support their further development.

The Awards/Grants:

- The Sundance Institute Documentary Film Program award for the documentary film project that demonstrated potential for strong storytelling craft, artistic use of visual language, originality, feasibility, and relevance went to **Hatim's Dream** (Uganda - Producer: Nathan Magoola, Director: Matthew Bishanga). This project receives a cash award of $5000 for further development..
- Afridocs, the broadcast stream that sees African and other international documentaries screened across 49 countries of sub-Saharan Africa on a weekly basis, gave a €3000 grant to **Testament** (Kenya, Producer: Meena Nanji, Directors: Meena Nanji and Zippy Kimundu).
- The CineMart Award, sponsored by the co-production market of the International Film Festival Rotterdam, went to the fiction project, **Disco Afrika** (Madagascar, Producer: Razanajaona Ambinintsoa Luck, Executive Producers: Herizo Rabary and Randriamantsoa, Director: Razanajaona Ambinintsoa Luck) which is given an opportunity to attend the Rotterdam Lab, a five-day training and networking event bringing together producers from all over the world.
- The International Documentary Film Festival of Amsterdam (IDFA) awarded the most promising documentary project at the DFM, **Wizard of Zim** (South Africa, Producers: Lesedi Oluko Moche and Carolyn Carew, Director: Samora Sekhukhune) with an opportunity to attend the IDFA Forum, the largest and most influential meeting place for documentary filmmakers, producers, commissioning editors, funds, private financiers and other documentary stakeholders in Europe, in November.
- Produire au Sud of Festival des 3 Continents (Nantes), awarded the fiction film **Headland** (South Africa, Producer: David Horler, Director: Elan Gamaker) an

opportunity to attend its developmental workshop program, PAS, where they will be given tools, expertise, and opportunities to develop European networks.

- The Restless Pitch award, is a one-on-one consultation for the project by Restless Talent Management, who provide development services such as image-building and positioning, project packaging, PR, and advises its clients on film sales, distribution and promotion. This was given to the project **On the Bus** by Nadine Cloete. Restless Talents also gave a special mention to the project **Nama** by Kelly-Eve Koopman.
- Videovision Entertainment awarded the "Best South African Film Project" to **Abnormal Loads** (South Africa, Producer: Elias Ribeiro, Cait Panesgrouw. Director: Neil Coppen) a prize valued at R75 000, which guarantees its release once it is completed. The prize includes marketing and distribution support from Videovision Entertainment.
- Versfeld & Associates, publicity consultants will develop publicity material and advise on publicity profiling through the development two projects – **The Mango Tree that Danced with Sea Breeze** (South Africa/Kenya, Producer Lunghi Zondi and Philippa Ndisi-Hermann, Director Philippa Ndisi-Hermann) and **Inga, Inge** (Zimbabwe, Producer Veronique Doumbe, Director Tsitsi Dangarembga).
- Sørfond awarded the project **Un Fils** (Tunisia, Producer: Habib Attia,Director: Mehdi M. Barsaoui) with an opportunity to pitch at the Sørfond Pitching Forum in Oslo later this year.
- The International Organisation of La Francophonie awarded a grant of 5000 Euro for the Francophone project **Disco Afrika** (Madagascar, Producer: Razanajaona Ambinintsoa Luck, Executive Producers: Herizo Rabary and Randriamantsoa, Director: Razanajaona Ambinintsoa Luck).

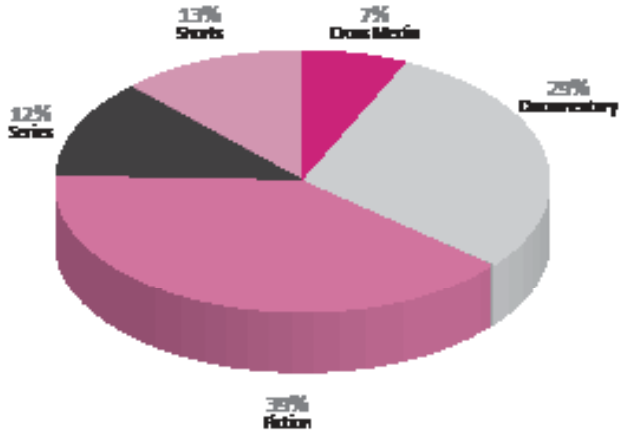
"It is through these partnerships that DFM projects are able to develop further along the path to completion, so we would like to thank all our partners for their support," says Toni Monty. "For independent filmmakers, the mentorship and support given by partners during the DFM, enables them to take their projects to the next level paving the way for the creation of a fully-fledged product, which hopefully one day will return for exhibition at the Durban International Film Festival."

2016 DELEGATES

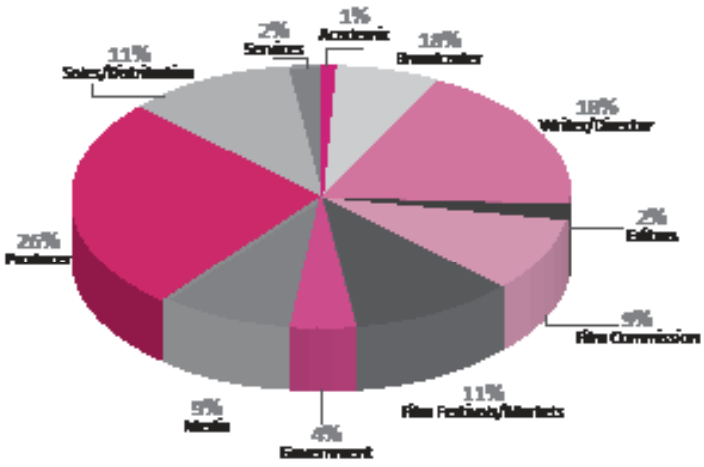
Country Attendance

Country	Total No. of Delegates
Angola	1
Australia	1
Belgium	2
Botswana	1
Brazil	1
Canada	10
Egypt	2
Ethiopia	1
France	5
Germany	5
India	1
Italy	1
Kenya	10
Madagascar	2
Morocco	1
Mozambique	1
Nambia	7
Netherlands	7
Nigeria	4
Norway	2
Reunion	3
South Africa	379
Sweden	1
Trinidad & Tobago	1
Tunisia	1
Uganda	3
United Kingdom	5
United States of America	14
Zimbabwe	3
Total	**475**

Delegate Focus Area



Delegate Type



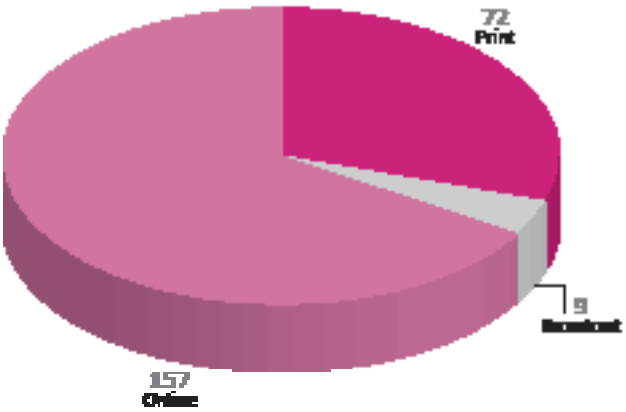
PUBLICITY REPORT

Summary of Coverage

Total number of media "clippings" – 238

Advertising Equivalent Summary		
Print	72	1 900 281,74
Broadcast	9	548 007,33
Online	157	3 172 886,26
Total		**5 621 175,33**

PR Value		
Print	72	5 700 845,22
Broadcast	9	1 644 021,99
Online	157	9 518 658,78
Total		**16 863 525,99**



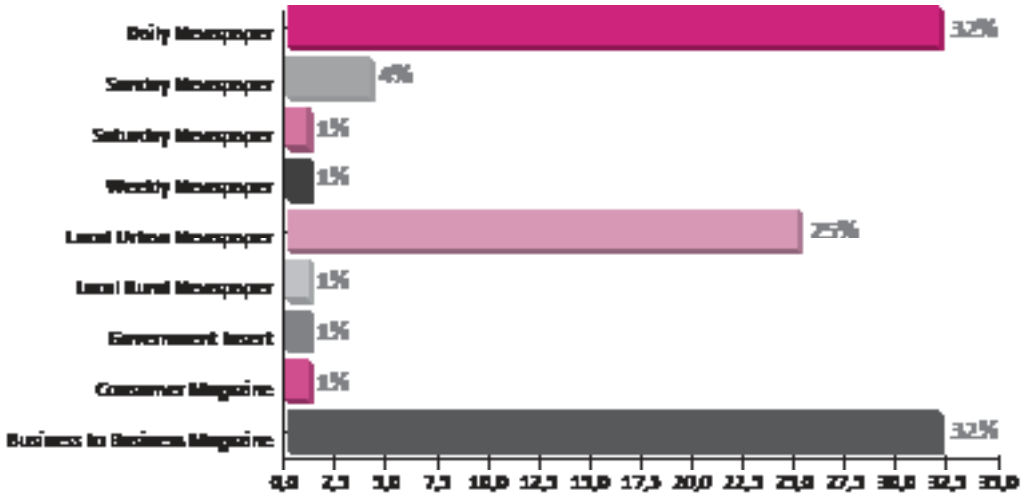
Analysis of Media Coverage

1. Print Media

Total articles – 72

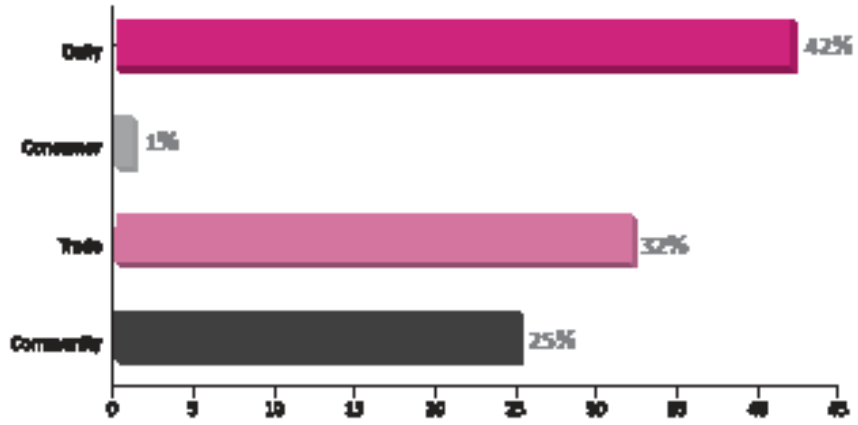
1.1. Media Type

Daily Newspapers contributed to 32% of print media, then Business to Business Magazine with 32%.



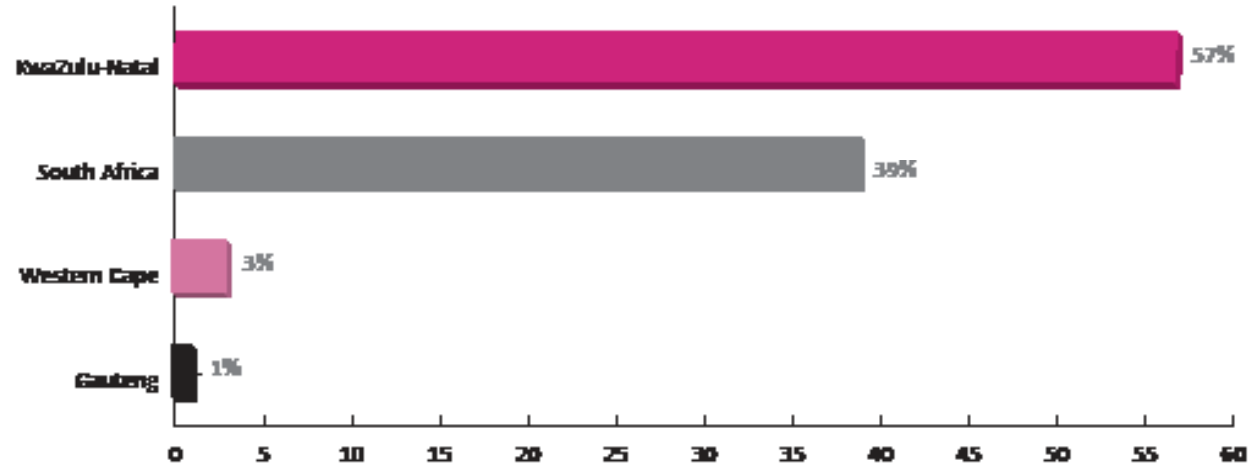
1.2. Media Group

Daily Newspapers contributed to 42% of the print media, then Trade with 32%.



1.3. Region

KwaZulu-Natal contributed to 57% of the print media, then South Africa with 39%.

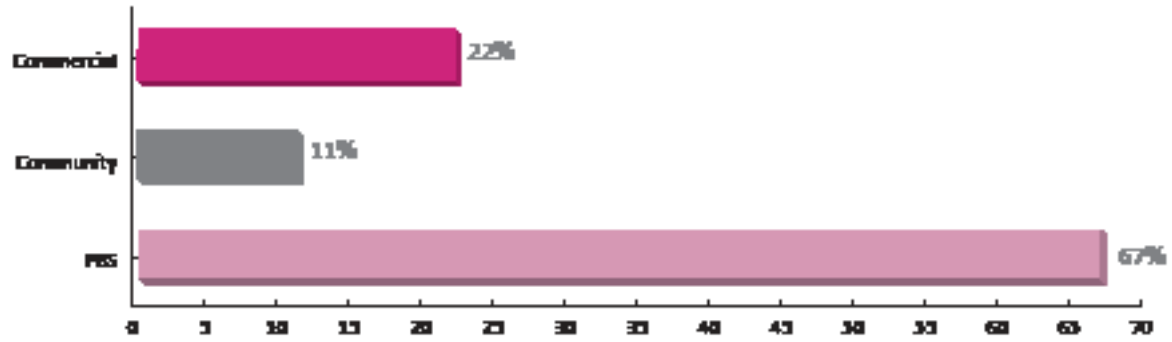


2. Broadcast

Total interviews – 9

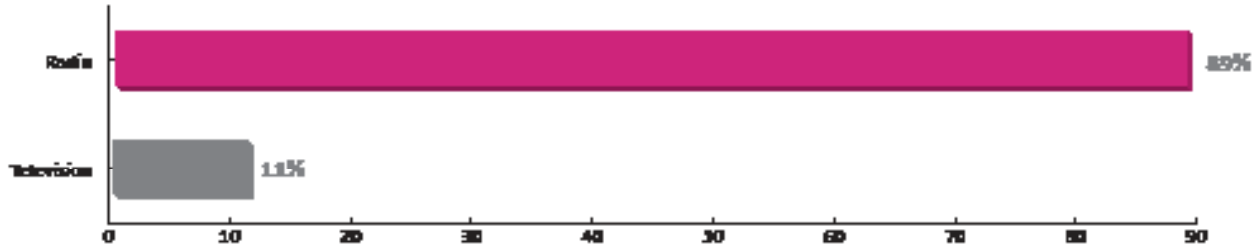
2.1. Station Types

Public Broadcast Services contributed to 67% of broadcast media, then Commercial with 22%.



2.2. Media Groups

Radio contributed to 89% broadcast media, then Television with 11%.



2.3. Regions

KwaZulu-Natal contributed to 56% of 15 Apr - 15 Aug 2016's broadcast media, then South Africa with 44%.

3. Online

Total articles – 157

3.1. Website Types

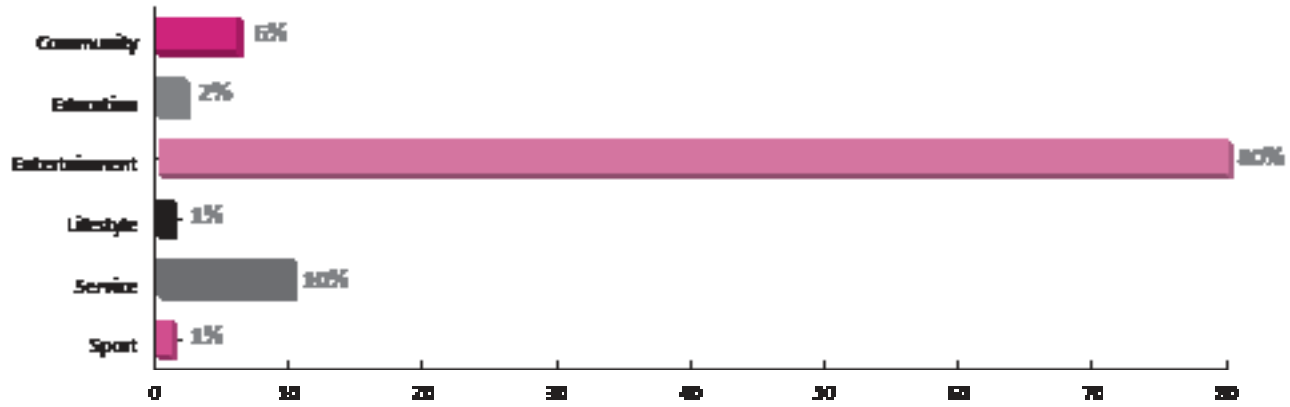
Entertainment contributed to 80% online media, then Service with 10%.

3.2. Media Groups

Article Websites contributed to 77% of online media, then Blog Website with 23%.

3.3. Region

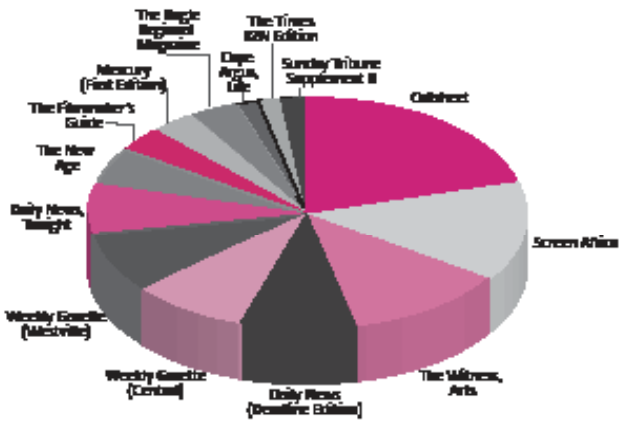
South Africa contributed to 100% online media (note Newsclip does not monitor out of SA).



Top Media Coverage

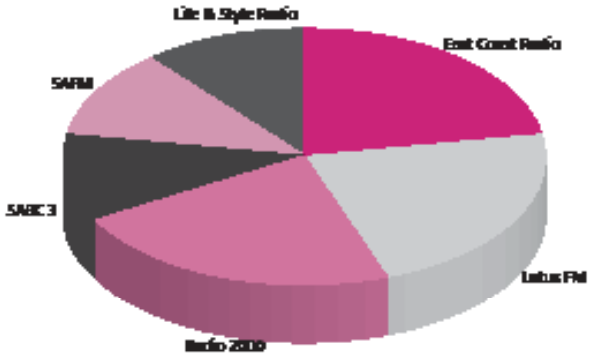
1. Print

	Advertising Value	Number of clips
Callsheet	382 592	12
Screen Africa	353 492	8
The Witness, Arts	63 116	7
Daily News (Deadline Edition)	169 943	5
Weekly Gazette (Central)	42 562	5
Weekly Gazette (Westville)	19 596	5
Daily News, Tonight	109 963	4
The New Age	117 810	3
The Filmmaker's Guide	86 095	2
Mercury (First Edition)	14 698	2
The Bugle Regional Magazine	5 297	2
Cape Argus, Life	99 810	1
The Times (KZN Edition)	94 734	1
Sunday Tribune, Supplement B	80 045	1



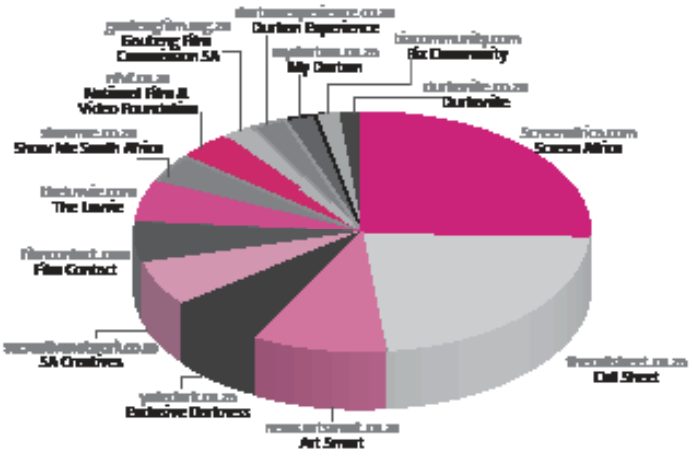
2. Broadcast

	Advertising Value	Number of clips
East Coast Radio	109 971	2
Lotus FM	49 322	2
Radio 2000	34 161	2
SABC 3	345 400	1
SAFM	7 860	1
Life & Style Radio	1 293	1



3. Online

	Advertising Value	Number of clips
Screenafrica.com - Screen Africa	760 746	33
Thecallsheet.co.za - Call Sheet	475 562	29
News.artsmart.co.za - Art Smart	85 741	12
Yuledark.co.za - Exclusive Darkness	14 493	9
Sacreativenetwork.co.za - SA Creatives	217 781	8
Filmcontact.com - Film Contact	210 710	7
Theluvvie.com - The Luvvie	55 486	7
Showme.co.za - Show Me South Africa	163 850	5
Nfvf.co.za - National Film and Video Foundation	144 445	5
Gautengfilm.org.za - Gauteng Film Commission SA	73 823	3
Durbanexperience.co.za - Durban Experience	39 360	3
Mydurban.co.za - My Durban	23 672	3
Bizcommunity.com - Biz Community	190 551	2
Durbanite.co.za - Durbanite	84 098	2



20 May 2016 : The New Age
AVE: R 18 900,00
Circulation: 100000,00
Dimensions: w:100 h:150

Publication: New Age, The
Date: 20 May 2016
Page: 7

Raising visibility of African cinema

NOKUTHULA NTULI

NINETEEN documentaries and fiction feature film projects from around Africa have been selected for this year's Durban Film Mart (DFM), which runs alongside the Durban International Film Festival (DIFF) next month.

"We are delighted with the range of projects and countries represented at this year's DFM. We look forward to welcoming and engaging with these film-makers and being a facilitator and catalyst for the development of their films," Toni Monty, head of the Durban Film Office (DFO), said.

DFM is a joint collaboration between the DFO and the DIFF. Its aim is to raise the visibility of African cinema, to stimulate film production on the continent and facilitate project collaborations among African filmmakers.

The DFM creates an ideal environment for African filmmakers, broadcasters and film experts to engage in critical dialogue and creative thinking about future projects.

"We have seen so many projects be awarded further opportunities to develop at various other markets and eventually be screened in cinemas and festivals around the world. We have no doubt that many of these projects will follow the same path.

We look forward to engaging with these filmmakers and being a facilitator and catalyst for the development of their films

"In previous years, including this year, past DFM projects have been selected for the DIFF, testimony to the value this market adds to the development process," Monty said.

Fiction and documentary filmmakers will be attending the DFM for one-on-one meetings with potential investors and co-producers in the finance forum.

The projects will also have an opportunity to pitch to a panel of commissioning editors from local and international funders and financiers.

The selected project participants will also be given opportunities to network and meet industry professionals during several scheduled industry sessions.

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SCREENAFRICA
BROADCAST, FILM, TV, COMMERCIALS, NEW MEDIA & TECHNOLOGY NEWS

Full programme for Durban FilmMart 2016

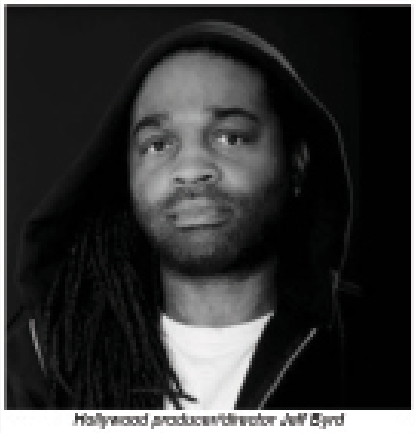
Wed, 25 May 2016 11:50

Like Share 0 G+1 0 Pinit Share 2

This is the 7th Durban FilmMart (DFM), Africa's premier film finance and co-production forum, full programme for this year's edition, which takes place at the Tsogo Sun Elangeni Hotel from 17 to 20 June during the Durban International Film Festival.

An industry programme has been scheduled for this year's DFM, with an objective to stimulate the development of project collaboration between African filmmakers in order to kindle the creation of film on the continent and increase the visibility of African cinema on a global platform.

This year's DFM industry development programme has a strong focus on story development and a number of sessions will delve into topics that will address the subject of 'What is an African story and how to tell these African stories?' South African filmmakers Jamaid Ahmed and Akin Omotoso will share their experiences of developing their latest films: *Happiness is a Four Letter Word* and *Tell Me Sweet Something* respectively.



Hollywood producer/director Jeff Byrd

UK-based Selina Ukwuoma, a script consultant who has worked on projects ranging from BAFTA winning Boy A to the more recent Teddy, and FIPRESCI prize-winning Hoje Eu Quero Voltar Sozinho, will be presenting a master class on storytelling. South African author and entrepreneur, GG Alcock, will present an unusual master class under the banner of 'Authenticity is key – building credibility with audiences,' where he will talk about the vital necessity of engaging with an audience on their own terms through an authentic understanding of local narratives. Then the Business Model Canvas Programme based on Alex Osterwalder's book, *Business Model Generation*, will demystify the business model design for film in order to help businesses to get their first principles right.

Another key highlight of this year's industry programme is 'Packaging for the US market' with Hollywood producer/director Jeff Byrd – a protégé of Spike Lee (Byrd has worked on films including *Jungle Fever* and *Malcolm X* with Lee). Byrd is joined by SA producer Thembia Sibeko, managing director of Ziya Pictures who has more than 25 years of experience in film, television and video, and has worked with the likes of Bill Duke (*Deep Cover*, *Sister Act 2*), Danny Glover (*Lethal Weapon*, *The Color Purple*), Ruby Dee (*American Gangster*, *Do The Right Thing*), and Isaac Hayes (*Shaft*) to name a few.

A hot topic at the moment for filmmakers is the subject of virtual reality and how it will play out in the film space going forward. Leading a workshop on this topic is Ingrid Kopp, director of Digital Initiatives at the Tribeca Film Institute (TFI) in New York City where she oversees the TFI New Media Fund and leads the Institute's digital and interactive programmes.

Todd Brown, founder of the international film website Twitch and director of international programming at Fantastic Fest in Austin, Texas, will present a master class titled 'Using short films to build brand and audience.'

Other workshops and master classes include: 'Video on demand - How filmmakers can access this new distribution stream,' 'Where social media and marketing meet,' 'New strategies for financing independent film,' 'Presales agreements: creating value for your investors,' 'Talking through completion bonds with film financiers SA,' 'Building relationships, building stories: What to expect and what you get in the editor/director collaboration' with SA Guild of Editors and 'How to pitch and not fall flat on your face' with Restless Talent. Round table discussions will include: 'Finding the right partner for film' with industry professionals, and 'Window to the world' with international festivals and markets to enable delegates to grow, and establish their networks across the continent and further afield.

The National Film and Video Foundation of South Africa, will present a number of sessions including 'Financing film through distribution' and 'Marketing and co-production with Netherlands.'

For registration or for more information visit the Durban FilmMart website.

VARIETY

Durban: Pitches Welcome at Africa's Top Film Market

Christopher Vourlias

JUNE 16, 2016 | 06:14AM PT

DURBAN FILM MART

The Durban FilmMart (DFM) returns for its 7th edition, running July 17-23. Africa's leading finance and co-production forum shares the stage with the Durban Int. Film Festival (DIFF).

A partnership between DIFF and the Durban Film Office (DFO), the FilmMart offers filmmakers from across the continent a chance to pitch their projects to a global cast of potential financiers, co-producers, sales agents, and distributors. It's bolstered by a full slate of master classes and workshops on industry trends, and wraps with an awards ceremony July 23.

DFO head Toni Monty says that the FilmMart has grown into a crucial showcase "in terms of having a platform in Africa where the rest of the world is able to access African content.

"We certainly have ... built up quite a strong network, both in terms of supporting organizations, and in terms of filmmakers who are bringing content into the marketplace," she says.

Among the highlights will be a documentary pitching session, with a panel that includes industry professionals from the International Documentary Film Festival Amsterdam, the Sundance Institute, Hot Docs, and The New York Times' Op-Docs; a round table with reps from key foreign funds and markets, including Sundance, the Sorfond Norwegian South Film Fund, and the Rotterdam festival's Cinemart; and a panel discussion on co-productions with the Netherlands, which signed a co-prod treaty with South Africa in December.

The finance and co-production forum, one of the FilmMart's annual highlights, will include 10 features and 10 docs selected for intense mentoring, pitch sessions, and closed meetings with industry reps from around the world.

Foreign guests in attendance include Hollywood producer-director Jeff Byrd, a Spike Lee protégé, who will be leading the discussion Packaging for the U.S. Market; Ingrid Kopp, director of digital initiatives at the Tribeca Film Institute, who will be leading a workshop on virtual reality; U.K.-based script consultant Selina Ukwuoma, who's worked on projects including BAFTA award-winning "Boy A" and Fipresci Prize-winning "Hoje Eu Quero Voltar Sozinho," and will present a master class on storytelling; and Todd Brown, founder of the film website TwitchFilm.com and director of international programming at Austin's Fantastic Fest, who will lead a master class called Using Short Films to Build Brand and Audience.

At the close of the FilmMart, industry partners will hand out a host of awards to winning projects to facilitate all stages of the development process.

VARIETY

Durban Film Mart Announces Pic Prizes

Christopher Vourlias

JUNE 20, 2016 | 08:58PM PT SHUTTERSTOCK

The Durban FilmMart (DFM), the industry development program of the Durban Film Office and the Durban Intl. Film Festival, wrapped June 20 with an awards ceremony showcasing the works of talents from across the African continent.

"DFM is considered one of Africa's most important film finance platforms and industry gatherings, and this year around 550 filmmakers from around the globe, with a significant representation from Africa, attended the festival for four days of pitching, forums and networking sessions," said Toni Monty, head of the Durban Film Office.

An integral part of the DFM is the finance and co-production forum, which this year had 10 features and nine documentary films selected for intense mentoring and pitch sessions to financiers, distributors, and other industry representatives.

"I think the market is something that is vitally important to filmmakers," said South African producer Anant Singh.

Over the years the DFM has developed relationships with a variety of industry partners eager to support and develop African content for both continental and global markets. These partners have engaged with projects over the four days, and a number of grants and awards were provided to projects with the aim to support their further development.

The Sundance Institute Documentary Film Program award for the documentary film project that demonstrated potential for strong storytelling craft, artistic use of visual language, originality, feasibility, and relevance went to "Hatim's Dream," by producer Nathan Magoola and director Matthew Bishanga, from Uganda. This projects receives a cash award of $5,000 for further development.

Afridocs, the broadcast stream that sees African and other international documentaries screened across 49 countries of sub-Saharan Africa on a weekly basis, gave a €3000 ($3398) grant to "Testament," by producer Meena Nanji, and directors Meena Nanji and Zippy Kimundu, from Kenya.

The CineMart Award, sponsored by the co-production market of the Rotterdam Intl. Film Festival, went to the fiction project "Disco Afrika." E.p.-producer-director Razanajaona Ambinintsoa Luck and executive producer Herizo Rabary, of Madagascar, will have an opportunity to attend the Rotterdam Lab, a five-day training and networking event bringing together producers from all over the world.

The International Documentary Film Festival of Amsterdam (IDFA) awarded the most promising documentary project at the DFM to "Wizard of Zim," by South African producers Leeedi Oluko Moche and Carolyn

Carew, and director Samora Sekhukhune. They'll have an opportunity to attend the IDFA Forum, the largest and most influential meeting place for documentary filmmakers, producers, commissioning editors, funds, private financiers and other documentary stakeholders in Europe, in November.

Produire au Sud of Festival des 3 Continents (Nantes), awarded the fiction film "Headland," by South African producer David Horler, and director Elan Gamaker, an opportunity to attend its developmental workshop program, PAS, where they will be given tools, expertise, and opportunities to develop European networks.

The Restless Pitch award is a one-on-one consultation for the project by Restless Talent Management, who provide development services such as image-building and positioning, project packaging, PR, and advises its clients on film sales, distribution and promotion. This was given to the project "On the Bus," by Nadine Cloete.

Videovision Entertainment awarded the Best South African Film Project to "Abnormal Loads," by South African produces Elias Ribeiro and Cait Paneegrouw, and director Neil Coppen, a prize valued at R75,000 (around $5,000), which guarantees its release once it's completed. The prize includes marketing and distribution support from Videovision Entertainment.

Publicity consultants Versfeld & Associates will develop publicity material and advise on publicity profiling through the development of two projects, "The Mango Tree that Danced with Sea Breeze, a South African-Kenyan collaboration by producers Lunghi Zondi and Philippa Ndisi-Hermann, and directed by Ndisi-Hermann; and "Inga, Inge," by producer Veronique Doumbe and director Tsitsi Dangarembga, of Zimbabwe.

Sørfond awarded the project "Un Fils," by Tunisian producer Habib Attia and director Mehdi M. Barsaoui, with an opportunity to pitch at the Sørfond Pitching Forum in Oslo later this year.

The International Organisation of La Francophonie awarded a grant of €5,000 ($5663) for the Francophone project "Disco Afrika," by e.p.-producer-director Razanajaona Ambinintsoa Luck and executive producer Herizo Rabary.

"It is through these partnerships that DFM projects are able to develop further along the path to completion, so we would like to thank all our partners for their support," said Monty. "For independent filmmakers, the mentorship and support given by partners during the DFM, enables them to take their projects to the next level paving the way for the creation of a fully fledged product, which hopefully one day will return for exhibition at the Durban Intl. Film Festival.

"It's such an incredible privilege to do what we do."

Virtual Reality Is Filmmaking's Wild West
1 Jul 2016 Caldmart
AVE: R 18 486.56
Circulation: 9000.00
Dimensions: w:180 h:250
Publication: Caldmart, The
Date: 01 Jul 2016
Page: 32

VIRTUAL REALITY
IS FILMMAKING'S WILD WEST

Virtual Reality guru Ingrid Kopp gave an inspiring, engaging and informative presentation at Durban FilmMart entitled Immerse Yourself – Virtual Reality – Where It's At.

VR presentation attendees checking out the Africaid's Virtual Reality goggles for DIFF

Ingrid Kopp answering questions on Virtual Reality after her presentation at DFM 2016.

Beginning with an introduction to VR, she explained the basic concepts around the technology, and how there are two main ways of using it, namely mobile and console. She also explained the difference between monoscopic and stereoscopic, what kind of cameras and rigs should be used, and how it changes the way we see things entirely – from its ability to act as an 'empathy engine' to some extent, to specialised sound, and how journalists are beginning to use it as a tool to tell real-life stories.

Because this is such a young field, it truly is the Wild West of filmmaking, she says, adding that those naysayers who believe VR is one up from 3D have it all wrong. Not only is there an entirely new set of rules for viewers, but new rules for filmmakers, too.

There are some examples:

- Stitching and editing is really different to 'flatties' (what she calls regular films)
- Because the format is 360-degree, the director and crew cannot be visible behind the scenes when shooting
- Jump cuts in VR make people nauseous and physically sick so editing needs to be done carefully
- Audio is binaural and spatial, meaning you can hear things around you and respond to them visually – not to mention how this enhances the experience
- Filmmakers are beginning to work in the gaming, interactive and real-time space with this technology, so the tools for filmmaking are changing quite significantly and rapidly
- Motion capture allows one to have a shared virtual experience with others
- Virtual Reality, Augmented Reality and Mixed Reality and how they fit together or differ for a filmmaker

Kopp went on to stress that although she curates VR films for a number of festivals including Tribeca and Sundance, she hasn't seen much coming out of the African space – and she would like to! She also raised an important point about the ethics around this technology. As with all tech, it can be used with good or ill intent, and she urged African filmmakers to stake out their territory in this space so that not only are they bringing their own unique continental perspectives to the VR realm, but if they act now, it won't just be a 'Silicon Valley' kind of culture where the white male demographic overwhelms and dominates the sector, and its organic development in the future.

After the presentation, guests were invited to step by the Africaid stand at DFM to experience virtual reality for themselves. Matt Nefdt is a wealth of information on the subject and happy to help. Delegates also received branded Africaid VR goggles where they can watch Durban International Film Festival's beautiful promo. For the duration of the festival, Africaid posted a new VR film to their website each day at 8am.

For more information or to watch the VR films, visit www.africaid.co/diff2016. For more info on Ingrid Kopp's talk on VR, AR and MR, tweet @fromtheship and she will answer any burning questions.

Callsheet, The Highlights From The Durban Filmmart 2016
1 Jul 2016 , Callsheet
AVE: R 18 488.88
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Date: 01 Jul 2016
Page: 38

Junaid Ahmed speaks about the success of his recent film Happiness is a Four-Letter Word

Festival Director Peter Machen and the cast and crew from Wonder Boy for President leads things and to a BIFFarma media area

A view of the beachfront from the Elangeni hotel where the Durban Filmmart 2016 was held.

The cast and crew of Wonder Boy for President on stage after the film premiere at BIFF 2016.

HIGHLIGHTS FROM THE DURBAN FILMMART 2016

JUNAID AHMED AND AKIN OMOSOO ON TELLING A GREAT SOUTH AFRICAN STORY

In a fascinating presentation at Durban FilmMart, renowned Producer Junaid Ahmed, and acclaimed Director Akin Omoroso, shared their insights on great storytelling, using their recent productions Happiness is a Four-Letter Word and Tell Me Sweet Something as case studies.

After presenting the outline of their films, their marketing approach, and what worked in each case, the floor was opened to questions – and there were many.

One of the main points that Ahmed touched on was the NFVF's Audience Research report, which he says is, "a huge resource for filmmakers" and something he believes they do not use nearly enough. According to the latest studies, South African audiences are looking for leading actors and high entertainment value – among other things. Another strong point he made was the importance of drawing up a marketing plan before pre-production so there's strategy and focus in revealing the film to the public. In fact, the breakdown of the marketing campaign for Happiness is a Four-Letter Word took up most of his presentation.

Key hooks for this film were:

- An adaptation of a popular book
- Unique story of sisterhood
- A perfect date movie
- Strong heroines to aspire to
- The City of Johannesburg as a character
- A stellar cast with Pan-African stars so the film can travel across the continent easily
- A team of experts: Junaid Ahmed, Helena Spring, Bongiwe Selane, and breakout director Thabang Moleya with AAA Entertainment attached as sales agents

Akin Omoroso had many interesting stories to share about the making of Tell Me Sweet Something, with one of his first points being that South Africa needs to cultivate film stars. At one point in the production process, he was forced to get creative with his approach to funding when some of the film's backers pulled out. He gives this advice to anyone looking for financiers: "You have to realise filmmaking is a business... and you have to be careful who you partner with." Aside from a unique crowdfunding approach, he also partnered with brands that were perfectly suited to market the film: Rewlee, YFM, Kaya, Primedia and Nando's to name a few. You need

Publication: Caldoset, The
Date: 01 Jul 2016
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The Cath&Kevthouse with the Commissioner of Rain cocktail party.

Erica Chisa, Tracy-Louise Smith, Vicki Kruger and Shiv Ramjuan presented the Business Model Canvas talk at DFM 2016.

MD DSTV Monica Ramsik with DTC Films' Todd Brown and Neil Brandt.

WE WANTED TO SHOW SUCCESS AND POSITIVITY. *JACOB'S CROSS* WENT ON TO BECOME MASSIVELY SUCCESSFUL IN COTE D'IVOIRE, KENYA, NIGERIA; AND ONCE IT WAS DUBBED INTO FRENCH AND PORTUGUESE, IT BECAME SUCCESSFUL ACROSS THE FRENCH AND PORTUGUESE DIASPORA. PEOPLE WERE SO EXCITED TO SEE CONTENT THAT THEY COULD BE PROUD OF.

brands more than they need you, he says, and convincing them to get behind your work is hard and long but important.

One of the unique things about his film was that chemistry between the actors was cultivated through a month of rehearsals where there was less of a focus on the script, and more on interactions and understanding the core characters they were playing.

Both productions were highly successful in the box office, with *Tell Me Sweet Something* bringing in around R5-million in five days, and with *Happiness is a Four-Letter Word* passing the R14 million mark recently.

AFRICAN TV MARKET: *JACOB'S CROSS*

The panel consisted of Desiree Markgraaff, Managing Director of the Bomb Shelter and co-creator and executive producer of the smash hit series Jacob's Cross, and Adze Ugah, also Jacob's Cross co-creator, and director of Mrs Right Guy.

When asked why Jacob's Cross became so successful, Desiree says, "We felt that all TV content in Africa was about AIDS, despots and violence. We wanted to show success and positivity. The show went on to become massively successful in Cote d'Ivoire, Kenya, Nigeria; and once it was dubbed into French and Portuguese, it became successful across the French and Portuguese diaspora. People were so excited to see content that they could be proud of."

On getting the tone of the production right, Adze says, "Geographically, we shot 90% in South Africa, and the rest in Kenya and Nigeria. It was so important to get the tone right. We didn't have the budget to cast Nigerian actors, but we managed to find a great and diverse cast in South Africa, that really represented the stories." Desiree says that dealing with cultural nuances is incredibly complex, but some moments and feelings are universal. She gave the example of an adoption storyline in Ibibio: "A woman's yearning to have a child is universal. The rest is just dressing. As long as you stay true to the human heart, people will forgive you if you get small details wrong."

On shooting Nigeria and Africa in SA, "We recreated entire Nigerian streets and markets in Pretoria. South Africa was designed for filmmaking. We can recreate anywhere in the world here. We shot London and Paris in Gauteng! We needed to find out the most emblematic sounds and colours of Nigeria that we could recreate in SA. Yellow and brown is so prevalent, and we found it exactly in Pretoria," says Desiree. +

Publication: Collateral, The
Date: 01 Jul 2016
Page: 28

Happy Songelwa of Wezwa Online shares his insight at the African Television Market.

Stephina Zwane of Sorele Media.

"In Kenya, we had a really difficult experience when we needed to shoot our lead character looking at the car crash that his wife was killed in. We didn't have the budget to create a crash so we were thinking of ways to 'cheat' the scene. Luckily for us, we drove around the corner to find that a random person had just had a car crash and was standing looking at his car. We jumped out and asked his permission to shoot it. The wheels were literally still spinning!" Adze laughs.

On the future of Pan-African content, Adze says, "People aren't thinking enough about it. We need to travel more, and discover what connects us. Those connections are what we will make the stories about."

AFRICAN TELEVISION MARKET TALKS DIGITAL PLATFORMS

The African Television Market, which runs in conjunction with Durban FilmMart each year, saw a panel discussion around digital platforms take place.

Salamina Mosese and Stephina Zwane (Directors at Sorele Media), and Happy Songelwa (Manager at Wezwa Online) gave an introduction to digital platforms open to aspiring producers to showcase their content.

The panel touched on a range of topics, from how a Content Management System (CMS) works and how to upload your content, to the budget issues of working in the online world, growing an audience, and data charges.

One of the major areas of contention is return on investment, and as we all know, for filmmakers, more often than not, this is not a guarantee online. Says Stephina, "You need to understand ROI is not immediate; you need people [investors] who believe in your work in the long term."

Digital platform challenges in Africa include:

- Advertisers are wary of joining
- The cost of data and internet access for your audience needs to be considered
- South Africa particularly struggles with crippling data charges and less than average internet connectivity, and as a result, shows can usually only afford to be between 5-8 minutes long

In today's world, many filmmakers are turning to the Internet as a way to get their films out and create a name for themselves, particularly when the film budgets are not there. As the Netflix's of this world gain popularity, we will see more online content being licensed for television and online exclusivity, and we're already seeing a move away from the traditional commissioning structure in broadcasting.

Some of the other points of discussion were that we as a country need to innovate and collaborate more, and that South Africa desperately needs new fresh content on an ever-increasing scale.

> **WE RECREATED ENTIRE NIGERIAN STREETS AND MARKETS IN PRETORIA. SOUTH AFRICA WAS DESIGNED FOR FILMMAKING. WE CAN RECREATE ANYWHERE IN THE WORLD HERE. WE SHOT LONDON AND PARIS IN GAUTENG!**

NFVF AND DUTCH FILM FUND UNPACK SA-NETHERLANDS CO-PRODUCTION TREATY

The National Film and Video Foundation (NFVF), the Dutch Film Fund and filmmakers working on co-productions shared the stage at Durban FilmMart.

The topic was the recently signed co-production treaty between South Africa and the Netherlands, with Frank Peijnenburg, Head of Screen NL at the Dutch Film Fund, sharing his insights on the Netherlands production landscape and where co-productions fit into it.

The Netherlands has created a 30% cash rebate, and through the fund has a budget of €20-million a year, part of which goes into local features, documentaries, and of course, qualifying co-productions. Grants of at least €300 000 are given to Dutch productions and applicable co-productions, with feature films receiving a maximum of €200 000. The Netherlands currently facilitates between 15 and 20 co-productions a year, and is hoping to create rebates for television series in the future.

The Netherlands also supports marketing and distribution of co-productions with between €10-20 000, with eligible projects receiving a minimum of 10% and a maximum of 90% of the production costs. Their Film Commission, which has been in place for two years, provides industry support and help with locations.

At least two films are in the pipeline for the SA/NL co-production treaty, with one telling a fascinating story by Dutch-South African Saskia Vredeveld. South African Producer Marc Schwinges has partnered with Dutch Producer Pieter van Huystee on the film, an autobiographical documentary. The Fool's Paradise is a roadtrip exploring South Africa from a Dutch perspective. Vredeveld was born in SA during the apartheid era before her

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The NFVF and Dutch Film Fund Co-Production Panel at DFM 2016

SA Producer Marc Schwegler and Dutch Producer Pieter van Huystee partner up for *The Devil's Paradise*

family emigrated to Holland, and the film takes her on an emotional rollercoaster of a trip as she visits towns across the country with Dutch names, finding out more about her history and heritage, and the 'paradise' she mistakenly thought it was when growing up.

For more information on the SA-NL co-production treaty, visit www.nfvf.co.za.

SABC COMMISSIONING WORKSHOP – UPDATED PROCESS

Ntando Mhlongo, Acting Head of Drama at the SABC, gave an entertaining presentation on the updated commissioning process at the SABC.

He explained that the SABC will no longer be using the Request for Proposals (RFP) book, but will be sourcing content through the following three means:

1. Unsolicited Proposals. Any producer or filmmaker can submit a proposal at any time, with no deadline. Also, if the producer is based outside of Johannesburg, proposals can be sent via email. The SABC then has 90 days to respond to the proposal.
2. A genre-specific brief will be given to industry, if a gap in content exists.
3. Regional content from outside of Gauteng and Cape Town. Quarterly, the SABC's commissioning editor will visit the provinces and hold pitching sessions for producers, writers and filmmakers. The SABC will send out dates per province, and pitches can RSVP to attend. Selected individuals will be given 15 minutes to pitch their idea. The turnaround time for feedback is six working days from the day of the pitch. If the SABC is interested in the concept, the individual will be asked to submit a proposal (according to a proposal template).

The Commissioning Editors highlighted the following problems that they experience frequently when reviewing proposals:

- Not following the steps set out on the SABC website
- Receiving proposals that are too similar in concept to existing SABC content
- The characters are tired, stereotypical and uninteresting.

PACKAGING INDEPENDENT COMMERCIAL FILMS FOR THE US MARKET

"Viewing habits have changed, so you need to know how to navigate the American market. If you have a film that you think is commercially viable in the American market, you want it to get as much mileage as possible. The US market is not for the thin-skinned. So do your research and your homework," so says Bronx-born filmmaker Jeff Byrd, director of *King's Ransom* and *Jasper, Texas*.

He says, "Formulate who you are as a filmmaker. America likes shiny new things and what's new and hot in the moment. Think about the word 'Relevant'. It's a buzzword at the moment. Acknowledge it and ignore it. Being current is currency in America. The film *Tangerine* was shot on an iPhone. That made the director relevant and current. But don't let the word 'relevant' control what you do."

Jeff urges filmmakers to keep these two things in mind:

1. Know your potential as a filmmaker. The math is against you, because of the sheer number of filmmakers fighting for their place. But if you can be original, you can separate from the pack. This is crucial.
2. Flow like water. Don't be rigid.

On the topic of casting, Jeff says that it can be a chicken and egg situation. "It is your natural instinct to employ your friends. Don't over-package your film with one or two A-listers and a dozen of your C-list actor friends. Keep your cast lean, like a meal at a fine-dining restaurant. It's sparse but the quality is excellent. Don't overload your plate."

On selling your film, Jeff says "Film buyers are ravenous for quality films. When there are less quality films, you'll have several buyers jockeying for your movie; that's a great sellers' market. But that can flip depending on timing. Hollywood has a herd mentality. Look at the Vampire era, or the Space era. That's why horror films do so well, if it bleeds, it leads. The upside is, if you can create the trendy content and put your own spin on it, you can find your place in the market. Be an early adopter. Be aware of genre trends and find out the culture of the commercial market."

On the challenges of making your perfect film, Jeff uses an entertaining example of his latest movie, which Jeff wrote and Brian De Palma is directing. "A Chinese company is co-financing, and they want a Chinese lead actress. Brian de Palma doesn't want a Chinese lead. So if De Palma has to deal with those sorts of challenges, so will you."

On the topic of budgets, Jeff urges filmmakers to align themselves with a great line producer, as budgets will shift and change. "Be mercurial with your project, it may be the next big thing. Make the film for as little as possible. Choose style or substance. There are some happy mediums, but the problem with going down the middle of the road is that you tend to be hit by things."

On trying to release your film theatrically, Jeff says "Look at the global renaissance. Big actors are doing TV now. Netflix could buy your film, and give it a two week theatrical release. Your film has to attract eyeballs or money".

Jeff is very clear on one thing: Your network is your net worth. Don't be a stalker, but keep people informed of what you are doing without them. "If you can't be used, you are useless."

Do not look where you fell, but where you slipped.

TODAY

NOT TOMORROW!

Act as if it is impossible to fail *Find your*

Make your difference

people

IMMERSE YOURSELF

STAND PROUD

A beautiful thing is never perfect.

TODAY, NOT TOMORROW!

Learning expands great souls.

Speak

CLOSE THE *Deal*

Make your difference

IMMERSE YOURSELF

STAND

TODAY

NOT TOMORR

WHAT IS YOUR STORY?

IMMERSE YOURSELF

MAKE YOUR DIFFERENCE

If you don't stand for something, you will fall for something.

SPEAK SOFTLY AND CARRY A BIG STICK; YOU WILL GO FAR.

Patience can cook a stone.

Find your people

Speak

CLOSE THE

Deal

IMMERSE YOURSELF

WHAT IS YOUR

STORY?

TODAY

NOT TOMORROW!

A ROARING LION KILLS NO GAME.

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