

2018 REPORT



Durban FilmMart

at the Durban International Film Festival 2018

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MAYORAL MESSAGE

Mayor Zandile Gumede

It has been a great pleasure to host all the delegates and participants of the 2018 Durban FilmMart (DFM), which has been an exceptional edition.

Firstly, I would like to applaud all stakeholders who have been involved in the growth of the DFM. It has built an indispensable bridge between continental filmmakers and has contributed immensely to exposing the local industry's hidden talent in a bid to fulfil eThekweni's vision of becoming a 'Film City'.

In the year of Nelson Mandela and Mama Albertina Sisulu, we need to intensify our local content which tells our stories and history. In memory of Mama Sisulu, we are eager to see more women playing a meaningful role in the industry.

DFM, a brainchild of the eThekweni Municipality, in partnership with the Durban International Film Festival (DIFF), has made great strides in facilitating opportunities for local filmmakers to network with global film role players.

The City has committed around R6 million to DFM over a period of three years, to ensure that the empowerment and mentorship opportunities are provided to local filmmakers, so that their ideas can be turned into reality.

I am proud to learn that DFM interventions have yielded positive results, as many of the assisted filmmakers are now producing films. Soon, the City will be celebrating their final productions. This proves that our investment in the industry is a wise move.

We support the programme through our Durban Film Office, which was also established after realising the sector's potential to create employment.

We are grateful to the DFM for its contribution towards the growth of the local film sector and for promoting our city as a vital hub for the African film industry, while showcasing our city's beautiful history and attractions to the rest of the world.

I am happy that this year's DFM has featured new programmes, such as 'Jumpstart' aimed at stimulating further development of emerging local filmmakers, and the 'Women Led Film Programme' that seeks to raise the voices of women filmmakers within the African continent.

Your tireless efforts to groom future filmmakers, that are globally competitive, will contribute timeously when these developments take off, as they will be ready to maximise any opportunity offered to immerse themselves into the industry.

As part of the Municipality's efforts to fast-track plans of having Durban become a 'film city', a Durban Film City precinct development, worth approximately R7.5 billion, is on the cards, and is expected to be a development catalyst for the local film industry.

I urge you to continue your admirable work in exposing unnoticed talent, especially those who are situated in previously disadvantaged areas like rural villages and townships, and we promise to continue supporting your good intentions.

Zandile Gumede

Mayor: eThekweni Municipality

EXECUTIVE SUMMARY

DURBAN FILMMART DELEGATES 2018

THANK YOU FOR YOUR SUPPORT!

Another inspiring edition of Durban FilmMart has come to a close, and we are heartened by the positive feedback received from partners and delegates on the outcomes of the 2018 edition. A diverse industry programme was scheduled for this year's DFM, where industry professionals participated in over 30 panel discussions, workshops and masterclasses. The sunshine City was once again alive with the business of film!

The 9th edition of Durban FilmMart brought in over 800 professionals and organisations from 39 countries interested in potential film projects, a 30% increase in attendance since 2017. Attendance from African countries saw **South Africa, Kenya, Namibia** and **Nigeria** leading the charge. Beyond the continent **Canada, USA, Germany, France** and the **United Kingdom** presented the strongest interest.

DFM has become an integral part of the African film industry, and is often the place where cinematic successes have their genesis, providing a space in which film projects can nurture, grow, and find the most appropriate production partners, funders and agents. Since its inception in 2010, DFM has worked with more than 140 African co-production projects, many of which have subsequently been produced as acclaimed films.

A total number of 52 projects were pitched to potential partners, financiers, filmmakers, producers, distributors and agents during countless meetings. Eighteen official DFM film projects in development were presented at the Finance Forum through the sponsorship of the **Industrial Development Corporation** and the **National Film and Video Foundation**. Supported by **Berlinale Talents**, the **Goethe-Institut** and the **German Embassy** and in cooperation with **Fipresci**, Durban Talents was able to host 16 young filmmakers, and 3 Talents Press. We hosted a number of scriptwriters' labs including **Jumpstart** which is supported by **Produire au Sud**, France and the **Realness Script Writing Residency**. **Hot Docs Canada**, mentored 11 documentary projects in development and 6 CineFam Africa television series projects were mentored by **Caribbean Tales**, Canada.

The DFM hosted a number of delegations this year including the inbound delegation through the **Department of Trade and Industry**, the **BRICS Film Festival** delegation through the **Department of Arts and Culture**. Special thanks must go to the **Canadian High Commission** and **US Embassy** and the

French Institute (IFAS), NFVF and KZN Film Commission for their support in bringing in delegates.

In terms of creative focus, we noted an increase in attendance of writers for film and television seeking producer support, and we will be looking at this for the 2019 edition. The growth in the documentary programme and increased interest in serialised content is another area we will be paying special attention to in the coming editions. Added to this, a number of discussions held around the importance of short films for development of African content, will provide additional guidance in the crafting of the 2019 programme.

Durban FilmMart has indeed become a significant annual gathering for filmmakers from across the continent and beyond. The market attracts a wide selection of film talent and is becoming globally recognised for providing an important springboard for African stories and ideas, collaborations, and investment in film projects. It has been exciting to see so many DFM alumni projects that have come to fruition and are doing very well on the local and international festival and cinema circuits. Most recently, these include **Rafiki** directed by **Wanuri Kahiu**, **Inxeba: The Wound** directed by **John Trengove**, **Five Fingers for Marseilles** directed by **Michael Matthews**, as well as **Silas** directed by **Anjali Nayar** and **Hawa Essuman**. Additionally, several titles from DFM alumni have also been submitted as their country's nominations for the Academy Awards' Foreign Language category. It is extremely encouraging to see the long-term value DFM has provided for the African film industry.

Key to the value that the Durban FilmMart provides filmmakers are the many meetings and networking sessions that are held between delegates over the four days. The important work we do to enable the film-makers, would not be possible without our partners and sponsors, and we would like to thank our partner markets, development organisations and funding bodies with deep gratitude. Partners and supporters of this year's

DFM included the **National Film and Video Foundation, Industrial Development Corporation, Gauteng Film Commission, Department of Trade and Industry, Durban Tourism, KwaZulu-Natal Film Commission, Eastern Cape Province, Mnet, AfriDocs, AFDA, Canadian High Commission, CineFAM – Africa, CineMart, International Festival Rotterdam, Goethe-Institut, Hot Docs-Blue Ice, International Documentary Festival Amsterdam, Produire au Sud, Realness, Sørfond, Sisters Working in Film and Television, Sundance Institute, Talents Durban, Versfeld & Associates, VideoVision, and our industry hub, Tsogo Sun International.**

PROGRAMME HIGHLIGHTS

The 2018 DFM included a series of masterclasses, seminars and panel discussions to help filmmakers keep up to date on trends, innovations and policies. There were also many networking opportunities for them to build strong business connections on both continental and international levels.

Key speakers this year included **Dayo Ogunyemi**, a Lagos-based creative entrepreneur and investor who gave a presentation that foregrounds African markets as lucrative territories; **Stephen Follows**, a UK-based thought-leader in how storytelling can be used to change hearts and minds, presented a high level session which unpacked key shifts and trends shaping the market from an international perspective; **Peter Russell**, a LA-based screenwriter and story doctor in Hollywood shared the secrets of how film storytelling can be adapted into television storytelling market; and **Rebekah-Louisa Smith**, the Festival Doctor, whose company has won over 350 awards for their clients and her team have supported over 585 creatives across the world, presented on film festival strategies. **Alby James**, screenwriter, director, producer and script development executive, has worked in South Africa since 1996, designing and running training and development programmes for writers, directors and commissioning editors for the film and television industry and is currently leading a new Diverse Directors' course at the UK's premiere film school, the NFTS. He is also a member of the jury for the Berlinale Talents Script Station. **Reza Memari**, nominated for Best German Animation Script at the 2009 Stuttgart International Animation Film Festival,

and celebrated its world premiere at the 2017 Berlin Film Festival, presented a masterclass on Breaking the Rules.

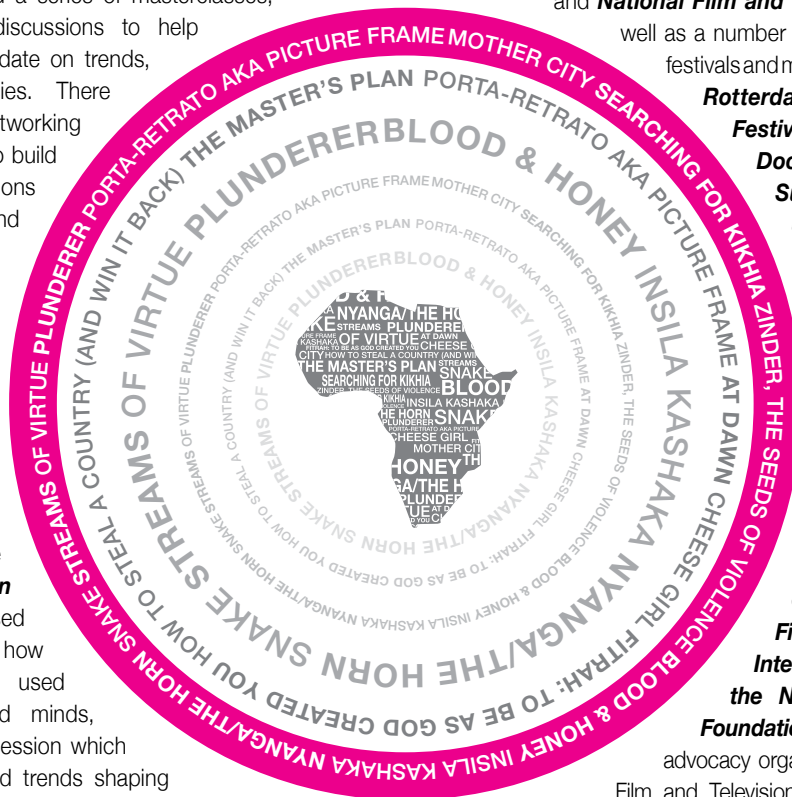
Finance Forum

The DFM Finance Forum programme provided African filmmakers with the opportunity to pitch film projects to leading financiers, broadcasters and other potential funders. This year 10 documentaries mentored by **Don Edkins, Afridocs, Olena Decock** and **Elizabeth Radshaw, Hot Docs Blue Ice**; and 12 feature fiction films mentored by **Lucas Rosant, Melia Films and Inke van Locke, Rotterdam Cinemart**, pitched their projects, providing them with valuable opportunities to fine-tune and further consolidate their ideas towards a fully-fledged film for screening. The Finance Forum programme is supported by platinum sponsors, **Industrial Development Corporation SA** and **National Film and Video Foundation SA**, as well as a number of key international partner festivals and markets, including **Cinemart Rotterdam, International Film Festival Amsterdam, Hot Docs Canada, Produire au Sud France, Sundance USA, Berlinale Talents Germany, Sørfond Norway, Afridocs**, and local programme partners, **Realness** and **VideoVision Entertainment**.

Women Led Film Focus

Calling for an inclusive dialogue on the role of women, the **Durban Film Office; the Durban International Film Festival; the National Film and Video Foundation (NFVF)**; the lobby and advocacy organisation, **Sisters Working in Film and Television (SWIFT)**; and international partner, **CaribbeanTales Media Group**, supported the Women Led Film programme.

The **Sisters Working in Film & Television (SWIFT)** had a strong presence at both the DIFF and DFM. This industry lobbying, advocacy and networking NPO focuses exclusively on the common concerns and shared experiences of women working in film and television, and has become a hub of support, empowerment and inspiration. The organisation recently launched its powerful #ThatsNotOk campaign of public service announcements (PSA's) which illustrates what sexual harassment in the film industry workplace is and how it affects women – all giving a visual reference to both victim and perpetrator. Funded by the **KZN Film Commission** and directed by **Sara Blecher** in a collaborative effort of women, the PSA's were screened before all films at DIFF.





PARTNER PROGRAMMES

CineFam – Africa

We were thrilled to continue the partnership with CaribbeanTales and the Durban FilmMart in presenting the second year of CineFAM – Africa, an accelerator programme for African women filmmakers, supporting the development of original, serialised television content and films created by women from Africa. A selected group of experienced South African women producers participated in this unique two-day intensive Accelerator Programme that ensured an excellent overview and close guidance on the nuts and bolts of production within the context of Canada and South Africa. The programme led by **Nicole Brooks, Caribbean Tales, Nicole Mendes, CBC Television, and Gosia Kamela, Bell Media**, focussed on how best to meet the co-production demands of these two countries with their stories, finance and marketing strategies along with enhancing pitch skills.

Jumpstart

As sister cities, Durban and Nantes were glad to welcome back the successful partnership between their film festivals industry programmes, the Durban FilmMart and **Produire au Sud** respectively. The **Festival des 3 Continents**, is an annual film festival that centers its spotlight on films created and produced from Asia, Africa and Latin America. Within the Festival of 3 Continents is a development programme, **Produire au Sud**, which was created in 2000. This programme focusses on enhancing film co-productions and is set to help familiarise up-and-coming producers with tools and techniques to enhance their skills to international standards. Jumpstart is an incubator programme

presented by the DFM in partnership with Produire au Sud to introduce 4 emerging producers from Durban and the KwaZulu-Natal region to project packaging for the international market. The 2018 lab was led by international script consultants **Guillaume Mainguet, PAS; Sari Turgeman** and **Jérémié Dubois**. This year's partnership was supported by the **French Embassy in South Africa**, which has been instrumental in finalising the programme and providing financial support for the key experts. The objective is to strengthen the links between France and South Africa in the film industry and create opportunities for professions in both countries.

The Durban FilmMart team wishes to express our appreciation to all participants for their valuable contributions. We hope that this year's DFM has brought you closer to your endeavours and we look forward to seeing you again in 2019 to celebrate Durban FilmMarts 10th anniversary alongside the 40th Anniversary of the Durban International Film Festival.

Toni Monty

The Durban FilmMart Team.

The Durban FilmMart (DFM) is a joint venture between the Durban Film Office, eThekweni Municipality's film industry development arm under the Economic & Development cluster; the Durban International Film Festival, South Africa's largest and longest-running film festival; and a flagship project of the Centre for Creative Arts (University of KwaZulu-Natal).

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SPONSORS MESSAGES



Maijang Mpherwane



Your partner in development finance

Industrial Development Corporation

The IDC is proud to be a partner to the 2018 edition of DFM.

We remain committed to the realization of an economically viable production industry in South Africa and will continue to play our role in enabling producers to run sustainable business that contribute to job creation and overall transformation of the industry. We are keen to engage in locally relevant, internationally palatable and commercially sound projects that will advance the status of the South African production industry even further.

Maijang Mpherwane
Head: Media and Audio Visual (MAV)
Industrial Development Corporation



Shadrack Bokaba



National Film and Video Foundation

The National Film and Video Foundation (NFVF), is pleased to once again extend a message of support to the Durban FilmMart (DFM) at the Durban International Film Festival (DIFF).

DFM has an important role to play in the advancement of the South African film industry. We at the NFVF, recognise DFM's importance in the collective responsibility of positioning the South African film industry as a vital global contributor.

It is therefore important that DFM remains relevant and continues to deliver a meticulous industry programme, and a vibrant co-production market that will attract participation from both local and international film industry professionals.

DFM remains a crucial platform to allow the NFVF to collaborate with all key stakeholders to enable the development and promotion of a transformed, equitable, and sustainable film industry. This year, the NFVF will engage particularly with the broader South African film industry reporting on our achievements and sharing our key objectives for this new financial year. As the national film body, our engagements will also be geared towards the provincial structures in an effort to lead the strategic alignment of all programmes and services.

As a finance and co-production market which aims to create partnerships and further the development and production of film on the African continent, DFM is perfectly positioned to advance the NFVF's objective of establishing and building partnerships within the African continent. The time has come to create fruitful relationships with other African countries. The NFVF will be at the forefront of driving African narratives and ensuring a unified and aligned pursuit of African domination.

Congratulations to the Durban Film Office (DFO) on consistently delivering a world-class market that delivers engaging conversations aimed at moving the South African film industry forward.

Shadrack Bokaba
Acting Chief Executive Officer
National Film and Video Foundation

Tribute to

MOOSA MOOSA

Executive Chairman of The Avalon Group

The Durban Film Office, the Centre for Creative Arts, the Durban International Film Festival, and the Durban FilmMart mourn the loss of South African film industry stalwart, Moosa Moosa.

Mr Moosa, at the time of his death, was Executive Chairman of the 80 year-old Avalon Group South Africa and had been integrally involved in the film industry in the country.

A founder of the Durban International Film Festival, along with Roz and Teddy Sarkin, 39 years ago, Mr Moosa was the first person from the previously disadvantaged sector to successfully “join issue” against the monopolistic control of the film industry in South Africa by the previously privileged groupings, which came to be regarded as a landmark case.

A businessman of high integrity, Mr Moosa served on many commercial and charitable boards, including the National Film and Video Foundation Council.

In 2007 was the recipient of the SAFTA's Lifetime Achievement Award for his contribution to the South African film landscape.

We pay tribute to a great family man and businessman whose love of cinema created untold opportunities for filmmakers to showcase their work to a countless number of people.



SPONSORS AND PARTNERS OF DURBAN FILMMART

FOUNDERS



DIAMOND SPONSORS



PLATINUM SPONSORS



GOLD SPONSORS



SILVER SPONSORS



PROGRAMME PARTNERS



EXHIBITORS



MEDIA PARTNERS



INDUSTRY HUB





2018 INDUSTRY

20 - 23 JULY 2018

FRIDAY, 20 JULY

REGISTRATION: 08H30 - 17H30 DAILY

09h00 - 10h00

Copyright vs Copyleft: The Future of Copyright:
Panel Discussion
Suite 5

10h00 - 12h00

A Bird's Eyeview of Global Industry Trends
with Stephen Follows
Suite 5

12h00 - 13h00

National Film and Video Foundation:
Industry Engagement Feedback
Suite 3

14h00 - 15h00

Aesthetics of African Cinema:
Panel Discussion
Suite 5

15h00 - 16h00

Sexual Harassment & Race in
the Industry: Panel Discussion
led by South African Women in
Film & Television
Suite 3

15h00 - 17h00

Africa through the lens
with Dayo Ogunyemi
Suite 5

16h00 - 17h00

Festivals and Funds:
Round Tables
Suite 4

SATURDAY, 21 JULY

REGISTRATION: 08H30 - 17H30 DAILY

09h00 - 10h00

Celebrating Transformation in the Industry: Panel
Discussion led by South African Women
in Film & Television
Suite 5

10h00 - 12h00

Are there any Sacred Cows in
Filmmaking? Led by SASFED
Suite 5

10h00 - 12h00

Co-Production Treaties
- Treat or Trifle? Panel
Discussion
Suite 3

12h00 - 13h00

National Film and Video Foundation: Marketing
and Branding Your Film
Suite 3

14h00 - 15h00

National Film and Video
Foundation talks Filming In
South Africa
Suite 3

14h00 - 16h00

Breaking the Rules with
Reza Memari – Talents
Durban Master Class
Suite 4

15h00 - 16h00

Whats the Deal with Financing
Films in Africa: Panel
Discussion
Suite 5

16h00 - 17h00

Women Led Film:
Round Tables
Suite 3

16h00 - 17h00

Breaking through into
Business of the Business:
Panel Discussion
Suite 5

09h00-17h00 DFM Official Project Pitching Forum Suite 2

CLOSED WORKSHOPS

19-23 July	09h00-17h00	DFM 2018 Official Projects Programme
20-23 July	09h00-17h00	Jumpstart Writers Workshop with Produire au Sud
20-23 July	09h00-17h00	Caribbean Tales TV Series Accelerator Workshop
20-24 July	09h00-17h00	Talents Durban Programme for Official Talents Projects
21 July	09h00-17h00	The Africa Pitch for Official DFM Projects
22-23 July	09h00-17h00	Finance Forum Meetings for Official DFM Projects

DIFF PUBLIC SESSIONS

23-26 July	09h00-17h00	Isiphethu FilmMakers Hub
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PROGRAMME



Durban FilmMart

at the Durban International Film Festival 2018

SUNDAY, 22 JULY

REGISTRATION: 08H30 - 17H30 DAILY	
<p>09h00 - 10h00 Department of Trade and Industry Film Incentives Guidelines Launch (Foreign and Co-Production) Suite 5</p>	<p>09h00 - 10h00 National Film and Video Foundation: Sparks Masterclass Suite 3</p>
<p>10h00 - 12h00 Secrets of TV Serial Stories & How Filmmakers Can Evolve into TV Storytellers with Peter Russell Suite 5</p>	
<p>12h00 - 13h00 National Film and Video Foundation Talks Copyright Amendment Bill and Launches a Gender Matters Study Suite 3</p>	
<p>14h00 - 15h00 Distribution: Debunking the Myths - Understanding the Exploitation Value Chain: Panel Discussion Suite 5</p>	<p>14h00 - 15h00 The Medium is the Message: Panel Discussion Suite 3</p>
<p>15h00 - 16h00 Taking Local Stories Global Documentary Panel Discussion Suite 3</p>	<p>15h00-17h00 Talents Durban Story Junction Pitch Suite 4</p>
<p>16h00 - 17h00 Documentary Round Tables with Industry Professionals Suite 5</p>	

09h00-17h00 DFM Official Projects Finance Forum Meetings Suite 2

MONDAY, 23 JULY

REGISTRATION: 08H30 - 17H30 DAILY	
<p>09h00 - 10h00 South African Emerging Black Filmmakers Fund Guideline Launch Isiphethu Hub, Garden Court Marine Parade</p>	
<p>10h30 - 12h30 BRICS SA Forum: BRICS Film Fund Suite 3</p>	<p>10h00 - 12h00 Is There an Audience for Documentaries in Africa? Panel Discussion Suite 5</p>
<p>12h00 -13h00 BRICS SA Forum: Distribution Strategies Suite 3</p>	<p>12h00 -13h00 Stories of Change: A Collaborative Model for Impactful Storytelling - Richard Perez, Sundance Institute Documentary Programme Suite 5</p>
<p>14h00 - 15h00 BRICS SA Forum: BRICS Audio-Visual Co-Production Treaty Suite 3</p>	<p>14h00 - 16h00 KZN Film Commission: Designing a Creative Festival & Distribution Strategy with the Film Festival Doctor: Rebekah Louisa Smith Suite 5</p>
<p>16h00 - 17h00 BRICS SA Forum: Animation Matters Suite 3</p>	

09h00-17h00 DFM Official Projects Finance Forum Meetings Suite 2



LEAD SPEAKERS



LEAD SPEAKERS



Alby James

INTERPRETING THE SCRIPT

Alby James was a successful theatre director for fifteen years before he moved into films, TV and radio drama. During his time as a theatre director, he was invited by the BBC to train as a film director and drama producer and this is how he eventually moved into film and television. He is a screenwriter, director, producer and script development executive. He has worked in South Africa since 1996, designing and running training and development programmes for writers, directors and commissioning editors for the film and television industry. He also led the programme of structural change to the commissioning procedures for the South African Broadcasting Corporation in 1998/9 and oversaw the

creative development of a number of film and TV drama projects through the Sediba Script Lab for the NFVF. Back in the UK he was head of screenwriting for 6 years at a UK film school and, from 2007, was Head of Development at EON Screenwriters' Workshop in London, which was a subsidiary of the James Bond production company. He also ran a script lab in Russia for four years and is currently leading a new Diverse Directors' course at the UK's premiere film school, the NFTS. He is also a member of the jury for the Berlinale Talents Script Station.



Dayo Ogunyemi

AFRICA THROUGH THE LENS.

Dayo Ogunyemi is a creative entrepreneur, investor and founder of 234 Media. After a decade of experience in music, finance, law and consulting in New York, he moved to Lagos to help restructure Nollywood, Nigeria's film industry. Over the past 15 years, Dayo has worked in the media, entertainment and technology spaces in all three regions of sub-Saharan Africa. Through a 234 Media investment, Dayo built and operated East Africa's, then, largest cinema chain and affiliated film distribution company, through which he acquired and released independent/arthouse films including Djo Munga's, **Viva Riva**, Michel Hazanavicius's, **The Artist** and Kevin McDonald's, **Bob Marley Biopic**. Under 234 Media's

Studio Africa banner, Dayo serves as producer for films by leading and emerging African directors and has participated in the Cannes Producers Network and Cinefondation Atelier programmes. He served as a founding board member of the African Film Academy; organiser of the African Movie Academy Awards; and on the board of the UN Economic Commission for Africa's Information Society Initiative. Dayo earned an SB from the Massachusetts Institute of Technology, a Juris Doctor from Columbia Law and an MBA from Columbia Business School. He is admitted to the New York Bar.



Peter Russell

THE SECRETS OF TV MINI-SERIES AND SERIAL STORIES & HOW FILMMAKERS CAN EVOLVE INTO TV STORYTELLERS.

Peter Russell is a screenwriter who has sold two television pilots in 2017 - a crime procedural and a biographical mini-series. He is also a long-time story doctor in Hollywood whose clients include Imagine, HBO, Participant, Viacom, CBS Television and many more. Peter is in high demand for his legendary seminars and master classes on film and TV story.

Peter's charismatic speaking style won him UCLA Teacher of the Year in 2009. He ghostwrites for both new and established film and television writers and producers. Peter privately consults with Producers and Writers on film and TV Story from treatments to pilots and full story development.

He teaches his own classes online at: <http://peterrussellscripdoctor.com/> and live AND online at major universities, including UCLA.

LEAD SPEAKERS



Rebekah Louisa Smith

DESIGNING A CREATIVE FESTIVAL & DISTRIBUTION STRATEGY WITH THE FILM FESTIVAL DOCTOR.

Rebekah Louisa Smith began her film industry career in 2008, working as one of the producers of Wales' most successful national horror film festival, the Abertoir Horror Festival, which is part of the prestigious European Fantastic Film Festivals Federation. It was during this time when her company The Film Festival Doctor, was created.

Rebekah & her team are creators of success and are committed to transforming the lives of independent film and giving these films & the filmmakers visibility, awards, opportunities and recognition within the film industry.

Currently her company have won over 350 awards for their clients and her team have supported over 585 creatives across the world enlightening and inspiring their journey towards achieving their goals and following their dreams.

Previous success stories include multi-award winning film festival & awards campaigns for Martin Kemp's **Stalker, The Boy with A Camera for a Face, Arrivederci Rosa, Beyond The River, Commune, Soldier Bee, The Song of Sway Lake, Placebo: Alt. Russia, US**, the BAFTA short listed documentary **Noma: Forgiving Apartheid** and the Oscar long listed South African feature film **Kalushi: The Story of Solomon Mahlangu**.

Rebekah and her team are currently working on the feature length documentary **George Michael Freedom: The Director's Cut** which will have its World Premiere mid-2018.



Reza Memari

BREAKING THE RULES MASTERCLASS.

Before Reza Memari became a filmmaker, he worked as a PR and Product Manager for a major US video games publisher. He then shifted his focus to film and TV editing and wrote his original screenplay **Richard The Stork** which was nominated for Best German Animation Script at the 2009 Stuttgart International Animation Film Festival. Memari later co-directed and edited the film also, which celebrated its world premiere at the 2017 Berlin Film Festival, became a critical and commercial success world-wide, and led Memari to co-write the sequel **Richard The Stork 2**. In 2018, Memari co-founded *Telescope Animation* in Berlin, a film production company which will produce his latest

screenplay and directing effort **The Last Whale Singer** slated for 2022.



Stephen Follows

A BIRD'S EYE VIEW OF GLOBAL INDUSTRY TRENDS.

Stephen Follows is an established data researcher in the film industry whose work has been featured in the New York Times, The Times, The Telegraph, The Guardian, The Daily Mail, The Mirror and many others. He was an industry consultant on the BBC Radio 4 series, *The Business of Film* and consulted for various clients, including the Smithsonian in Washington. He has created UK-wide campaigns for major charities including Scope and Unicef. He teaches storytelling to staff at institutions such as the BBC, the National Trust and Amnesty International. Stephen has taught lessons ranging from established topics like Producing at MA and BA level, online video and the business of film producing to more

adventurous topics like measuring the unmeasurable, advanced creative thinking and the psychology of film producing at multiple schools. Stephen's scriptwriting has won Virgin Media Shorts, the Reed Film Competition, IVCA awards and nominations at the British Independent Film Awards, Viral Video Awards, LA Movie Awards and longlisted for a BAFTA. He has produced corporate video work for various clients ranging from computer game giants (Bethesda), technology giants (Nokia Siemens Networks) and sporting giants (Jonny Wilkinson). Stephen is the Creative Director of his company, Catsnake, in London.

FINANCE FORUM MENTORS



Don Edkins

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 executive producer on **Why Poverty?** (2012) with 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

Lucas Rosant's past international experience on festivals and markets has enabled him to develop an extensive network and access to emerging talents worldwide. He worked for the organisation and programming of different International Film Festivals, as among others La Quinzaine des Réalisateurs (Directors' Fortnight, Cannes) and Paris Cinema International Film Festival. He also created and headed for 7 years the Paris Project, the co-production and development platform of Paris Cinema IFF. In parallel, he has been or is still consulting and matchmaking since many years for different co-production forums and festival markets 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 FilmMart (South Africa), Berlinale Coproduction Market (Germany), the Cinemart (Rotterdam Film Festival) and Venice Film Market. He also joined the EAVE network in 2010, the reading committee of the Hubert Bals Film Fund in 2011 and was appointed senior expert for the Euromed Audiovisual III. Lucas Rosant recently created his own production and consulting company Melia Films which co-produced **The Dream of Shahrazad** (François Verster, South Africa, 2014) and carried out of a diagnosis and strategic development plan for the FESPACO (Festival Panafricain de Ouagadougou) and MICA (African Film Market) commissioned by the European Union in 2013.

FINANCE FORUM COORDINATORS



Zimasa Akhona Dodo



Thobeka Mncwango



Russel Hlongwane

INDUSTRY PROGRAMME CURATOR

& HONEY

NYANGA/THE HORN

PARTNER PROGRAMMES

STREAMS PLUNDERER

VIRTUE AT DAWN

SEARCHING FOR KIKHIA
OF VIRTUE

ZINDER, THE SEEDS OF VIOLENCE

STREAMS PLUNDERER

HOW TO STEAL A COUNTRY (AND WIN IT BACK)

BLOOD & HONEY

FITRAH: TO BE AS GOD CREATED YOU

PORTA-RETRATO AKA PICTURE FRAME

INSILA KASHAKA

THE MASTER'S PLAN

CHEESE GIRL

SNAKE

MOTHER CITY

NYANGA/THE HORN

AT DAWN



CHEESE GIRL

AND WIN IT BACK)

WOMEN LED FILM FOCUS

Disrupting the Status Quo

Addressing the role of women in film, the 2018 DFM industry programme presented an in-depth programme that focussed on the role of women in the industry. Calling for an inclusive dialogue on the role of women, the Durban Film Office; the Durban International Film Festival; the National Film and Video Foundation (NFVF); the lobby and advocacy organisation, Sisters Working in Film and Television (SWIFT); and international partner, CaribbeanTales Media Group, are all providing input into the Women Led Film - Disrupting the Status Quo programme.

We are pleased that Sisters Working in Film & Television (SWIFT) once again had a strong presence at both the DIFF and Durban FilmMart. This industry lobbying, advocacy and networking NPO focuses exclusively on the common concerns and shared experiences of women working in film and television, and has become a hub of support, empowerment and inspiration. The organisation recently launched its powerful #ThatsNotOk campaign of public service announcements (PSA's) which illustrates what sexual harassment in the film industry workplace is and how it affects women – all giving a visual reference to both victim and perpetrator.



11TH TALENTS DURBAN



The Durban International Film Festival and Berlinale Talents presented the 11th edition of Talents Durban. Talents Durban is an annual five-day development programme consisting of workshops, masterclasses and networking activities for emerging African film professionals.

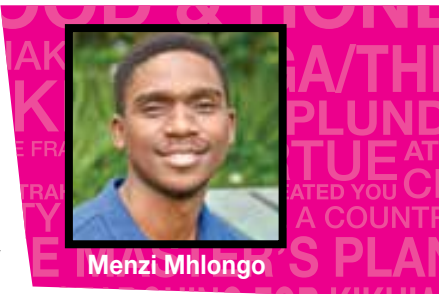
This year's edition ran from the 20th-24th of July, representing 16 filmmakers and 3 film critics from 13 countries across the continent. This year's theme "Breaking Rules" was a culmination of current topical issues on the African continent. The idea of breaking forth, expressing one's individuality and creativity is difficult and somewhat near impossible in a continent filled with rules and boundaries. Some of these rules are spoken, but many of them are unspoken. We follow them because it's simply easier to do. Talents Durban defines the idea of breaking out, expressing one's individuality, breaking free from the dull and mundane rules of society. Talents are encouraged to embrace their diversity, solidify their inimitable footprint and become the masters of their own destiny.

This year's edition had a special focus on animation, understanding that the industry in the continent is still very much in its infancy. Talents Durban aims to remain the fertile soil for aspiring film professionals and advance the growth of African cinema. The programme intends on bringing together highly skilled professionals, with the aim to stimulate conversation and inspire filmmakers into the world of animation.

Talents Durban is an initiative of the Durban International Film Festival in cooperation with Berlinale Talents, with support from the German Embassy of South Africa, the Goethe-Institute of South Africa, Gauteng Film Commission, the KwaZulu-Natal Department of Economic Development and Tourism, and KwaZulu-Natal Film Commission. Through the international programme, with a network that extends to Talents International events in Berlin, Buenos Aires, Rio, Guadalajara, Sarajevo, Beirut and Tokyo, as well as Durban, participants are initiated into a global community of filmmakers and connected via a wide social network platform operated through the Berlinale.

TALENTS DURBAN COORDINATOR

Menzi Mhlongo is a Project Coordinator at the Centre for Creative Arts (UKZN) which organises the Durban International Film Festival. He works on the Talents Durban Programme of the film festival and three other festivals organised by the Centre, mainly Time of the Writer, Jomba! Contemporary Dance Festival, and Poetry Africa.



Menzi Mhlongo

TALENT PARTICIPANTS

- Aliki Saragas (South Africa)
- Amjad Abu Alala (Sudan)
- Brian Gitahi (Kenya)
- Comfort Arthur (Ghana)
- Desiree Kahikopo (Namibia)
- Emamodeviefie Edosio (Nigeria)
- Glele-Aboucha Cornélia (Benin)
- Howard Mashilo Nthite (South Africa)
- Jessie Zinn (South Africa)
- Mandimbijaona Andriamaharo Razafimanantsoa (Madagascar)
- Matamba Kombila (Gabon)
- Mlingane Dube (South Africa)
- Nildo Essa (Mozambique)
- Oluyomi Tolulope Ososanya (Nigeria)
- Oualid Khelifi (Cote D'Ivoire)
- Sade Adeniran (United Kingdom)
- Sejang Otumile Tumi Sejo (Botswana)
- Tafadzwa Tarumbwa (Zimbabwe)
- Tokoloho Masemene (South Africa)

JUMPSTART

SCRIPTWRITING AND STORYTELLING PROGRAMME

The Festival des 3 Continents, is an annual film festival that centers its spotlight on films created and produced from Asia, Africa and Latin America. Within the Festival of 3 Continents is a development programme, Produire au Sud, which was created in 2000. This programme focuses on enhancing film co-productions, and is set to help familiarize up-and-coming producers with tools and techniques to enhance their skills to international standards.

Jumpstart is an incubator programme presented by the Durban FilmMart in partnership with Produire au Sud to emerging producers from Durban and Kwazulu Natal region to project packaging for the international market. The 2018 lab was led by international script consultants Sari Turgeman and Jérémie Dubois.

This year's partnership was also supported by the French Embassy in South Africa, which has been instrumental in finalising the programme and providing financial support for the key experts. The objective is to strengthen the links between France and South Africa in the film industry and create opportunities for professions in both countries.



Born in Nantes (France) and graduated from the Rennes-Britain 1 University in Cultural Projects and Programs Development and Management in 1998, Mainguet has started his career as a freelance cinema critic. He has promoted independent and arthouse films in different sectors of cinema distribution from 2000 to 2007. Then he started working for the 3 Continents Film festival (Nantes) in 2007 first as audiences coordinator then since 2009 as head of its professional program, the international training workshop Produire au Sud. Now he is running six similar workshops abroad besides the workshop in Nantes.

Guillaume Mainguet is also a scriptwriter and director. Since 2010, he has shot five short films selected in international festivals as scriptwriter and director: **The Shadow of the trees doesn't exist anymore** (2010), and **Walker** (2013). In 2014, he took part of the Nordic Factory program and co-directed **The Girl and the Dogs** (2014), which premiered at the Director's Fortnight - Cannes 2014. Then in 2016 and 2018 he shot two more in a raw **The middle of a Lake** and **Vincent before noon** and developing his first feature film.



Sari Turgeman has a BA in Arts from the Tel Aviv University and began her career in consulting with the film director, Amos Gitai and other Israeli Authors. She has more than fifteen years of experience in consulting and analysing scenarios. As a prime lecturer and developer at Israeli Film Fund and for Israeli TV channels, she founded her own company of consulting and editing scripts a few years ago, with the intention to support novice and professional filmmakers and allow a creative dialogue at every stage of the writing. In the past two years, Sari has developed her own method of writing, which she teaches in professional courses around Israel. Lately, she finished writing her screen-writing book, which was published in 2015. In the past year, she has been invited to be a script consultant in the French Workshop "PRODUIRE AU SUD" which is held in Nantes (France) and in Sderot (Israel). She will present to the Jumpstart participants on the **Heartbeat of Scripts**.



Jérémie Dubois graduated from French La FEMIS and NFTS in London. Jérémie is a French screenwriter who regularly writes with Vincent Macaigne, Armel Hostiou, Akihiro Hata and Camille Lugan, as well as works on a few French TV series. He is also a scenario consultant and participates in several committees and support funds in France (Advance on Film Revenues Commission or CNC Cinema du Monde) or abroad (feature film selection committee at the Solothurn Film Festival). Jérémie also saw his first film selected for the Critics' Week in Cannes and directed two short films.

CINEFAM: THE ACCELERATOR INCUBATOR PROGRAM



CaribbeanTales Media Group (CTMG) and the Durban FilmMart (DFM) presented its second year of partnership to support the development of original, serialized television content and films created by women from Africa and the African Diaspora in 2018.

The 2-day accelerator focussed on building capacity and creative leadership in co-production between Canada and South Africa, specifically for women of colour, who are traditionally under-represented in leadership roles in the film and television industry globally.

By invitation only, selected producers who participated in the CineFAM - Africa 2018 program were:

- Buisiwe Ntintili
Project: Royals
- Jacintha De Nobrega
Project: Singled Out
- Layla Swart
Project: The Summit Club
- Mary Ann Manishona
Project: Mambo+Kazi
- Rethabile Molatela Mothobi
Project: HOPE
- Zikethiwe Ngcobo
Project: Birth of a Queen

Together our goal is to facilitate and provide the necessary training, tools and opportunities to ensure success with strong, compelling, sustainable and monetizable content for the global market.

ABOUT CARIBBEANTALES
CaribbeanTales is a group of companies that produces, markets, and sells Caribbean-themed film and television content for global audiences. It includes CaribbeanTales Inc. a registered Charity based in Toronto, Canada; the Caribbean-Tales International Film Festival (CTFF) that produces events around the world; the renowned CaribbeanTales Incubator Program, a development and production hub for original Caribbean content; CaribbeanTales Worldwide Distribution (CTWD), the largest full-service distribution entity dedicated to the monetisation of Caribbean content; CaribbeanTalesFlix, our production arm, and CaribbeanTales-TV, a video on demand platform.

Vice President of CaribbeanTales WorldWide Distribution, Canada

Nicole Brooks is the Vice President of CaribbeanTales WorldWide Distribution and is also the Facilitator/Manager of the CaribbeanTales Market Incubator Program. Within her vast career as a content creator, Brooks has spent over 15 years envisioning narratives that illuminate the peoples of the African Diaspora. Her extensive accomplishments include filmmaker, director, performer, singer, playwright, composer, curator, teacher and 'art-ivist'. In addition to her duties at CaribbeanTales, Brooks simultaneously creates, develops and produces content for multiple platforms including film, television and the performing arts. Through her company Asah Productions, founded in 2005, Brooks has generated a body of work for television and film. Highlights include **ECHO** (Sun TV/As One Inc.), **How She Move - Featurrettes** (Sienna Films), and **Afreee** (B. Lindsay creation), an African dance documentary shot in Senegal. Brooks also produced three consecutive seasons of **Divine Restoration** (Vision TV), segment produced Living in Toronto (CBC), and acted as story editor for **Lord Have Mercy** (Vision TV/Leda Serene) - Canada's first multicultural sitcom.



Nicole Brooks

Expanding her storytelling beyond the small and big screens, most recently Brooks latest work **Obeah Opera**, a theatrical work, premiered in PANAMANIA, presented by CIBC, an arts and culture festival celebrating the TORONTO 2015 Pan American/Parapan American Games.

Production Executive, Drama & Feature Film, Bell Media, Canada

As a Drama and Feature Film Production Executive for Bell Media's Original Programming team, Gosia Kamela is responsible for overseeing the development and production of original drama series across Bell Media's family of channels, including: CTV, Space, Bravo, CraveTV and TMN/HBO Canada. She also oversees the pre-buy licenses of Canadian Feature Films for The Movie Network. For the past 5 seasons, she was the executive on the critically acclaimed series **Orphan Black** for the Space channel, and more recently, CTV's new limited series **The Disappearance**. Previously, she was the Executive on MTV Canada's **Degrassi: The Next Generation**, Bravo's **19-2**, and CTV's **Flashpoint**. She sits on the jury for the Women In View initiative, Five In Focus, as well as the Advisory Board of the Toronto Screenwriting Conference. Prior to joining Bell Media, Gosia was a Producer at True West Films (**It's All Gone Pete Tong**, **Everything's Gone Green**).



Gosia Kamela

Executive in Charge of Production, CBC Drama, Canada

Nicole Mendes has spent the past eight years working in Scripted Content at the Canadian Broadcasting Corporation. As Executive in Charge of Production for CBC Drama, she oversees projects in both production and development for dramatic one-hour series, limited series, miniseries, movies of the week, and specials. She currently oversees Canada's number one drama, **Murdoch Mysteries**, as it heads into its twelfth season, and the acclaimed series, **Anne With an "E,"** a co-production between CBC and Netflix. Nicole has also served on multiple juries and sat on various industry panels for organisations such as TIFF, WGC, DGC, and WIFT-T.



Nicole Mendes

2018 PROJECT SELECTION

DFM PROJECTS

Fiction

Blood & Honey (Egypt)

Director & Producer: Mohamed Siam
Producer: Guillaume de Seille

Insila Kashaka (South Africa)

Director: Brian Khawula
Producer & Director: Sibongile Nene

Nyanga/The Horn (Zimbabwe)

Director & Producer: Brett Michael Innes
Producer: Sue-Ellen Chitunya

Snake (South Africa)

Director: Meg Rickards
Producers: Paul Egan, Mustapha Hendricks, Stanford Gibson

Streams (Tunisia)

Director: Mehdi Hmili
Producer: Moufida Fedhila

Of Virtue (South Africa)

Director: Imran Hamdulay
Producer: David Horler

Plunderer, The (Nigeria)

Director: Didi Cheeka
Producer: Ikechukwu Omenaihe

Porta-Retrato (Mozambique)

Director: Orlando Mabasso Jr.
Producer: Aldino Languana

Documentaries

At Dawn

Director/Producer: Adeyemi Michael

Cheese Girl (South Africa)

Director: Milisuthando Bongela
Producers: Batana Vundla, Marion Isaacs

Fitrah: To Be as God Created You (South Africa)

Director: Richard Finn Gregory
Producer: Kelly Scott

How To Steal A Country (South Africa)

Director: Mark Kaplan
Producer: Zivia Desai
Producer & Director: Rehad Desai

The Master's Plan (Cape Verde)

Director: Yuri Ceuninck
Producer: Hanne Phlypo

Mother City (South Africa)

Director & Producer: Miki Redelinghuys
Producer & Director: Pearlie Joubert

Searching for Kikhia (USA/Libya)

Director: Jihan Kikhia
Producer: Desert Power/Christina Carvalho

Zinder, The Seeds of Violence (Niger/France)

Director: Aicha Macky
Producer: Clara Vuillermoz, Ousmane Samassekou

PARTNER PROJECTS

HotDocs-Blue Ice Fellows

Better Sundays (Kenya)

Director: Lydia Matata
Producer: Achiro P. Olwoch

My Friend Gadhgadh (Tunisia)

Director: Rafik Omrani
Producer: Serge Lalou

Realness Residency

Bootleg (Egypt)

Director: Reem Morsi
Producer: Rula Nasser

Tanzanite (Rwanda)

Director: Kantarama Gahigiri
Producer: Kivu Ruhorahoza

The Goat Sunday (Kenya)

Director and Producer: Ng'endo Mukii

Vlees van my Vlees (South Africa)

Director: Matthys Boshoff
Producer: Lucia Meyer-Marais, Jozua Malherbe

WHAT OUR DELEGATES HAD TO SAY

I had a wonderful and productive time. The hospitality, staff, dinner parties and meetings were all great.

Morris Ruskin

CEO Shoreline Entertainment, Inc

DFM 2018 is an experience I would live with for long. Thank you.

Ikechukwu Omenaihe

DFM 2018 Official Project



We had a very good and meaningful time and spoke to a lot of people, from the NFVF, DTI, producers and projects. We hope to return in the future.

Dany Delvoie
Netherlands Film Fund

.....

Thank you so much from the Boondogle team for a really invaluable few days.

Meg Rickards
DFM 2018 Official Project

.....

Once again, I met so many great filmmakers, and made connections that I really hope will end up bringing films to Sundance in the future.

Heidi Zwicker
Sundance Film Festival

.....

It was a very successful market. We look to participate next year.

Nirvana Singh
SABC Content Hub

.....

It was a widely successful year, we loved the projects and we all had a fantastic time.

Olena Decock
Hot Docs Canadian International Documentary Film Festival

.....

Your event was fantastic and the conversations I heard among participants were really exciting.

Stephen Follows

.....

Loved every minute of it!

Sari Turgeman

BLOOD & HONEY

INSILA KASHAKA
GALLERY

NYANGA/THE
STREAMS PLUND



SEARCHING FOR KIKHI
ZINDER, THE SEEDS OF VIOLE

BY THE HORN OF AFRICA



IA FERENCE

2018 AWARDS



THE AWARDS/GRANTS:

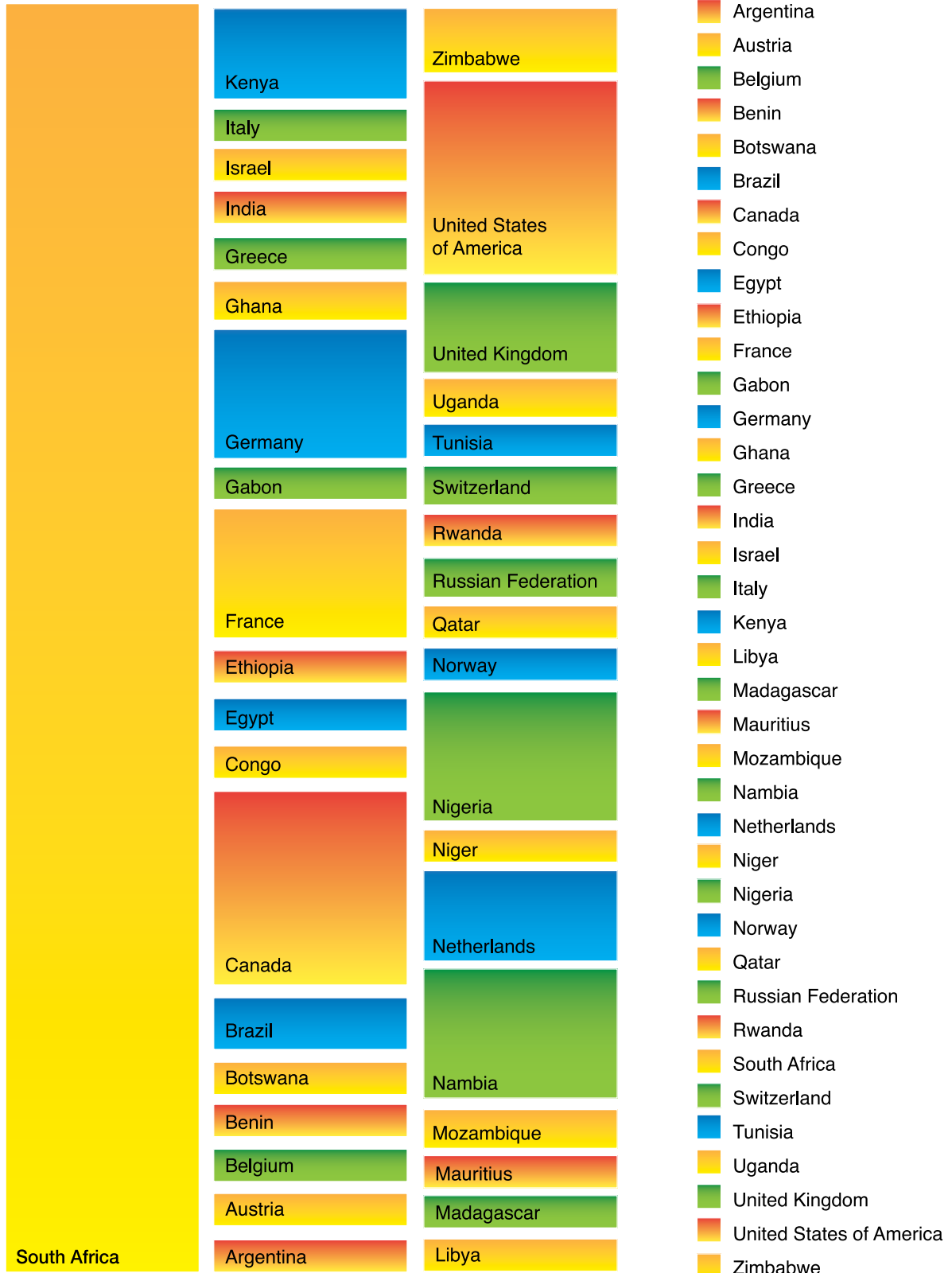
- **The International Documentary Film Festival of Amsterdam (IDFA)** awarded the most promising documentary project at the DFM, **Cheese Girl**, (South Africa) – Producer: Batana Vundla, Marion Isaacs, Director: Milisuthando Bongela with an opportunity to attend the IDFA Forum, one of the top gatherings for documentary filmmakers, producers, commissioning editors, funds, private financiers and other documentary filmmakers in Europe, in November.
- The broadcast stream, **Afridocs**, that flights African and other international documentaries across 49 countries of sub-Saharan Africa on a weekly basis, gave a €2500 award, funded by the Bertha Foundation, to Zinder, **The Seeds of Violence**, (Niger) – Producer: Clara Vuillermoz, Ousmane Samassekou, Director: Aicha Macky.
- The **CineMart Award**, sponsored by the co-production market of the International Film Festival Rotterdam, went to the fiction project, **Nyanga/The Horn**, (Zimbabwe) – Producer: Sue-Ellen Chitunya, Brett Michael Innes, Director: Brett Michael Innes. The project is given an opportunity to attend the Rotterdam Lab, is a five-day training and networking event for producers from all over the world.
- **Produire au Sud of Festival des 3 Continents (Nantes)**, awarded the fiction film **Porta-Retrato**, (Mozambique) – Producer: Aldino Languana, Osvaldo Lupini Bambamba, Director: Orlando Mabasso Jr. an opportunity to attend its developmental workshop programme, PAS, where they will be given tools, expertise, and opportunities to develop European networks.



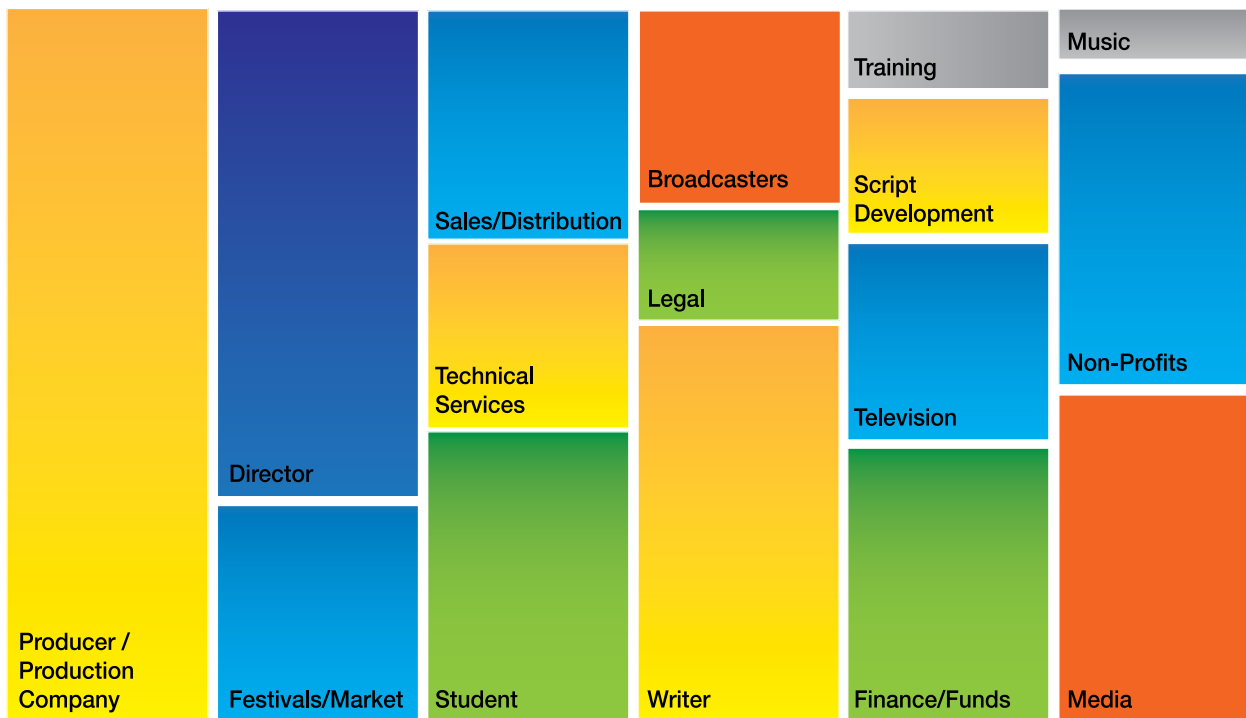
- **Videovision Entertainment** awarded the “Best South African Film Project” to **Snake**, (South Africa) – Producer: Paul Egan, Stanford Gibson and Mustapha Hendricks, Director: Meg Rickards. They receive a prize valued at R75 000, which guarantees its release once it is completed. The prize also includes marketing and distribution support from Videovision Entertainment.
- **Versfeld & Associates**, publicity consultants awarded **Nyanga/The Horn**, (Zimbabwe) – Producer: Sue-Ellen Chitunya, Brett Michael Innes, Director: Brett Michael Innes the development of a press kit.
- **Sørfond** awarded the project **How to Steal a Country** – Producers: Rehad Desai and Zivia Desai, Director: Mark Kaplan with an opportunity to pitch at the Sørfond Pitching Forum in Oslo later this year.
- **CineFAM-Africa** Incubator Accelerator Programme award to pitch at the Caribbean Tales Film Festival in Toronto, went to **The Summit Club** by Layla Swart
- New awards this year include:
 - **Hot Docs Blue Ice** Award, a cash prize of 2000 Candian Dollars went to the documentary project **The Master’s Plan** – Producer: Hanne Phlypo and Director Yuri Ceuninck.
 - **11th Talents Durban** “Talents Press” Recognition Award went to **Cornelia Glele**.
 - **Durban FilmMart** Award for the Durban Talents Project Selected as a project for DFM 2019 went to **When Shadows Move** – by Aiki Saragas.

2018 DELEGATES

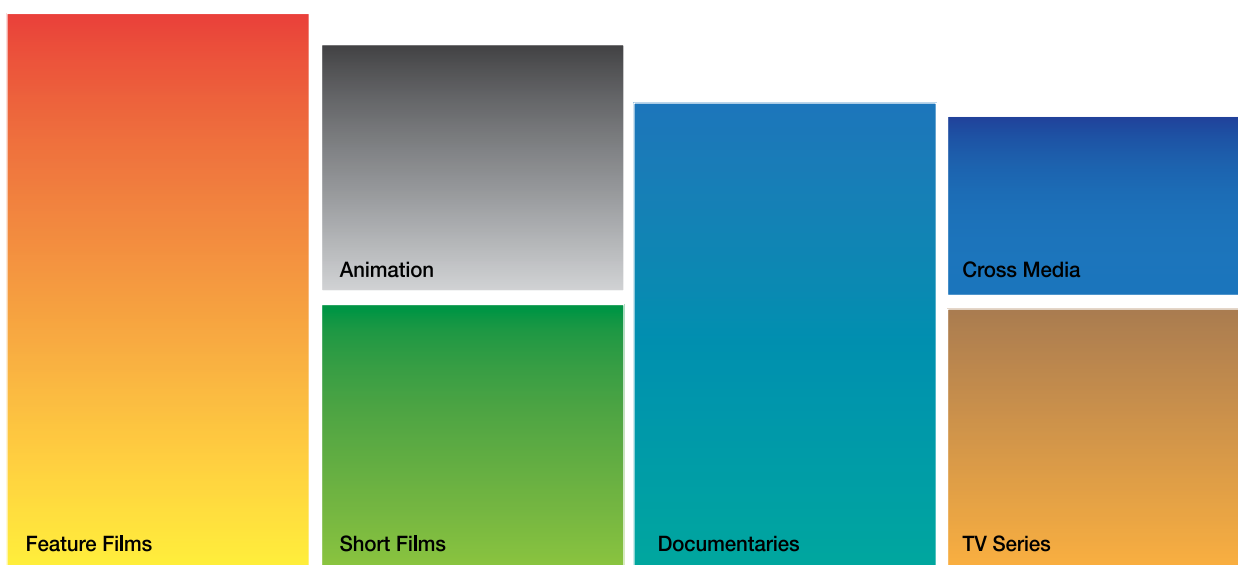
DELEGATES BY COUNTRY



DELEGATES BY BUSINESS FOCUS



DELEGATES BY CREATIVE FOCUS

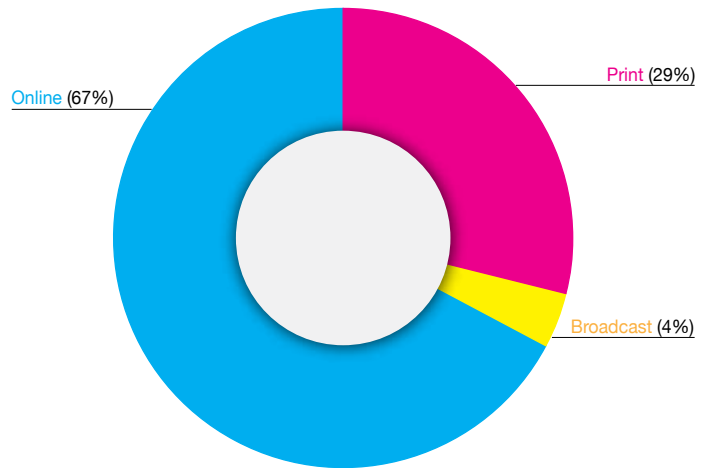


PUBLICITY REPORT

SUMMARY OF MEDIA COVERAGE

Advertising Equivalent Summary	
Print	275 726.48
Broadcast	779 212.67
Online	9 712 186.49
Total	10 767 125.00

PR Value	
Print	82 417 944
Broadcast	2 337 636
Online	29 136 558
Total	113 892 138



SOCIAL MEDIA



3 687
impressions



43,2k
impressions



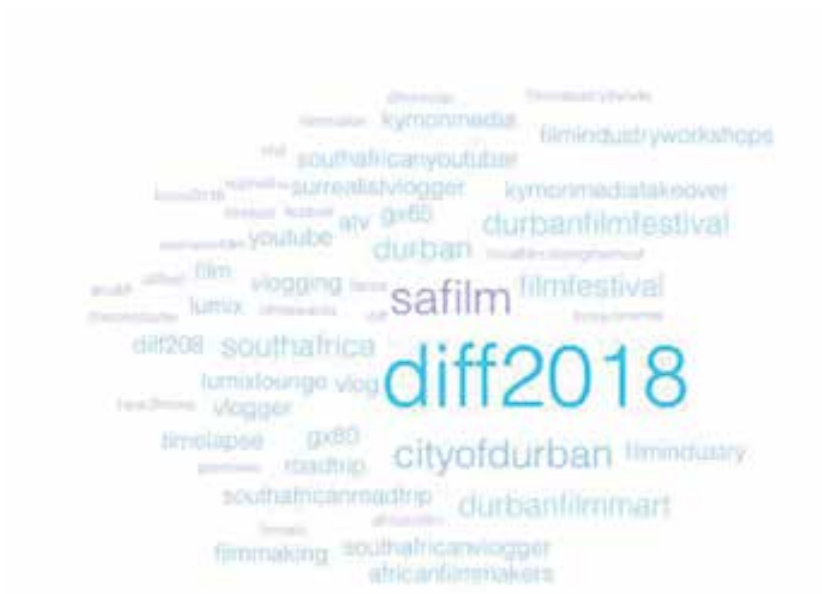
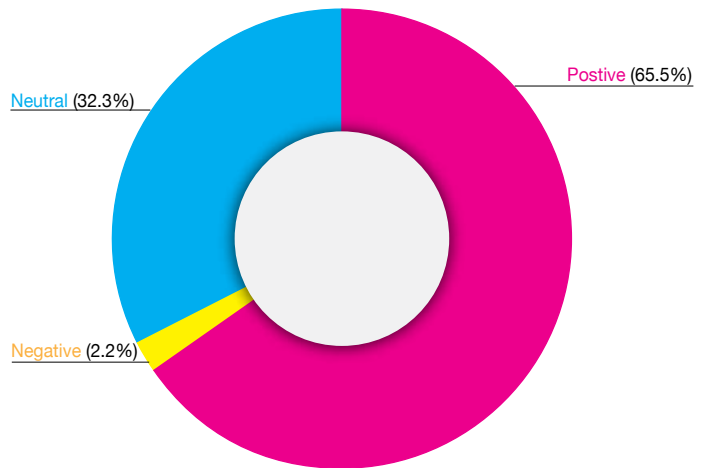
68,1k
 impressions



#DFM2018
 TRENDED
 SEVERAL TIMES
 THROUGHOUT
 THE DURATION
 OF THE EVENT



100k
 impressions



Publication: Screen Africa
 Date: Wednesday, August 01, 2018
 Page: 3

DFM 2018: DURBAN FILMMART KEEPS GETTING BIGGER AND BETTER

The 2018 Durban FilmMart (DFM) – which ran from 20 to 23 July alongside the 39th Durban International Film Festival at the Elangeni Hotel in Durban, KwaZulu-Natal – has seen a substantial increase in numbers in its ninth edition. Toni Monty, head of the Durban Film Office (DFO), beamed when sharing that numbers are up once again this year for Africa's premier film market.



Toni Monty

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The Durban International Film Festival (DIFF), in partnership with the eThekweni Municipality's Durban Film Office, has for nine years presented this imperative hub for filmmakers from across the African continent and abroad with the specific aim of growing the African film industry.

In recent years projects coming out of the DFM have been gaining more international recognition at premium festivals and awards shows than ever before. "That is, I believe, due to how we have structured the mart," says Monty. "We have created a global network of partners that are very interested in African content, that work with us throughout the year to identify new talents and that is where the magic lies."

With this in mind, the DFO have implemented innovative programmes and incubators, with the help of its international partners, in order to further that growth going forward. One such initiative is the 'CaribbeanTales' CineFAM programme: "We started the CineFAM Africa incubator last year on serialised content. It's in its second year and we've got six projects incubated this year as well as two Canadian broadcasters that have come out to work with them. We're going to be looking at the applicability and accessibility of the treaty in terms of serialised content and how we can increase co-production between

Africa and Canada in the realm of serialised content."

Monty shared that when developing the conference strand at this year's DFM, the focus was, as always, on key areas of development for the African film industry. However, this year saw the introduction of new discussions targeted at tackling important issues currently affecting the global film industry. "First and foremost we have a focus on co-production as it is a co-production market. We have a focus on financing film in Africa... we also wanted to look at South Africa and Africa being an emerging market. We wanted to look at sustainability for filmmakers..." Monty comments, "But aside from that, there were some very important issues that we wanted to bring into the discussions; the focus on women in film and transformation, as well as the #MeToo discussion – supported by SWIFT – are conversations we will continue with in years to come. We want to create stronger support for women both in front of and behind the camera."

This year the DFM industry programme also touched on topics that have arisen from recent public debate currently shaping the industry: "We had a session titled 'Are There Any Sacred Cows in Filmmaking' where we looked at the issues and concerns around cultural appropriation in filmmaking... It is an

incredibly important discussion, not just for filmmaking but for South Africans and Africans as a whole, and it's something that we never really address because it's a difficult conversation to have. We do hope to continue that thread over the next few editions."

Additionally, Monty made note of the Isphephu hub – launched this year in partnership with Durban Tourism – which is DIFF's open industry programme, running for four days, aimed at introducing entry level, emerging and micro-budget filmmakers, as well as interested members of the public, to the inner-workings of the world of cinema. "DFM is a professional level market and whilst we have many emerging filmmakers in the Durban FilmMart, with Isphephu, we wanted to create a place where entry-level filmmakers can feel at home and call it their own," she comments.

Next year is a milestone year for the Durban FilmMart as it will be turning 10. "Next year will be 10 years of Durban FilmMart and it will be 40 years of DIFF. We have already started planning for 2019 and we certainly do plan on having a major celebration – so definitely watch this space! Ten years of DFM means it's time to take it to the next level so we will certainly be bringing in some new aspects to the Durban FilmMart."

– Chanelle Eilaya

umenyezelwe uhlelo olusha lwezamafilimu olubuyekeziwe

Government Publications: Ezasegagasini Metro (Zulu) | 27 Jul 2018 | Silindile Maluleka | 15%

Kumenyenzelwe uhlelo olusha lwezamafilimu olubuyekeziwe UNgqongqoshe woMnyango wezokuHweba kanye neziMboni uRob Davies umemezele uhlelo lwemihlahlandlela yamafilimu olubuyekeziwe oluzosiza abaqophi bamafilimu ukuze badlale indima ekusimamiseni umnotho. Isithombe: SITHUNYELWE Afrika, yingakho sekunomhlahlandlela wokuthuthukisa lomkhakha. “Silubonile ushintsho olwenzeke kulo mkhakha emva kuka 1994. Sagala sakhula kancane, kodwa manje sesiyisizinda noma indawo yokushutha kanye nokuqopha amafilimu. Abantu sebeyakwazi ukulchigiza amafilimu akhuluma ngezinto ezenzeka eNingizimu Afrika futhi lomkhakha ungalcwazi ukuchaza kabanzi ngalelizwe,” kusho yena. Selokhu lubuyekeziwe lolu hlelo, imali ebidingeka ukuze ulcwazi ukuqopha ifilimu seyehlele isuka ku R1 million yaba ngu R500 000 ngenhloso SILINDILE MALULEKA ABAQOPHI bamafilimu balushayele ihlombe uhlelo lwemihlahlandlela yezamafilimu olubuyekezwe uMnyango wezokuHweba kanye neziMboni oluhlose ukuletha ushintsho kulomkhakha wezobuciko. Ngomhlaka 22 Julayi, ngesikhathi kwethulwa i Department of Trade and Industry Film Incentives Guideline eyingxenywe yomcimbi we 9th edition of the Durban Film Mart DFM oqale ngomhlaka 20 kuya ku 23 Julayi Elangeni Hotel, uNggonggoshe uRob Davies umemezele uhlelo lwe Foreign and Post Production South Africa and Co Production incentives

programme olubuyekeziwe. I DFM, uhlelo lukaMasipala oluqhuba ngokubambisana neDurban International Film Festival, futhi isiyenze umehluko omkhulu wokuvulela abaqophi bamafilimu bakuleli amathuba okuhlangana nabaqophi bamafilimu abanamava abaqhamuka emhlabeni jikelele. UNggonggoshe uDavies uthe umkhakha wamafilimu uqhuba kahle eNingizimu yokuvumela abaqophi bamafilimu abanengi ukuthi belcwazi ukubamba iqhaza kulolu hlelo. Ngaphansi kwalolu hlelo kuzophinde kuthengwe nezinsiza zenani lika R2 million. Le mihlahlandlela emisha izogala ukusebenza ngomhlaka 1 Septhemba. Phakathi kuka 2015 no 2016, lomkhakha usungenise imali elinganiselwa ku R4.4 billion emnothweni waseNingizimu Afrika. Waphinde wasungula amathuba emisebenzi abalelwa ku 107 000 amanye awokuqashwa ngokugcwele kanti amanye angamatoho asungulwe umkhakha wezamafilimu. Ngaphezu kwalokho, phakathi konyaka ka 2013 no 2017, lo mnyango usuweseke izinkampani zokulchigiza amafilimu ezibalelwa ku 500. Inhloso yalolu hlelo ukugguguzela kanye nokuheha uxhasomali lwamafilimu kanye nemidlalo kamabonakude. Umqophi wamafilimu u Irfaan Fredericks ubonge uhulumeni ngemizamo yakhe yokuthuthukisa umkhakha wezamafilimu.

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Ube yimpumelelo umcimbi we-Durban Film Mart

Government Publications: Ezasegagasini Metro (Zulu) | 27 Jul 2018 | Silindile Maluleka | 12.38%

Ube yimpumelelo umcimbi we Durban Film Mart FILM FE.SITNAL 22 Olibamba lesekela lika Director General eMnyangweni wezobuCiko uCharles Mbaso ubambe iqhaza emhlanganweni weBRICS Film Festival Forum obuseLangeni Hotel ngomhlaka 23 Julayi. I Festival Forum ibiyingxenywe yeDurban Film Festival. Isithombe: ENHLE CREATIONS SILINDILE MALULEKA UMCIMBI weDurban Film Mart DFM walonyaka ube yimpumelelo enkulu kanti babalelwa ku 877 abantu ababambe iqhaza ezinhlelweni zalomcimbi ezahlukahlukene. Lo mcimbi wezamafilimu ububanjelwe Elangeni Hotel eThelcwini kusukela ngomhlaka 20 kuya ku 23 Julayi. Angaphezulu kuka 40 amazwe abambe iqhaza kulo mcimbi, kanti angu 19 kuwo awase Afrika. Angamashumi amahlanu nambili amaphrojekthi athulelwe izivakashi, abaxhasi, abaqophi bamafilimu, abalchiqizi, abahlinzeki kanye nezikhulu ngesikhathi kunomhlangano. I DFM ihlinzeke izihambeli zalo mcimbi ngethuba lokwakha ubudlelwano bokusebenzisana kanye nelokucobelelana ngolwazi. Ongoti balomkhakha abangaphezulu kuka 30 babambe iqhaza emhlanganweni kanye nasezingxoxweni. I DFM iphinde yahlinzeka ngezinhlelo ezizothuthukisa abesifazane abakulomkhakha. Lolu hlelo selwenze umsebenzi omuhle wokuhlinzeka abaqophi bamafilimu bakuleli ngamathuba okuxoxa nongoti balomlchalcha bakwamanye amazwe. Ihhovisi leDurban Film Office DFO belibambisene ne 39th Durban International Film Festival DIFF ehlinzeke ngethuba lokubuka amafilimu eThelcwini phakathi komhlaka 19 kuya ku 29 Julayi. I DIFF kanye neDFO, eminyakeni eyisishiyagalolunye eyedule, isingathe lomcimbi ohlanganisa abaqophi bamafilimu bakulelizwe, ngenhloso yokuqinisekisa ukuthi iTheku liba yisizinda sokuthuthukisa umnotho eNingizimu Afrika kanye nomkhakha wezamafilimu

e Afrika. IMeya yeTheku uZandile Gumede uthe uMasipala uzimisele ngokutshala imali elinganiselwa ku R6 million lcuIDFM esikhathini esiyiminyaka emithathu, ngenhloso yokuqinisekisa ukuthi abaqophi bamafilimu bakuleli bahlinzekwa ngoqeqesho. “Njengengxenywe yemizamo kaMasip ala yokuthuthukisa iTheku njendedolobha lezamafilimu, uhlelo lweDurban Film City precinct development, luzobiza imali engango R7.5 billion, kulindeleke ukuthi likhulise umkhakha wezamafilimu kuleli,” kuchaza yena. INhloko yakwaDFO, uTony Monty uthe ukumaketha kuheha abaqophi bamafilimu abanengi kulo mkhakha. “I DFM isingezinye zezindlela zokukhulisa umkhakha wezamafilimu eNingizimu Afrika futhi udlala indima ebalulekile ekuthuthukiseni umnotho wezobuciko kulelizwe nalcwamanye amazwe,” kusho yena. Khona manjalo, abaqophi bamafilimu baseBrazil, Russia, India, China naseSouth Africa BRIGS kuthiwe kumele balchiqize ama Audio Visual and Film Co Production kanye neDistribution Treaty and Fund futhi baqophe amafilimu kanye namaphrojekthi azolcwethulwa emcimbini we 2019 BRICS Film Festival eBrazil. Ngesikhathi kunomhlangano emcimbini wesithathu we BRICS Film Festival Forum obuyingxenywe yeDFM, abaqophi bamafilimu basemukelele isiphakamiso esihlose ukukhulisa umkhakha wezamafilimu kulamazwe amahlanu. Olibamba lesekela lika Director General eMnyangweni wezobuCiko uCharles Mbaso uveze ukuthi kumele kubenethimba elizobhekelela ukulchiqizwa lcwamafilimu imidlalo kamabonakude, ukumakethwa kanye nokukhangiswa lwayo emazweni eBRICS, futhi elcwazi nokubamba iqhaza lcweminye imigubho yezamafilimu yalcwamanye amazwe angaphandle lcwaseBRICS. silindile.maluleka@durban.gouza

Imizamo yokuthuthukisa umkhakha wezamafilemu

Government Publications: Ezasegasini Metro (Zulu) | 27 Jul 2018 | Silindile Maluleka

Imizamo yokuthuthukisa umkhakha wezamafilemu SILINDILE MALULEKA ABAQOPHI bamafilemu abasafufusa kumele benze ucwaningo ngabantu ababakhiqizela amafilemu ukuze besungule amasu okumaketha azobeka ama filimu abo lchwibalazwe. Lokhu kugcizelelwe ngongoti balomkhakha abebhehambela umhlangano weNational Film and Video Foundation: Marketing and Branding Your Film obuyingxenywe ye 9th edition of the Durban Film Mart DFM eqale ngomhlak'a 20 kuya ku 23 Julayi Elangeni Hotel. I DFM, uhlelo lukaMasipa la oluqhuba ngokubambis ana neDurban International Film Festival, oselwenze umehluko omkhulu woku vulela abaqophi bama filimu bakuleli amathuba okuhlanguka nabaqophi bamafilemimu abanamava abaqhamuka emhlabeni jikelele. Kuhlalelwe ukuthi kusungulwe ithimba elizoh langanisa ongcweti abangu 400 abazobamba iqhaza emhlanganweni engaphe zulu kuka 30 kanye nasezin hlelweni zokufunda. Ngesikhathi kunomh langano, i Chief Creative Officer ye Joe

Public uXolisa Dye shana uthe abaqophi bamafilemu ku mele bazi ukuthi amafilemu bawaqophela bani ukuze bekwazi ukusungula amasu azothuthukisa imikhiqizo yabo. "Kumele wenze ucwaningo ngabantu obenzela ifilimu ngoba kufanele wazi ukuthi bathanda in kungani ukhiqiza leyo filimu futhi kungani abantu kumele bayibuke," kusho yena. Evumelana noDyeshana, oyiFilm Festival Doctor uRebelcha Louisa Smith uthe abaqophi bama filimu bajwayele ulcwenza amaphutha okuphinda amafilemu asevele ekhona ezinkundleni zokumaketha. "Kumele ubazi abantu aba zobuka kanye nozobama kethela leyo filimu ngoba angeke ilungele bonke abantu," kusho yena. I DFM industry pro gramme kulonyaka yethule uhlelo oluzogxila lwindima yabesifazane kulomkhakha. U Bridget Pickering uthe abesifazane abasemlchalche ni wezamafilemu kumele belekelelane futhi basizane. "Ngiyakholelwa ekuthuthu kiseni abesifazane futhi angingabazi ukufaka abantu besifazane kumafilemu ami," kusho yena.

Durban FilmMart Award winners

Berea Mail | 27 Jul 2018 | No Byline Supplied | 13.3%

Award winners at this year's Durban FilmMart. PHOTO: Submitted Durban FilmMart Award winners IDC 1 Nir riot in rlonce L NET IT HAS been a bumper year for this year's Durban FilmMart DFM , the industry development programme of the eThekweni Municipality's Durban Film Office and Durban International Film Festival Centre for Creative Arts, UKZN , which ended with an awards ceremony at the Southern Sun Maharani Hotel on Monday. Speaking at the DFM's awards ceremony, Toni Monty, Head of the Durban Film Office and the Durban FilmMart, said he was pleased with the growth of FilmMart. "We are pleased that we have grown the DFM substantially this year with 877 delegates attending. We had over 40 countries participating this year, of which 19 were from Africa. A total number of 52 projects were pitched to potential partners, financiers, filmmakers, producers, distributors and agents during countless meetings. The important work we do to enable the film makers, would not be possible without our partners and sponsors." Key to the value that the Durban FilmMart provides filmmakers are the many meetings and networking sessions that are held between delegates over the four days. Eighteen official DFM film projects in development were presented at the Finance Forum through the sponsorship

of the Industrial Development Corporation and the National Film and Video Foundation. Supported by Berlinale Talents, the Goethe Institut and the German Embassy and in cooperation with Fipresci, Durban Talents was able to host 16 young filmmakers, and 3 Talents Press. "We hosted a number of scriptwriters' labs including Jumpstart which is supported by Produire au Sud, France and the Realness Script Writing Residency. Hot Docs Canada, mentored 11 documentary projects in development and six CineFam Africa television series projects were mentored by Caribbean Tales, Canada. We recognize the important role that the eThekweni Municipality, the principal funder of the DFM plays in its success. The City's involvement actively enables the economic growth of the industry, and we thank them for this," added Monty. The DFM hosted a number of delegations this year including the in bound delegation through the Department of Trade and Industry, the BRICS Film Festival delegation through the Department of Arts and Culture. Special thanks must go to the Canadian High Commission and US Embassy and the French Institute IFAS , NFVF and KZN Film Commission for their support in bringing in delegates.

FESTIVALS & MARKETS |



9th Durban FilmMart: Creating Networks, Developing Content and Building the Business of Film in Africa

One of Africa's premier film industry events, the **Durban FilmMart (DFM)**, a joint programme of the eThekweni Municipality's **Durban Film Office (DFO)** and the **Durban International Film Festival (DIFF)** has ramped up its offerings to delegates for its 9th edition, which takes place from 20 to 23 July.

"The 2018 edition of Durban FilmMart offers some exciting opportunities through a diverse programme of master classes, seminars and events, for African filmmakers to build business networks, explore collaborations, develop content, benchmark their creative and production work in line with international trends, and look for investment and business opportunities," says Toni Monty, head of the Durban Film Office. "But what underpins the DFM, is the focus on developing the industry in Africa, whilst drawing on local African and international expertise."

"There are a number of lead speakers presenting at this year's DFM," says Russel Hlongwane, curator of the DFM and DIFF industry programme. "This year's programme promises to stretch the mindsets of industry players, providing them with innovation and new thinking,

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coupled with opportunities to engage with successful and respected thought-leaders."

Some of these key speakers include, amongst others, Dayo Ogunyemi, Lagos-based creative entrepreneur, investor and founder of 234 Media, which makes principal and private investments in the media, entertainment and technology sectors in Africa; Stephen Follows, a leading trainer and thought-leader in how storytelling can be used to change hearts and minds, and data researcher in the film industry, whose work has been featured in the *New York Times*, *The Times*, *The Telegraph*, *The Guardian*, *The Daily Mail*, *The Mirror*, *The Evening Standard*, *Newsweek*, *The News Statesman*, *AV Club* and *Indiewire*; and LA-based Peter Russell, a screenwriter and a long-time story doctor in

Hollywood whose clients include Imagine, HBO, Participant, Viacom, CBS Television and many more.

After a decade of experience in music, finance, law and consulting in New York, Dayo Ogunyemi moved to Lagos to help restructure Nollywood, Nigeria's film industry. Over the past 15 years, Ogunyemi has worked in the media, entertainment and technology spaces in all three regions of sub-Saharan Africa. Through a 234 Media investment, Ogunyemi built and operated East Africa's then largest cinema chain and an affiliated film distribution company, through which he acquired and released independent/arthouse films including Djo Munga's *Viva Riva*, Michel Hazanavicius's *The Artist* and Kevin McDonald's *Bob Marley* biopic.

Under 234 Media's Studio Africa

banner, Ogunyemi serves as producer for films by leading and emerging African directors and has participated in the Cannes Producers Network and Cinefondation Atelier programmes.

He served as a founding board member of the African Film Academy, organiser of the African Movie Academy Awards; and on the board of the UN Economic Commission for Africa's Information Society Initiative. At DFM, Ogunyemi will present a session entitled *Africa through the Lens*.

Stephen Follows, who will present a session entitled *A Bird's-Eye View of Global Industry Trends*, has acted as an industry consultant and guest on the BBC Radio 4 series *The Business of Film*. He has created UK-wide campaigns for major charities including Scope and Unicef, and has taught at the National Film and

FESTIVALS & MARKETS



Television School (NFTS), Met Film School, Filmbase, and on behalf of the BR, the BBC and the British Council.

Follows' scriptwriting has won Virgin Media Shorts, the Reed Film Competition and NCA awards; been nominated at the British Independent Film Awards, Viral Video Awards, and the LA Movie Awards; been long-listed for a BMFTA; and championed by Mike Newell, James King, Stephen Fry, The Daily Telegraph and Le Monde.

Follows has produced over 100 short films and two features. He has produced corporate video work for a wide variety of clients ranging from computer game giants (Bethesda), technology giants (Nokia Siemens Networks) and sporting giants (Jonny Wilkinson).

UCLA lecturer and screenwriter, Peter Russell is also a long-time story doctor in Hollywood whose clients include Imagine, HBO, Participant, Viacom, CBS Television and many more. Russell is in high demand for his legendary seminars and master classes on film and TV story. In 2017 he sold two television pilots – a crime procedural and a biographical mini-series.

Russell's charismatic speaking style won him UCLA Teacher of the Year in 2009. He ghostwrites for both new and established film and television writers and producers. Russell privately consults with producers and writers on film and TV story from treatments to pilots and full story development. At the DFM he will

present a workshop on writing for television series.

Other topics covered include Aesthetics of African Cinema, Matriarchs in Filmmaking led by South African Women in Film and Television (SWIFT), Are there any Sacred Cows in Filmmaking? a discussion led by the South African Screen Federation, Co-Production Treaties – Treat or Tiffle?, Copyright vs Copyleft, The Medium is the Message: Animation, Getting to the Heart of your Documentary, BRICS SA Forum: Distribution Strategies within BRICS Countries and Women Led Film.

"Besides these sessions, filmmakers will have plenty of opportunities to network with peers at the various sessions as well as the more casual social functions where often creative ideas and collaborations have their birthplace" says Hlongwane.

Once again this year, the National Film and Video Foundation will present workshops and discussions on policies and local industry trends, and will also host a number of networking sessions.

Filmmakers from 16 pre-selected African film projects will have the opportunity to pitch their film projects to leading financiers, broadcasters as well as other potential funders and investors at the DFM's finance forum. Eight documentaries and eight feature fiction films in development will be mentored by experts and given an opportunity to pitch to various panels. This gives them an

opportunity to craft their projects even further, working towards getting their films made and distributed.

In 2017 CaribbeanTales and the DFM joined forces to produce the CaribbeanTales' CTI Accelerator: CineFAM – Africa with the aim of supporting projects by African women. This accelerator aims specifically to build capacity and creative leadership among women of colour who are underrepresented in leadership roles. In 2018, the second edition of this hugely successful programme will focus on facilitating productions under the South Africa-Canada official co-production agreement.

Supporting the development of emerging filmmakers, the DFM through Produire au Sud, Nantes, will conduct a writers workshop with script consultants, Sari Turgeon and Jeremie Du bois, for its "Jumpstart" projects. This Jumpstart programme bridges the gap for emerging filmmakers to go from self-funding projects to investment/ funded ones.

Running parallel to the DFM, and supported by experts and visiting speakers, is the Durban International Film Festival's open industry programme, Iqphethu, aimed at introducing entry level, emerging filmmakers, micro-budget filmmakers as well as interested members of the public to the innerworkings of the world of cinema.

Manager of the DIFF, Chipu Zhou says,

"Our strategy for Iqphethu, in terms of industry growth, is to support filmmakers in developing content. But it is also about supporting the development of the quality of content, which may ordinarily be impacted on by smaller budgets... We want to be able to offer these filmmakers opportunities to incubate projects, be mentored by experts, network with seasoned and experienced peers, and be included in the overall vision of the DIFF and DFM, to grow quality African content. In short to include this sector of the industry into the greater industry fold."

"Central to the objectives of the Durban FilmMart is just how we can encourage African filmmakers to look within to collaborate, finance and develop content," says Toni Morley. "We are very excited to see so many DFM alumni projects that have come to fruition, doing very well on the various local and international festival and cinema circuits, and many with good distribution deals: these include films like Rofika, Inexha: The Wound, Alkon, Tessa, and Five Fingers for Marseille to name a few. This is exactly what the strategy was when the DFO and DIFF created the DFM nine years ago, and it is heartening to see the long term value it provides for the African film industry."

The 9th Durban FilmMart takes place in Durban, at the Tsogo Sun Elangeni from 20 to 23 July 2018, during the 39th edition of the Durban International Film Festival. 3

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Durban Tourism partners with DFM and DIFF to support emerging filmmakers

“Durban is a cocktail of cultures,” says Sbusiso Zondi, Durban Tourism’s passionate senior manager of marketing and communication, and with the aim to capture and project just that, the organisation partnered with the 9th Durban FilmMart (DFM) and the 39th Durban International Film Festival (DIFF) to introduce a new open industry platform called Isiphethu.

Run alongside DIFF and DFM, over four days, Isiphethu – supported by experts and visiting speakers to DFM 2018 – is DIFF’s open industry programme aimed at introducing entry level, emerging and micro-budget filmmakers, as well as interested members of the public, to the inner-workings of the world of cinema.

Zondi says it was a ‘no-brainer’ for Durban Tourism when it came to partnering with DFM and DIFF, as film – and films coming out of Durban in particular – has proven to be an exceptional tool in increasing tourism in Durban. “As Durban

Tourism, we’ve said: ‘Let’s invest in the imaging market, let’s partner with those capturing Durban – its people, its essence and its culture. Let’s talk to young filmmakers and the guy who’s just bought a camera and is passionate about film... and teach them how to capture the essence of Durban and package it for the international market.’”

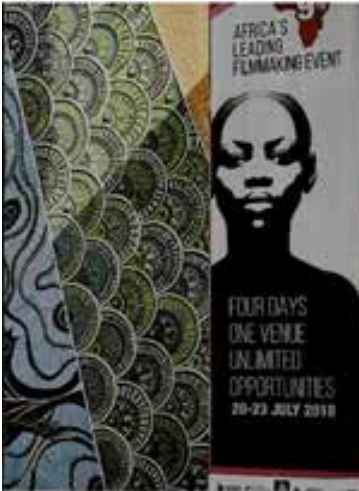
In addition to the industry programme, Durban Tourism has partnered with National Geographic and the Discovery Channel to launch a film competition aimed at emerging filmmakers. The competition, which was announced on 23 July, will run for two months and

the winner will be announced on 24 September. The winner will be awarded a one to two week incubation opportunity at Discovery in the UK where they will be mentored while developing and producing a 60-second commercial aimed at increasing tourism in Durban.

“One of the ultimate goals in supporting this initiative is because we want Durban to be a creative hub for filmmaking,” Zondi adds. “Let’s support emerging filmmakers because as Durban Tourism and the Durban Film Office, it is part of our mandate to aid economic development.”

– Channele Ellaya

Publication: Screen Africa
 Date: Saturday, September 01, 2018
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Delegates pack the room for the DTI's Film Incentives Guidelines Launch at DFM



Latas Rossant – well-known international project mentor in a session at DFM



Minister of DTI, Mr Rob Davies, at the DTI Film Incentives launch



Nicole Mendes of CBC, Canada and Emmy-nominated Jennifer Fox engage with delegates in the Medium is the Message panel discussion



Producer Themba Sibeko at the DTI Film Incentives launch

The DFM, has over its nine years of existence, created a robust and enabling environment for independent filmmakers, government agencies, investors and financiers, festival programmers, broadcasters, agents, distributors, and emerging filmmakers to gather in one place to engage in the business of film.

The forward-thinking event created by the eThekweni Municipality's Durban Film Office (DFO), in partnership with the Durban International Film Festival (DIFF) and the Centre for Creative Arts at the University of KwaZulu-Natal (UKZN), will now ramp up another gear to present its 10th edition in 2019, and will be looking at further ways in which the DFM can act as an enabler for the development of content for the African film industry.

"The work we do at this Mart supports the DIFF and DFO's vision to dynamically grow the industry and bring African cinema to its own people and to global platforms," says Tosi Monty, head of the DFO and DFM. "DFM is often the place where African cinematic successes have their genesis."

"As one of the most important, film industry events and film finance platforms on the continent, we are really pleased that we have grown the DFM substantially this year with 877 delegates attending. We had over 40 countries participating this year, of which 19 were from Africa. A total number of 52 projects were pitched to potential partners, financiers, filmmakers, producers, distributors and agents during countless meetings."

Sixteen official DFM film projects in development were presented at the Finance Forum through the sponsorship

of the Industrial Development Corporation (IDC) and the National Film and Video Foundation (NFVF). Many of these received awards and grants from various partners to go forward to other markets and further develop them.

Supported by Berlinale Talents, the Goethe-Institut and the German Embassy and in cooperation with Fipresci, Durban Talents was able to host 14 young filmmakers, and three Talents Press.

"We hosted a number of scriptwriters' labs including Jumpstart which is supported by Producers au Sud, France and the Realness Script Writing Residency. Hot Docs Canada, mentored 11 documentary projects in development and six CineFam Africa television series projects were mentored by Caribbean Tales, Canada."

"We are always so encouraged by the feedback we receive from delegates detailing how the four days in Durban helps to network them to relevant people within the industry, opening conversations, new doors, and potential projects and business relationships," says Monty. "Now this is key to the value that the DFM provides filmmakers. Filmmakers are by nature creative people, and as such are often so intimately involved in their work, that little time is spent pushing their business envelopes in the right direction, and the DFM provides them with the space to do just that."

Monty acknowledges the important role that the eThekweni Municipality, the principal funder of the DFM plays in its success, along with other funders and partners. "The City's involvement actively enables the economic growth of the industry, and we thank them, along with

our long term and new partners for this. It is through this kind of understanding of the market place, that we are able to create the space for new work to emerge and filmmakers to flourish."

The DFM hosted a number of delegations this year including the in-bound delegation through the Department of Trade and Industry (DTI) and the BRICS Film Festival delegation through the Department of Arts and Culture. Special thanks must go to the Canadian High Commission and US Embassy and the French Institute (IFAS), NFVF and KwaZulu-Natal Film Commission for their support in bringing these delegations.

This year awards to support projects in development came from The International Documentary Film Festival of Amsterdam (IDFA), Afridocs, CineMart (the co-production market of the International Film Festival Rotterdam), Producers au Sud of Festival des 3 Continents (Nantes), Videovision Entertainment, publicity consultants Verfeld & Associates, Sarford, CineFAM-Africa, and Hot Docs Blue Jay.

The DFM continues to be one of the key enablers in the South African and African film industry and has a significant impact on the economy of the creative sector, in the country and beyond. The success of DFM also points to the fact that government support is vital, both to grow the local industry and audiences, as well as providing a significant boost to firms hoping to access the international market, thus exporting South African creativity in both financial and cultural terms.

While filmmakers are given support

and advice during DFM, it is up to them to take advantage of the opportunities which the market offers. Monty says, "As a government entity, we work on a highly professional level with filmmakers in order to ensure that we provide an environment which is enabling for them, and which will prepare them for the international market. The FilmMart brings together experts, people, and organisations interested in potential film projects for further development. Here, they are able to meet filmmakers from the continent and further afield. After that, it's over to them to conclude their business independently."

She continues, "We are very excited to see so many DFM alumni projects that have come to fruition and are doing very well on the local and international festival and cinema circuits. It is also very encouraging to see that many of these titles have clinched great distribution deals." These include *Rafiki*, which was the Durban International Film Festival's closing film this year, *Iweba: The Wound*, and *Five Fingers for Marcellus*, as well as *Silas*, which also screened at DIFF this year. DIFF this year also included the screening of another DFM project *Amal*. Additionally, several titles from DFM alumni have also been submitted as their country's nominations for the Academy Awards' Foreign Language category including *The Train of Salt and Sugar* (Mozambique). "This is exactly the strategy created by the DFO and DIFF nine years ago," says Monty, "and it is extremely encouraging to see the long-term value it provides for the African film industry."

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Kandasamy - the Wedding - the sequel to the box office hit *Keeping up with the Kandasamys* - launched at DFM



Sherry Sykes, US Consul General, Emmy-nominated film director **Jennifer Fox** and SA producer **Bridger Pickering**



USA script-doctor **Peter Russell** dazzles the DFM delegates in his workshop on TV series and storytelling



Zoe Chiswick of SWFT and **Katerina Hedden**, film programmer and writer, at a session on sexual harassment and race in the industry

A SELECTION OF DFM SUCCESS STORIES AND REPORTS FROM ALUMNI

DAVID MAX BROWN (STAGE 5 FILMS)

Brown pitched *Noem My Skollie* at DFM in 2011 where it won the *Videovision* prize for most outstanding pitch. A deal was subsequently made with M-Net in 2013/14, with Stee-Kinokor acting as the local distributor. With M-Net and Stee-Kinokor on-board, the NPVF eventually followed suit along with the DTL. The film was shot in 2015 and was released in September 2016. It was South Africa's official selection for the foreign language Oscars in 2017 and won prizes at several major international film festivals. *Skollie* more than tripled Stee-Kinokor's box office estimate for it, taking almost R4 million in 16 weeks on circuit, which, in South African terms, qualifies as highly successful for a serious drama that is more than two-and-a-half hours long.

CAIT PANSEGRUW & ELIAS RIBEIRO (URUCU MEDIA)

Urucu Media has had a stellar year, gathering attention from around the world for the award-winning *Inxeba (The Wound)* (DFM 2014). Directed by John Trengove, and produced by Urucu Media, the film had its South African premiere at DFF last year and its theatrical release earlier this year. Additionally, *Inxeba* won 28 international awards and was screened at more than 50 festivals worldwide, as well as being South Africa's submission for the Foreign Language Oscar. Most significantly, the film has been sold in over 40 territories. Impressively, *Inxeba* was not Urucu's only country submission to the Academy Awards. *The Train of Salt and Sugar* (DFM 2014), directed by Leonie de Azevedo and co-produced by Urucu Media, was the official Oscar entry for Mozambique, and also won Best Film at last year's Johannesburg International Film Festival. The film has also won five international awards and been screened at more than 20 festivals and sold to 10 territories. *Abnormal Lovers*, from acclaimed South African writer Neil Coppen, is another Urucu project that was born at DFM. It is currently in development.

STEVEN MARKOWITZ (BIG WORLD CINEMA)

Big World Cinema have also been having a bumper year, with two FilmMart projects from 2012 in the festival this year. *Sias* (originally *Legs of War*) at the DFM premiered at Toronto last year and was sold to Amazon, while *Rafiki (Lambula Tree)*, written and directed by Wanuri Kahiu, had the honour of receiving its premiere at Un Certain Regard in Cannes and has sold to 15 countries so far, including the USA.

TALAL AL-MUHANNA

Egyptian *Jawne d'Arc* (DFM 2014) is the second feature film from Egyptian filmmaker Imran Kamel. Co-produced with Kuwait-based Talal Al-Muhanna, the film also received a post-production prize at Carthage in Tunisia that awarded funds to the film for completion. Al-Muhanna also got acquainted with script consultant Miguel Machaliki at DFM, later collaborating with Machaliki on a feature film project from Iraq which is now in pre-production. Egyptian *Jawne d'Arc* has travelled to all corners of the globe, premiering in competition in Dubai in 2016 and later making appearances in Germany, Sweden, Netherlands, Oman, Sudan, Lebanon, Palestine, and Kazakhstan. It was also selected for the Panorama section of the Cairo International Film Festival in 2017, which provided a homecoming for a project that was born on the other end of the continent.

SEAN DRUMMOND AND MICHAEL MATTHEWS (BE PHAT MOTEL)

The African Western, *Five Fingers for Marseilles* (DFM 2013), directed by Michael Matthews and produced by Sean Drummond, went into production in July 2016, and premiered at Toronto in September 2017, before going on to play *Fantastic Fest* in Austin, BFI London Film Festival, and Busan International Film Festival, with its festival run still continuing. The film recently received a New York premiere at the New York African Film Festival where it was very well-received, while it had its South African premiere at Rapid Lion Film Festival in Johannesburg earlier this year. The film opened in South African cinemas

in April, running for nine weeks. It was released in France in June and will release theatrically in the U.S. in September, with upcoming releases scheduled for various European and Asian territories.

SARA BLECHER

Director Sara Blecher's *Ayanda* was first pitched at DFM in 2013 and completed in 2015, when it was the DFF opening night film. *Ayanda* went on to open four more festivals and garner awards at festivals around the world, as well as the South African Film & Television award (SAFTA) for Best Actress. Blecher's earlier film *Otelo Burning* was also a DFM project (DFM 2009) and was the opening night film at DFF 2011. It was also screened at festivals around the world and received numerous awards.

SAMANTHA NELL AND BONGIWE SELANE

Miles from Nowhere, from writer-director Samantha Nell and Producer Bongilewe Selane, was selected for DFM in 2017 and is still in development. Thus far, the project has participated at *Produce au Sud Workshop* in Nantes; the Rotterdam Producer Lab; and La Fabrique Cinema Du Monde in Cannes. Nell and Selane have secured a French producer, MPM films (who are also the French producers of *Rafiki*). The project is currently being developed through (AVE) (European Audiovisual Entrepreneurship) and is scheduled for production in late 2019.

LUZUKO DILIMA

The South African-Kenyan coproduction *Matigari* was selected for DFM last year and is still in development, with a focus on financing in South Africa and abroad. Luzuko Dilima, Baluku Bakupa Kanyinda and Fidelis Duker are producing, and Baluku Bakupa Kanyinda will direct. Crimson Multimedia Limited has been attached as a theatrical distributor, with VOID platforms across East and West Africa to follow. John Kari has committed to playing the lead, while Sello Maake Ka Ncube has also been confirmed. Rosie Motene's Waka Agency is doing the rest of the casting in both countries, while Nelson Mandela University's Department of Media and Communication is partnering with the project to train their students on video production, scriptwriting, photography, design, journalism, and public relations.

NICOLE SCHAFFER

Buddha in Africa (DFM 2011) is a feature-length documentary produced by

KZN-based filmmaker, Nicole Schaffer from Thinking Strings Media. The film received the IDFA Most Promising Documentary Award at the Durban FilmMart Doc Circle pitch in 2011. Filmed over several years, the film follows the intimate story of a boy growing up in a Chinese Buddhist orphanage in Malawi and the cultural challenges he faces between his African roots and Chinese upbringing. The film has subsequently been awarded funding from several international funds, including the Hot Docs Blue Ice Group Documentary fund and the Alter Cine Foundation in Canada, the IDFA Bertha Fund in the Netherlands, Chicken and Egg Pictures in New York, South Africa's NPVF, the KwaZulu-Natal Film Commission, and has a license agreement with Afridocs. *Buddha in Africa* is aimed for release at the end of 2018.

JANET VAN EEDEN

Director Janet van Eeden's *A Short at the Big Time* (DFM 2012) was first produced as a short film and was screened at DFF in 2013 and at Cannes Short Film Mitrage in 2014. The short also won the eThekweni Award for Best Cine in 2015. The feature version of *A Short at the Big Time* is currently in production, with funding from the KZN Film Commission.

WAEEL SAYED EL AHL

Kiss Me Not (The Story of a Kiss) (DFM 2014) produced by Wael Sayed El Ahl and directed by Ahmed Amer was released last March in theatres across Egypt, with a limited release in the Gulf and Lebanon. The film has also screened at numerous festivals around the world, including Dubai, Shanghai, Asean, Miami, the Middle East Now Festival in Freetown, and the Malmo Arab Film Festival.

AKOSUA ADOMA OWUSU

Akosua Adoma Owusu (DFM 2013) has been awarded a 2018 summer artist-in-residence with the Goethe-Institut in Salvador-Bahia, Brazil, to continue developing her forthcoming debut feature *Black Sunshrine* which was pitched at DFM in 2013. Selected for DFM 2013, the project won *Acte France's Apte International Award* and received the 2015 Tribeca All Access grant. Produced by Obdiah Pictures LLC and directed by Owusu, the project was also selected for the 2012 edition of Locarno Film Festival's Open Doors co-production market.

- Sharlene Versfeld

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Guest Liaison and Event Coordination: Ikhono Events

Publicity: Memeza, Versfeld & Associates

Publication & Branding: Artworks, Brand Iron

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