



Durban FilmMart

at the Durban International Film Festival

**DURBAN FILMMART
2012 REPORT
22 - 25 JULY 2012**



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DURBAN FILMMART 2012

The Durban FilmMart aims to create partnerships and further the development and production of the African content.

This initiative is a joint venture between the Durban Film Office – the film-industry development arm of the City of Durban, mandated to position Durban as a world class film production destination and facilitator for the development of the local film industry – and 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), which facilitates creative platforms and economic opportunities for artists and related industries, intercultural exchange and network development, training, audience development and strategic Pan-African and international cooperation in the cultural sectors. This collaboration brings to Africa growth, recognition and the opportunity to develop strategic relationships between film financiers and African filmmakers. The Durban FilmMart continues to raise the visibility of African cinema, stimulate production, and facilitate project collaboration between African filmmakers. Africa has many storytellers and Durban FilmMart provides the platform for up and coming producers to be heard and as well as a chance to get their foot in the door through funding and networking within the industry.

Over 350 delegates from all over the world attended the 3rd DFM. 110 Projects (67 fiction and 43 documentaries) submissions were received from all over Africa – Burkina Faso, Egypt, Ghana, Kenya, Morocco, Namibia, Nigeria, Rwanda, Swaziland, Tunisia, Uganda, Zimbabwe as well as South Africa. The official project selection for the Finance Forum has been increased from 20 projects in 2011 to 23 projects in 2012. In addition the prizes awarded to participants rose from five in 2011 to nine in 2012 and these prizes have a combined value of well over €37,500 in cash alone. Garnering one of the DFM- prizes adds invaluable in-kind support, a stamp of approval which boosts project marketability.

Since its inception, DFM has been very fortunate to secure valuable partners locally and internationally that have supported the development and growth of the programmes on offer. DFM aims to continue to build on this partnership base to ensure that the DFM is able to offer participants a broad range of opportunities and market access points.. The Durban

FilmMart is originally modelled after Rotterdam's CineMart which invites a select number of directors and producers to present their film projects and network with potential co-producers, sales agents, distributors and funding bodies. As well, they run the Rotterdam Lab, a five day training programme of workshops and seminars with industry professionals. CineMart was the first coproduction market of its kind and it hosted its 29th successful edition earlier this year.

CineMart and the Hubert Bals Fund sponsored the producers of three fiction feature projects from the DFM Finance Forum to attend the CineMart Rotterdam Lab in January 2013; these were, David Horler for *Flatland* - South Africa, Ikechukwu Omenaihe for *In Silence... & In Tears* – Nigeria and Jackie Cahi for *Live from Zimbabwe* – Zimbabwe. The Hubert Bals Fund (HBF) rewarded the most promising fiction feature project presented at the 3rd Durban FilmMart, *Live from Zimbabwe* (Zimbabwe) produced by Jackie Cahi and directed by Rumbi Katedza with a €5000 prize towards assisting in script and project development. HBF is part of the International Film Festival Rotterdam and provides grants to innovative and talented filmmakers from developing countries to help them realize remarkable or urgent feature films and feature-length creative documentaries. In each DFM edition Hubert Bals Fund has presented a cash prize of €5000 to the most outstanding fiction project.

The partnership with the International Documentary Festival of Amsterdam (IDFA), the world's leading documentary film festival, held annually in Amsterdam in November since 1988, continued for its second year in 2012. Renowned for its international film line-up, variety of genres, and its politically committed programme, IDFA also comprises three industry components: The IDFA Fund (previously known as Jan Vrijman Fund) which offers support to documentary projects and festivals in developing countries; IDFA's Forum, which is Europe's biggest co-financing market for international documentary productions; and Docs for Sale, which is an international documentary market for buyers, sales agents and distributors. IDFA is involved in Durban FilmMart not only in an advisory capacity but also was instrumental in the implementation of the DOC Circle Pitch

Forum where broadcasters, fund representatives, financiers and potential co-producers engaged with pitches by the 12 DFM documentary projects. IDFA and the IDFA Fund awarded two promising documentary projects with accreditation and accommodation to attend IDFA 2012. The prizes were given to co-producer/co-director Anjali Nayar and Hawa Essuman for *Logs of War* (Kenya) as well as producer Neil Brandt and director Riaan Hendricks for *The Devil's Lair* (South Africa).

New this year, WorldView (Commonwealth Broadcaster Association), provided grants to support the travel of two film maker teams (producer and director) of two film projects selected at Durban FilmMart for participation at IDFA. The IDFA Worldview Travel Grants – to a total value of €5000 (€1250 for each participants travel) were given to co-producer/co-director Anjali Nayar and Hawa Essuman of *Logs of War* (Kenya) and producer Neil Brandt and director Riaan Hendricks for *The Devil's Lair* (South Africa). WorldView also presented a £5,000 WorldView New Genres Fund Grant for the most promising feature film project presented at Durban FilmMart to producer David Horler and director Jenna Cato Bass of *Flatland* (South Africa).

Videovision, a Durban based film production and distribution company that enjoys a high profile both locally and internationally, for the second year, presented the Videovision Prize for the Best South African Film Project. The prize, ZAR 75,000, redeemable upon the film's completion, will ensure release and distribution in South Africa. The South African Best Project for 2012 was awarded to *The Visit*, a co-production by Imraan Jeeva, Omar Khan and Sara Blecher and directed by Nadia Davids.

As part of the French Season in South Africa, France-South Africa Seasons 2012 & 2013, an ARTE prize was awarded at the DFM. Well-known broadcaster ARTE France had prominent representation at the Finance Forum meetings and awarded a prize of €6 000 to a Best Feature Film Project to producer Steven Markovitz and director Wanuri Kahiu for *Jambula Tree*, a South Africa/Kenya co-production. The new World Cinema Fund for African filmmakers and CentreNational du Cinema (CNC) supported producers also took part in DFM as part of this season.

National Film and Video Foundation leads the development of the South African film and video industry and took an active part in DFM, sitting on

the DOC Circle Panel of funders, taking one-on-one Finance Forum meetings, and producing a series of industry engagement panel presentations. NFVF also sponsored accreditation and travel support for many South African filmmakers who applied to attend DFM.

Within the DIFF-DFM footprint, Canal France International (CFI) gathered a dozen African English Broadcasters for the annual CFI conference. CFI Broadcasters also attended the DFM DOC Circle pitches and took one-on-one meetings in Finance Forum with the fiction and documentary projects in order to present an inaugural CFI pre-sale prize of €5 000 to Joel Karekezi, director and producer of *The Mercy of the Jungle* (Rwanda) for the most promising African documentary or African fiction project. CFI also announced a new short story HAKAKA initiative during the African in Focus – Meet the Funders Panel.

European Audio Visual Entrepreneurs (EAVE) participated in the DFM with two masterclass; 'Co-production and Finance' and 'Developing African Stories for Global Markets' sessions. EAVE awarded a prize to attend the 'European Producers Workshop' which has a value estimated at €15 000 to David Horler producer of *Flatland* (South Africa).

The Dubai Film Connection is the co-production market of the Dubai International Film Festival that aims to raise the visibility of Arab filmmakers and stimulate the growth of film production originating from the Arab world. The DFM and Dubai Film Connection partnership looks to developing African-Arab film projects through the exchange of information and expertise. Durban FilmMart and the Dubai Film Market are working together to increase access of North African Arabic countries to both markets.

A new entry to funding the African Documentary scene is the million Canadian dollar Hot Docs-Blue Ice Group Documentary Fund (HDBIGDF) which sponsored the inaugural six HDBIGDF grantees – one is DFM2011's Nicole Schafer with her *Buddha of Africa* – to attend DFM 2012. Along with the HDBIGDF project representatives, the fund flew in mentors/broadcasters who participated in the DOC Circle Pitch and the Finance Forum one-on-one meetings. Hot Docs is the largest Documentary festival in North America, has an esteemed co-production pitch forum and is a member of the World Documentary Exchange with IDFA, DIFF and BIFF.

COA, one of the only companies in South Africa



Executive Summary

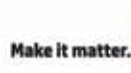
addressing the production pipeline from a holistic hardware and software point of view, specialises in Digital Content creation technology for the Media and Entertainment markets. COA Group sponsored Visual Film Experts Stefan Puschendorf of MPC and Steve Macpherson of Framestore as part of the COA partnership leading discussions on 'The Art of 3D Dimension' and 'Pre-visualisation to Virtual Production Technologies' sessions at DFM.

Durban FilmMart acts as a valuable feeder stage in bringing African projects to CineMart, IDFA, Dubai,

Hot Docs and other established co-production markets across the globe. It is hoped that the quality of the projects which go forth after DFM mentoring, one-on-one Finance Forum meetings, the master classes, Africa in Focus presentations, and formal and informal networking will strengthen our partnerships as well as attract new connections to strengthen filmmaking in Africa. We would like to thank the City of Durban, the Durban Film Office, the Centre for Creative Arts, University of KwaZulu-Natal and all our partners, sponsors and supporters, without whom, this initiative would not be possible.



SPONSORS





DURBAN FILMMART FOUNDING PARTNERS

The Durban FilmMart is a joint venture between the Durban Film Office of the city of Durban and the Durban International Film Festival of the Centre for Creative Arts, University of KwaZulu-Natal.



The Durban Film Office (DFO) is the film-industry development arm of the City of Durban, mandated to position Durban as a world class film production destination and facilitator for the development of the local film industry.

The overarching vision is to support the creation of a viable and economically sustainable film sector in the City, where Durban filmmakers are renowned for creating high quality content for local and international audiences and for Durban to be recognised as a preferred destination for feature film and commercial media production. www.durbanfilmoffice.com



Durban International Film Festival, CCA and UKZN: South Africa's longest-running film festival, the Durban International Film Festival runs across 12 days at the end of July, presenting over 290 screenings of current films from around the world, with strong focus on South African and African cinema. Screenings take place throughout Durban including township areas where cinemas are non-existent. The festival also runs extensive seminar and workshop programmes to stimulate industry capacity. This includes the participation of 50 filmmakers from Africa in Talent Campus Durban, cooperation with the Berlin Film Festival, and the Durban FilmMart, a film financing initiative in partnership with Durban Film Office. DIFF is organised by the Centre for Creative Arts (CCA), University of KwaZulu-Natal (UKZN). www.durbanfilmfest.co.za



DURBAN FILMMART OFFICIAL PARTNERS

CineMart



The International Film Festival Rotterdam launched CineMart, the International co-production market in 1983. Every year, this 'By Invitation' only market, invites a select number of directors/producers to present their film projects to co-producers, sales agents, distributors, TV stations and other potential financiers. CineMart offers emerging producers a 5-day training workshop to build up their international network and experience at an international festival and market called the Rotterdam Lab. The Prins Claus Fund Film Grant and the ARTE France Cinéma Award are granted annually to filmmakers of the best CineMart Project from Africa, Asia, Latin America or the Caribbean and to the producer of the best CineMart project respectively.

Hubert Bals Fund (HBF)



A part of the International Film Festival Rotterdam (IFFR), brings feature films and feature-length creative documentaries by innovative and talented filmmakers from developing countries, closer to completion, by providing grants that often turn out to play a crucial role in enabling these filmmakers to realize their projects. Since the Fund was established in 1988, close to 850 projects from independent filmmakers in Asia, the Middle East, Eastern Europe, Africa and Latin America have received support. Approximately 80% of these projects have been realised or are currently in production. Every year, the IFFR screens completed films supported by the Fund. The Hubert Bals Fund is supported by the Dutch Ministry of Foreign Affairs, Dutch non-governmental development organisations Hivos-NCDO Culture Foundation, the DOEN Foundation, Dioraphte Foundation and Dutch public broadcasting network NPS.

IDFA and IDFA Fund



Widely acknowledged as the world's leading documentary film festival, from 14 to 25 November IDFA will celebrate its 25th birthday. Since its launch in 1988 IDFA has been one of the world's leading documentary film festivals, dedicated to the exhibition and promotion of ground-breaking creative documentaries. The IDFA Fund (formerly known as the Jan Vrijman Fund*) is the only fund in the world dedicated solely to stimulating and empowering the creative documentary sector in Africa, Asia, Latin America, the Middle East and parts of Eastern Europe. IDFA also hosts Docs for Sale, which is an international documentary market for

buyers, sales agents and distributors. By supporting both documentary filmmakers and organisations that promote documentaries, the IDFA Fund enables documentary practitioners in these developing countries to find their own unique voice. The Fund not only provides financial support to realize this endeavour, but plays a crucial advisory role as well.

The National Film & Video Foundation (NFVF)



NFVF is a statutory body mandated by parliament to spearhead the development of the South African film and video industry. The vision of the NFVF is to strive for a quality South African film and video industry that is representative of the nation, commercially viable and encourages development. The NFVF aims to support this by creating an environment that develops and promotes the South African film and video industry, domestically and internationally. The NFVF is guided by a council consisting of highly respected film professionals with diverse expertise in the film and television industry.

MEDIA Mundus



An EU support programme, the MEDIA Mundus provides funding for distribution, training, promotion and markets and has been in existence since 1991. The MEDIA Mundus programme capitalizes on the growing interest and the opportunities offered by global cooperation of the audiovisual industry. It increases consumer choice by bringing more culturally diverse products to European and international markets. The programme seeks to improve access to third-country markets and to build trust and long term working relationships.

Dubai Film Connection



The Dubai Film Connection is the co-production market of the Dubai International Film Festival that aims to raise the visibility of Arab filmmakers and stimulate the growth of film production originating from the Arab world. The DFM and Dubai Film Connection partnership looks to develop African-Arab film projects and exchange of information and expertise. The Dubai Film Connection is the co-production market of the Dubai International Film Festival that aims to raise the visibility of Arab filmmakers and stimulate the growth of film production originating from the Arab world. The DFM and Dubai Film Connection partnership looks to develop African-Arab film projects and exchange of information and expertise.





ARTE France



ARTE FRANCE is responsible for designing, co-produce and purchase programs for ARTE. Placed at the heart of its production policy creating quality programs focusing on the look of the authors and the impact of the works. Its controls contribute decisively to the existence of tissue independent producers. ARTE France occupies a significant place in the economy of the European audiovisual and French. ARTE France also comprises of two subsidiaries: ARTE France Cinéma (film Production Company) and ARTE France Development (production company and publishing industry).

European Audio Visual Entrepreneurs – EAVE



EAVE is a professional training, project development and networking organization for producers within the audiovisual sector. EAVE is an international programme that has a network of partners in Europe, Russia, Latin America, the Arab world, Asia and Africa. Established twenty-four years ago, EAVE aims to provide training opportunities and bring producers of different regions together in order to facilitate co-production relationships. EAVE's current involvement includes the European Producers Workshop, the Film Finance Forum, the Film Marketing Workshop, Puentes (Latin America), Interchange (Middle East), Ties that Bind (Asia) and B'EST (Russia and the CIS countries). EAVE graduates have won numerous top national and international prizes for their films in addition to a flow of cinema releases and television broadcasts.

WorldView



WorldView is a CBA (Commonwealth Broadcasting Association) Project that aims to improve UK public understanding and awareness of the developing world via the mainstream broadcast and digital media. WorldView supports producers who aim to bring the richness and diversity of the wider-world to UK audiences. 'Seed' funding is awarded to producers enabling them to spend time in the developing world researching stories, identifying characters and locations and shooting taster tapes. CBA/WorldView is supported by UKaid from the Department for International Development.

COA Group



Established in the Information Technology sector in 1989, COA is a company who specialises in Digital Content creation technology for the Media & Entertainment markets. COA DCC (Division) – Offers tailored Production Pipeline solutions to new and existing individual, SME and corporate customers. COA DCCT (Division) – Offers tailored VFX training solutions to new and existing individual, SME and corporate customers. COA is also an Adobe Certified ProVideo Reseller, Chaos Group Official Partner, represent Red Giant Software and Video Copilot in South Africa and have the exclusive rights to PipelineFx's global leading render farm manager – Qube. They have won various awards with Microsoft for hardware solutions in the digital content creation market. In early 2012 COA was officially appointed as the 2nd Autodesk Media and Entertainment Partner for South Africa.

SPONSORS

Without the support, in cash and in kind, and co-operation of local roleplayers, partners and sponsors, we could never dream of enjoying such success so quickly for the Durban FilmMart, for that we are most grateful to the following sponsors:





MASTERCLASSES, PANEL DISCUSSIONS AND NETWORKING EVENTS



Scenes from the DFM press briefing. Seating on the Panel, from left: Toni Monty (Durban Film Office), Peter Rorvik (Durban International Film Festival) and Zama Mkosi (National Film and Video Foundation).



Buzz of excitement and socialising at the DIFF beach party.



COA breakfast sponsored by the COA group and Partners (Microsoft, Adobe, Autodesk, Nokia, HP, Intel and Bozza).



DOC Circle Pitching Forum from left project being pitched, DOC Circle Financiers, audience and other projects.



Cocktail function sponsored by the Callsheet.



DFM delegates enjoying the exquisite view of Durban and its sunny weather during the Durban City and Inanda tour.



Finance Forum project meetings.



DFM lunches sponsored by the Port St Johns Development Agency and the National Film & Video Foundation.



KZN MEC, Mr Michael Mabuyakhulu delivering a speech at the launch of the KZN Film Commission.



DFM Panel Discussion: 'Meet the Funders' – 14 Funds were represented on the panel.



Isabel Arrate Fernandez and Don Edkins conferring at the DOC Circle Forum training day – training panel from left Nisha Naidoo, Isabel Arrate Fernandez, Adriek van Nieuwenhuyzen and Don Edkins.



NFVF Engagement with Industry – Panelists Clarence Hamilton, CEO Zama Mkosi and Terrance Khumalo.



CLOSING NIGHT AWARDS



The Hubert Bals Fund Award of €5000 towards script and project development for 'The Most Promising African Project'. The Hubert Bals Fund Award of €5000 towards script and project development for 'The Most Promising African Project' was presented by Janneke Langelaan (left) to an outstanding fiction project: **Live from Zimbabwe** (Zimbabwe); Producer Jackie Cahi (centre) and Director Rumbi Katedzi (right).



WorldView also presented a €5000 grant to 'The Most Promising Feature Projects' to producer David Horler (far right) and director Jenna Cato Bass of **Flatland** (South Africa) (second from right).



Three Producers were awarded the prize to attend the 'Rotterdam Lab 2013' presented by Bianca Taal (left) of the International Film Festival of Rotterdam's CineMart. They are David Horler for **Flatland** (South Africa), Ikechukwu Omenaihe for **In Silence... & In Tears** (Nigeria) and Jackie Cahi for **Live from Zimbabwe** (Zimbabwe).



EAVE CEO Alan Fountain (left) awarded a prize to attend the 'European Producers Workshop'. The award was given to Producer David Horler (right) of **Flatland** (South Africa).



International Documentary Festival of Amsterdam (IDFA) and the IDFA Fund presented the 'Most Promising Documentary Projects' together with Himesh Kar of WorldView which awarded the two projects travel grant funds totalling €5000 (€1250 each filmmaker) for travel and accommodation for the two filmmaker teams to get to IDFA. From left: Director Riaan Hendricks, producer Neil Brandt for the **Devils Lair** (South Africa), Isabel Arrate Fernandez of the International Documentary Festival of Amsterdam (IDFA/IDFA Fund) and director Anjali Nayar of the **Logs of War** (Kenya) which is produced by Hawa Essuman.



ARTE France representative Remi Burah (left) awarded the 'Best Feature Film Project' award of €6000 to producer Steven Markovitz (right) and director Wanuri Kahiu (centre) for **Jambula Tree** (South Africa/Kenya).



Awards



Canal France International (CFI) award of €5000 as a territory pre-sale to the **'The Most Promising Project' prize** was presented by CFI representative Etienne Fiatte (centre) and Audrin Mathe (left) of the Nambian Broadcasting Corporation. The award was given to director and producer Joel Karekezi (right) for his project **The Mercy of the Jungle** (Rwanda).



Videovision's **'Best South African Film Project' prize of R75 000**, presented by Sanjeev Singh was awarded to **The Visit** (South Africa): from left, producer Imraan Jeeva, Sanjeev Singh from Videovision, co-producers, Sara Blecher and Omar Khan.





2012 DURBAN FILMMART PROGRAMME

Finance Forum

Finance Forum (FF) took place from 20-23 July 2012 at the Durban FilmMart, in South Africa. The Finance Forum, a closed session which provides a platform for official projects and invited investors, offered 23 selected African projects' filmmakers an opportunity to participate in a two-day pitching and packaging session. African filmmakers also had the opportunity to meet and pitch their projects to film financiers, sales agents and distributors on a one-to-one basis over a two day period. Modeled on IFFR's CineMart, the Forum meetings were implemented in cooperation with IFFR.

DOC Circle

The DOC Circle was a full day of the documentary pitching to a panel of funders, co-producers and broadcasters in advance of the two day Finance Forum meetings. Twelve DFM documentary projects and three Talent Campus Durban DOC Station projects were provided a 20 minute slot for their pitch including a question and answer session with the panelists. In order to be pitch perfect projects were packaged and mentored for a month in advance and received a day of rehearsal in the venue. The day is also open to registered DFM delegates so that documentarians can learn about the international market. Modelled on IDFA's Forum format, the DOC Circle was implemented in cooperation with IDFA.

Masterclasses

The master classes were for registered delegates. The objective is to develop African producers' industry knowledge and professional skills so that they can compete more effectively locally and internationally, and to provide a greater understanding of what is expected in packaging and pitching projects for the global marketplace. During the Masterclasses, over 350 registered DFM delegates participated in with leading experts such as South Africa's own Helena Spring, European Audio Visual Entrepreneurs (EAVE) provided experts Jacques Akchoti and Roshanak Behesht Nedjad. Partners COA provided Steven Macpherson VFX technology of Framestore and Stefan Puschendorf of the Moving Picture Company (MPC).

Africa in Focus

Co-ordinated by the Durban International Film Festival, AIF is a range of Durban International Film Festival seminars and panel discussions featuring local and international filmmakers and industry experts with a special focus of African issues and initiatives. Africa in Focus programmes were open to all Durban FilmMart delegates.



DURBAN FILMMART PROGRAMME OF ACTIVITIES

Friday 20 July	
08:00 – 17:00	Durban FilmMart registration
09:00 – 17:00	Durban FilmMart Lounge – General meeting room/CPU access
09:30 – 10:15	How to Work the DFM and Make the DFM Work For You Panellists: Toni Monty, Peter Rorvik, Bianca Tall, Lucas Rosant and Mona Pilane
10:30 – 12:30	Working between Africa and Europe: Co-production and Finance with EAVE's Roshanak Behesht Nedjad
12:30 – 13:30	DFM lunch
14:00 – 15:30	Africa In Focus: The Digital Media Frontier: Straight Talk on Defining the Digital Media Opportunities in Africa Panelists: Steve McPherson (Global CTO, Framestore Group, UK), Emma Kaye (CEO, Bozza, South Africa), Pascal Schmitz (Producer and CEO, Amariam Pictures), Anthony Stonefield (Head of Ecosystem, Nokia South East Africa) and Stefan Puschendorf (Stereo Lead and Stereo TD, MPC, United Kingdom)
15:45 – 17:00	Africa In Focus: The Inside Story of International Co-production in Africa Panelists: Joslyn Barnes (Louvertue Films – Bameko), Julien Ezanno International Co-production, Centre National du Cinema et de l'Image Animée – CNC), Sakira Lakani (<i>Nairobi Half Life</i> – One Fine Day Films) and Terrence Khumalo (Manager: Special Projects – NFVF).
???	Networking function
Saturday 21 July	
08:00 – 17:00	Registration: Durban FilmMart
09:00 – 11:00	Getting to Green Light with Independent Producing with Helena Spring
11:15 – 12:30	NFVF Engagement with Industry Panelists: NFVF Executive management
12:30 – 13:30	DFM lunch sponsored by Port St John Development Agency
14:00 – 15:30	Africa in Focus: Finding the Right Fund for Your Film: Meet the Funders Panellist: Basil Ford (Industrial Development Corporation), Etienne Fiette (HARAKA!, CFI General Manager), Souad Houssein (Francophonie Fund), Julien Ezanno (CNC), Orlando Bagwell (Just Films, Ford Foundation), Elizabeth Radshaw (Hot Docs-Blue Ice Group Fund), Janneke Langelaan (Hubert Bals Fund), Nonceba Mashalaba (The DTI), Isabel Arrate (IDFA Fund), Rahdi Taylor (Sundance Documentary Fund), Matthijs Wouter Knol (World Cinema Fund/Berlinale), Valerie Mouroux (World Cinema Support), Himesh Kar (World View).
15:45 – 17:00	Africa In Focus: Transmedia Tales with the Documentary Filmmakers Association Case Studies Panelists: Marc Schwinges (DFA), Justin Slack (DFA) and Lalita Krishna (Canada-producer of DIFF 2012's <i>Semisweet: Life In Chocolate</i> with an iPhone app, chocolate).
15:45 – 17:00	Talent Campus Durban Masterclass with Tom Tykwer producer of <i>Nairobi Half Life</i>
???	Networking function

Sunday 22 July	
09:30 – 17:00	DOC Circle Pitching Day (See page XX for Details)
08:00 – 17:00	Registration: Durban FilmMart
09:00 – 11:00	Developing African Stories for Global Markets with EAVE's Jacques Akchoti
11:15 – 12:30	Pre-visualisation to Virtual Production: Technologies Revolutionising the Way Films get Made Panellist: Steve McPherson
11:15 – 12:30	NFVF Sediba Masterclass on SPARK Scriptwriters' Training Panelist: Pretty Mthiyane
12:30 – 13:30	DFM lunch Sponsored by National Film and Video Foundation
14:00 – 15:30	The Art of the 3rd Dimension: Utilising 3D Technologies to Tell a More Emotive Story
14:00 – 15:30	Africa In Focus: Taking it to the Next Level- Global Training Initiatives Panelists: Bianca Taal (CineMart, International Film Festival Rotterdam Noxy Mavundla CineMart Lab participant 2011), Adriek van Nieuwenhuyzen (IDFA Head of Industry), Mayenzeke Baza (IDFA Lab participant 2011), Alan Fountain (EAVE), Ginger Wilson (One Fine Day Training Project), Melanie Chait Big Fish School of Digital Filmmaking), Oliver Hermanus (Cannes Residency) and Matthijs Wouter Knol (Berlinale Residency)
15:45 – 17:00	Africa In Focus: Going Global with Your Film – The Importance of Film Critics Panelists: David Stratton (Australia), Peter Machen (South Africa), Telesphore Mba Bizo (Cameroon), Theresa Smith (South Africa) and Nashen Moodley.
???	Networking function
Monday 23 July	
08:00 – 17:00	Registration: Durban FilmMart
09:00 – 11:00	Launch of KZN Film Commission: Hosted by KZN Department of Economic Development and Tourism
11:15 – 12:30	NFVF In Conversation with.... Filmmakers on International Platforms
12:30 – 13:30	DFM lunch
14:00 – 15:30	Africa In Focus Request for Proposals Panelists: Dominique Young (Al Jazeera – English) Etienne Fiette (HARAKA!, CFI General Manager), Zanele Mthembu (E-TV/Sabido Productions), Lebone Maema (MNET Mzansi), Geta Palm (NHU Africa) and David Makabuyane (Top TV)
14:00 – 15:30	Africa In Focus: Meet the Filmmakers Panelists: Akin Omotoso (<i>Man on Ground</i>), Kivu Ruhorahoza (<i>Grey Matter</i>), Veit Helmer (<i>Baikonur</i>), Tosh Gitonga (<i>Nairobi Half Life</i>) Facilitated by Hakeem Kai-Kazim
15:30 – 17:00	Africa In Focus: Been There, Done That: Real World Distribution Case Studies Panelists: Peter Dignan (United International Pictures), Enrico Chiesa (Africafilms.tv), Florencia Gil (International Acquisitions, World Sales- REZO), Debbie McCrum (Avusa Entertainment and Content), Steve Markovitz (Big World Cinema)



DOC CIRCLE

Text to come



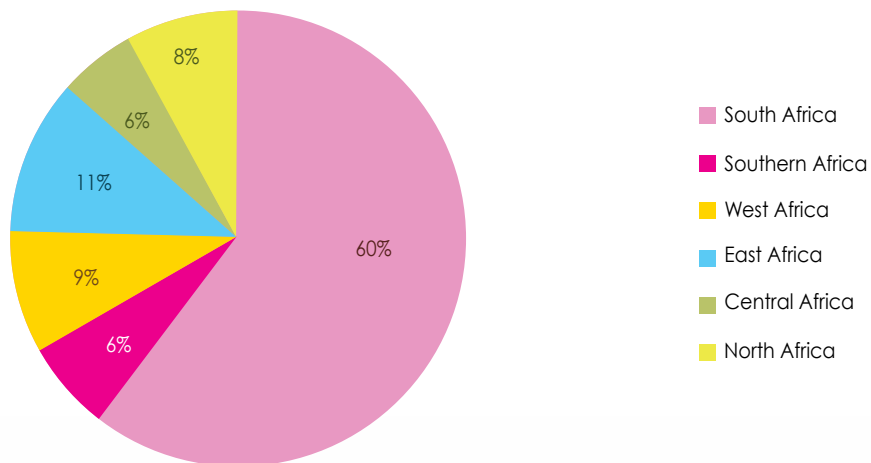
THE FINANCE FORUM

The Durban FilmMart programme is the promotion of a set of projects selected following an adjudication process of submitted film projects subsequent to an Africa-wide call out for projects in an advanced stage of development.

Qualifying requirements included a full script, synopsis, treatment, budget and finance plan, marketing and distribution plan and most important a marketable story line. A total of 110 qualifying projects in advanced development

were submitted from 13 African countries for the 2012 market. Twenty-three projects were selected to participate in the pre-arranged meetings with guest's financiers, distributors, sales agent and funding organisations.

Durban FilmMart 2011 Project Submissions 2012





FILMMART 2012 OFFICIAL PROJECT SELECTION

Documentaries

- *Bread and Angels* (Morocco) produced and directed by Rachid Biyi
- *Conversations with Mandela* (South Africa) produced by Carolyn Carew and directed by Khalo Matabane
- *The Devil's Lair* (South Africa) produced by Neil Brandt and directed Riaan Hendricks
- *EMBO* (South Africa) produced by Madoda Mditshwa and directed by Ayanda Mncwabe-Mama
- *Gold Dust* (South Africa) produced by Neil Brandt and directed by Odette Geldenhuys
- *Jan Smuts – Could He have Changed the Course of World History?* (South Africa) produced by Sandra Herrington and directed by Neville Herrington
- *Logs of War* (Kenya) produced by Hawa Essuman and directed by Anjali Nayar
- *Mother of the Unborn* (Egypt) produced by Fawzi Saleh, co-produced and directed by Nadine Salib
- *Sands of The Skei Queen* (working title) (South Africa) co-produced by Ryley Grunenwald and Odette Geldenhuys and directed by Ryley Grunenwald
- *Shattered Pieces of Peace* (South Africa) produced by Sakhile Dlamini and directed by Nonhlanhla Dlamini
- *The Soweto Messiah* (South Africa) produced by Michael Auret and directed by Francois Verster
- *Underground/On the Surface* (Egypt) produced by Mohamed El Tohami and directed by Salma Eltarzi

Features

- *Djin* (Kenya) produced and directed Hawa Essuman
- *Flatland* (South Africa) produced by David Horler and directed by Jenna Cato Bass
- *In Silence... & In Tears* (Nigeria) produced by Ikechukwu Omenaihe and directed by Didi Cheeka Anni
- *Jambula Tree* (Kenya) produced by Steven Markovitz and directed by Wanuri Kahiu
- *Live from Zimbabwe* (Zimbabwe) produced by Jackie Cahu and directed by Rumbi Katedza
- *The Mercy of The Jungle* (Rwanda) produced and directed by Joel Karekezi
- *The Number* (South Africa) produced by Carolyn Carew and directed by Khalo Matabane
- *Papwa* (South Africa) produced by David Selvan and directed by Catherine Stewart
- *Repeated Stopping* (Egypt) produced by Hossam Elouan and directed by Marouan Omara
- *A Shot at the Big Time* (South Africa, Australia, UK) produced by Janet Van Eeden and Magda M. Olchawska and directed by Stephen de Villiers
- *The Visit* (South Africa) co-produced by Imraan Jeeva, Omar Khan and Sarah Blecher and directed by Nadia Davids



DURBAN FILMMART 2012

LEAD EXPERTS

EAVE EXPERTS



Alan Fountain (right), as the President of the Board of the European Audio Visual Entrepreneurs (EAVE), has overseen the delivery of industry training to some of the most prolific producers in the various regions where EAVE conducts programmes. Fountain has worked with many programmes of EAVE including, most recently *Interchange*, *Mini EAVE Georgia* and *PUENTES*. Before becoming President of the Board, Fountain worked for twelve years at EAVE as Head of Studies as well as Chief Executive. In his early career, he was one of the founding Commissioning Editors at Channel Four Television, UK – working there for over a decade. Fountain has a rich background in Media training and academia, having worked for three years as Head of the Northern Media School at Sheffield Hallam University. He also served as Professor of Television Studies at Middlesex University.



Roshanak Behesht Nedjad is one of the founders and producers of *Flying Moon*, a prominent Berlin-based production company that has received over 70 nominations and 40 awards at international film festivals since its inception in 1999. Behesht Nedjad began working in the film-industry as a festival coordinator and production manager before she started her company. *Flying Moon* works extensively on international co-productions as well as the development with partners from countries like Ireland, UK, Turkey, Iran and many others. Behesht Nedjad is a graduate of the EAVE European Producers Workshop programme and works with several EAVE initiatives including European Producers Workshop and *Interchange*, their Middle East programme. She also serves as a member of the German Film Academy as well as the European Film Academy.



Jacques Akchoti completed his studies at the New York University film school and went on to work in different areas of film production with many critically acclaimed directors including Robert Bresson, Jean-Jacque Beineix and Lars Von Trier. He's been a screenwriter, script consultant, and headed the development of many French and international films. Films Akchoti has worked on include, most recently, *A Screaming Man* by Haroun Mahamat Saleh and *Don't Look Back*, a film by Marina De Van. Akchoti has taught writing and directing at the Femis (French National Film School) for 24 years and facilitated many international screenwriting and development workshops, including, *Sud Ecriture*, *DV8* films, *Vision Cinema*, *Ekran*, *Interchange* and *Jerusalem Film Lab*. Akchoti regularly works with the EAVE European Producers Workshop as well as several other EAVE programmes and has for the past three years worked as an expert on five EAVE training programmes.



VISUAL FILM EXPERTS



Steven MacPherson has an unrivalled source of VFX technology skills, having worked for both VFX houses and technology innovators. MacPherson's experience in Science and Technology over the last two decades has taken him from the California research labs of NASA Ames and Lawrence Livermore National Labs (LLNL) to London and the leading film and advertising visual effects powerhouse Framestore. With a wealth of knowledge and experience spanning over 25 years, MacPherson has worked as a Senior Manager and Head of Pre-Sales at Autodesk Media and Entertainment, Technical Consultant at The Jim Henson Creature Shop, Director of European Operations at NeTune Communications, Product Support Engineer at Silicon Graphics and Technical Support and Training at Cray Research.



Stefan Puschendorf's résumé includes Stereo Layout, Stereo Camera Dialling and Stereo Sequence Leading on John Carter of Mars for Cinesite in 2011, before moving on to MPC, a company renowned within the international movie industry for bringing the vision of some of the world's most creative filmmakers to stunning life. There, Stefan is largely involved in MPC's pipeline development for Compositing – with his prime focus being Stereo – as well as the development of the Stereo DN (Dimensionalisation) Pipeline. As Stereo Lead, Stefan has lent his expertise to blockbusters Prometheus and Wrath of the Titans, and the soon-to-be-released Jack the Giant Killer and 47 Ronin.



Helena Spring (left) is widely recognised as one of the most accomplished producers in the South African film industry. Most recently produced Mad Buddies the first South African motion picture to be co-produced and distributed by the Walt Disney Company. She has produced over 20 motion pictures – including the first South African film to receive recognition at the Academy Awards: Darrell Roodt's "Yesterday" which earned a Best Foreign Picture nomination in 2004. She has worked with some of the foremost filmmakers in the world – such as Paul Greengrass ("The Theory of Flight", "Bourne Supremacy") and Academy Award winner, Tom Hooper ("Red Dust", "The King's Speech"). She is developing a slate of projects, in partnership with Junaaid Ahmed, supported by the National Film and Video Foundation.



DURBAN FILMMART 2012

DELEGATE COUNTRY ATTENDANCE

DURBAN FILMMART DELEGATE 2012

Country	Number of delegates
Australia	2
Cameroon	1
Canada	3
DRC Congo	2
Egypt	4
Eritrea	1
France	17
Gambia	1
Germany	8
Ghana	1
Greece	2
India	1
Kenya	7
Kuwait	1
Malawi	1
Morocco	1
Namibia	4
Netherlands	5
New Zealand	1
Nigeria	6
Rwanda	1
Senegal	2
South Africa	179
South Korea	1
Swaziland	3
Twanzania	1
Uganda	1
United Kingdom	9
USA	5
Zambia	1
Zimbabwe	5
Total	276

NB: Over 350 Delegates attended DFM 2012, the above list compiled for registration up to the 6th July 2012, closing date of early bird registration, registration after the 6th July were not included in the Industry manual.



WHAT OUR DELEGATES HAD TO SAY



"We have been very impressed with everything we have heard about the FilmMart which is clearly the leading event of its kind in Southern Africa....The representation of African stories, ideas, emotions, histories and philosophies through film and media will become an increasingly significant part of the global media world. There is a huge potential for the further development of film and media in many African countries."

Alan Fountain, European Audio Visual Entrepreneurs (EAVE), Durban FilmMart Expert partner



"International sales agencies can be very useful in supporting African cinema. Film market events like yours are great opportunities for African filmmakers to informally meet with the film industry from other parts of the globe... I appreciate the questions and curiosity about the way films can be marketed with the support of festival launches as part of the focus of the meetings I have had with the filmmakers."

Mentor Christophe Mercier, Fox Searchlight (right)



"I would like to express my gratitude for my selected Project Bread and Angels to attend Durban FilmMart. You offered me a unique opportunity to make constructive professional meetings for my project. During my stay in Durban, I discovered an interesting and diverse programming. I also discovered the South-African cinema I did not know, a generous and dedicated team and a beautiful city. I hope I get the chance to present my completed film in Durban International Film Festival."

Rachid Biyi, Les Films du Passage



"Having accumulated knowledge in various International Film Festivals as a match maker, I've had the chance to share my experience and expertise with African producers in the past three editions of the Durban FilmMart. The DFM is certainly a good platform for producers/ filmmakers to network and meet all the industry key players. It's been an incredible and amazing experience. Durban FilmMart is still to see a lot of me."

Lucas Rosant, Mandra Films



"I sense that filmmakers in general really value the market in no small part due to the international attendance. In the case of documentary producers, the feeling was that almost all the key players were there. The meeting room was great and the calibre of session I attended was generally excellent. The market is an important part to South Africa as a whole and to the continued development of the KZN film sector."

Dominic Wilhelm, NATION



"We look for documentaries that provide an insight into how the key issues of the day impact on the lives of ordinary people, yet which also have a global appeal – and the more we broadcast films from Africa that fulfil these criteria, the greater the visibility of African documentary-makers and the greater the impetus among local film-makers to take stories and issues further. We believe that huge potential exists within existing and emerging documentary-making talent, and we take seriously our mandate to help new talent develop, providing support as far as possible across all areas of documentary production."

Dominique Young, Aljazeera English



"We support the objectives of Durban FilmMart as it creates opportunities for our readership to display their projects to an international market and also to the rest of Africa. Through this partnership, we believe we can continue to meet our primary objective of growing the African film industry."

Makkie Slamong, The Call Sheet



"What I found fascinating is the vast amount of local stories that can be told, and how even someone from a township with a smartphone is able to get a short film out...Because of this, the traditional theatrical release is not the only route, nor does it mean that you require a big production budget. So in short, if I was an African filmmaker, I would be looking at online and mobile rather than theatrical, I would also be thinking about local stories, and the passion behind the country."

Ravi Rabheru, Blue GFX



MARKETING AND MEDIA

News and Social Media discussion about DFM increased dramatically as a robust media campaign was implemented throughout the year, increasing band awareness for the DFM. Media rollout included the following media mix:

Publications

Print advertising placements in leading industry publications leading up to the 2012 DFM:

- Callsheet
- Rotterdam Industry Manual
- European Film Festival Catalogue
- ScreenAfrica
- The Daily Tiger
- Tricontinental Film Festival Brochure
- Edge brochure
- Durban Business magazine

Online promotions

Newsletter mailout to the industry professional including a weekly countdown mailshot leading up to the commencement of DFM. Media banners placement on the following websites:

- www.cca.ukzn.ac.za
- www.durbanfilmoffice
- www.filmfestivalrotterdam.com
- www.thecallsheet.co.za
- www.screenafrica.com

Media Coverage

The media impact generated for DFM increased by 100% from 2011 to 2012 to a staggering amount of R3million. The 'media impact' is an imputed value and is not a direct expenditure, but rather an estimate of the value of media exposure if it had been purchased. The specific time period under consideration was from Jan 2012 to November 2012 as figures for December was not available at the time of going to print.

Medium	Estimate value
Broadcast coverage	R283,636.00
Print coverage	R2,096,765.80
Online coverage	
Total media coverage	

Print coverage				
Ref#	Publication	Page	Headline	PubDate
15297850	MERCURY (Early Edition)	13	Deadline looms for film-makers	18 Jan 2012
15310293	DAILY NEWS, Tonight	2	Call to aspiring filmmakers	19 Jan 2012
15329644	WITNESS	12	FilmMart: a chance to show off	23 Jan 2012
15330959	ZULULAND OBSERVER (Weekend)	24	ZULULAND OBSERVER (Weekend)	20 Jan 2012
15336517	SOWETAN (Late Final)	10	AMBITIOUS PLANS FOR SA MOVIES	24 Jan 2012
15411140	MAIL & GUARDIAN, Friday	2	ARTS IN BRIEF	03 Feb 2012
15453498	BUGLE REGIONAL LIFESTYLE MAGAZINE, THE	8	Durban Film Pioneer pays it forward	03 Feb 2012
15425221	SUNDAY TRIBUNE, News & Views	34	State grant gives KZN lead film role	05 Feb 2012
15460213	WITNESS	17	A potent pool of talent	10 Feb 2012
15549676	MERCURY (Early Edition)	9	Local film-makers unite	21 Feb 2012
15576713	ILANGA LE THEKU	12	SENGEZIWE ISIKHATHI SABAKHIGIZA AMAFILIMU	23 Feb 2012
15613706	NEW AGE, THE (First Edition)	9	African story gets recognition	28 Feb 2012
16116457	BUSINESS IN DURBAN	30	PART 1 OF 2 - Toni Monty	01 Mar 2012
16116460	BUSINESS IN DURBAN	31	PART 2 OF 2 - Toni Monty	01 Mar 2012
16103473	SUNDAY TIMES EXTRA	10	Mix of comedy, poetry, religion	29 Apr 2012
16104073	ILANGA LANGE SONTU	9	INHLANGANO EZOSIZA ABACULI KWAZULU-NATAL	29 Apr 2012
16105603	SUNDAY TIMES (Zulu)	10	Nakhu okuhleliwe okungakujabulisa	29 Apr 2012
16173041	SCREEN AFRICA	47	Events	01 May 2012
16172284	SCREEN AFRICA	3	CFC firsts	01 May 2012
16172876	SCREEN AFRICA	41	Boxing her way to the top	01 May 2012
16144341	NEW AGE, THE (First Edition)	9	Teenage actor's winning ways	04 May 2012
16161113	CAPE ARGUS (AM Edition), Business	24	LOCAL FILM BIZ A RISING STAR	07 May 2012
16163670	DAILY SUN (KZN)	12	Young Tshepang comes out tops at film festival	07 May 2012
16171464	STAR AFRICA, THE	16	STAR AFRICA, THE	08 May 2012
16194004	ECHO EDENDALE	16	Durban's Tshepang Mohlomi wins another Best Child Actor Award	10 May 2012
16194306	ECHO MARITZBURG	10	Durban's Mohlomi wins again	10 May 2012
16202511	STAR, Tonight	7	How the tide turned in surfers' favour	11 May 2012
16202678	CAPE ARGUS, Tonight	7	How the tide turned in surfers' favour	11 May 2012
16203583	PRETORIA NEWS, Tonight	7	now the tide turned in surfers' favour	11 May 2012
16207304	DAILY NEWS, Tonight	7	now the tide turned in surfers' favour	11 May 2012
16209590	DURBAN NORTH FEVER	9	Durban child actor wins top film award	11 May 2012
16213439	SUNDAY TRIBUNE, News & Views	20	Durban can be the Cannes of Africa	13 May 2012
16234502	EASTERN EXPRESS (Durban Central)	7	DURBAN CHILD ACTOR WINS SECOND AWARD	11 May 2012
16311232	NEW AGE, THE (First Edition)	8	Tragic story brings film joy	24 May 2012



Print coverage				
16322295	GOVERNMENT PUBLICATIONS: Ezasegagasini Metro	5	Applauds for young actor	25 May 2012
16336409	SUNDAY TIMES EXTRA	18	No excuse not to have a chuckle with comics	27 May 2012
16433843	ILANGA LE THEKU	12	ASEQOKIWE AZODLALA EMBUKISWENI WAMAFILIMU	07 Jun 2012
16500181	SCREEN AFRICA	3	PART 1 OF 2 - Durban FilmMart latest	01 Jun 2012
16500184	SCREEN AFRICA	4	PART 2 OF 2 - Durban FilmMart latest	01 Jun 2012
16500679	SCREEN AFRICA	21	About the Durban Film Mart www.durbanfilmmart.com	01 Jun 2012
16500708	SCREEN AFRICA	22	PART 1 OF 2 - Durban FilmMart 2012 Selected Projects Documentaries	01 Jun 2012
16500721	SCREEN AFRICA	23	PART 2 OF 2 - Durban FilmMart 2012 Selected Projects Documentaries	01 Jun 2012
16500755	SCREEN AFRICA	23	PART 1 OF 2 - Fiction Features	01 Jun 2012
16500764	SCREEN AFRICA	24	PART 2 OF 2 - Fiction Features	01 Jun 2012
16501055	SCREEN AFRICA	45	Events	01 Jun 2012
16523825	NEW AGE, THE (First Edition)	9	FilmMart brings new opportunities to sector	19 Jun 2012
16534691	DAILY SUN (KZN), Buzz	5	Film feast in Durbs	20 Jun 2012
16544526	DAILY SUN (KZN)	29	1 J Ir jUJ JJ jIU if1] h" dJJ	21 Jun 2012
16552646	MERCURY (Early Edition)	32	YOUR WEEKEND	22 Jun 2012
16570114	MERCURY (Early Edition)	13	Janet's shot at the big time	25 Jun 2012
16610647	MERCURY, Network	7	Sneak peak as Durban FilmMart launches Delegate Registration	27 Jun 2012
16627768	ECHO EDENDALE	1	ECHO EDENDALE	28 Jun 2012
16633901	MERCURY (Early Edition)	32	YOUR WEEKEND	29 Jun 2012
16901174	KWAZULU-NATAL BUSINESS	101	Film	01 Jul 2012
16656202	GET IT (Highway, Berea)	24	PART 1 OF 2 - what's on	01 Jul 2012
16656213	GET IT (Highway, Berea)	25	PART 2 OF 2 - Vhat's on	01 Jul 2012
16666224	MANGO JUICE	36	BEHIND THE SCREENS	01 Jul 2012
16764586	SCREEN AFRICA	3	PART 1 OF 2 - It's all happening in Durban!	01 Jul 2012
16764589	SCREEN AFRICA	4	PART 2 OF 2 - It's all happening in Durban!	01 Jul 2012
16764592	SCREEN AFRICA	5	On the beach	01 Jul 2012
16764614	SCREEN AFRICA	16	Five projects, two events	01 Jul 2012
16764640	SCREEN AFRICA	20	PART 1 OF 2 - SCREEN AFRICA	01 Jul 2012
16764644	SCREEN AFRICA	21	PART 2 OF 2 - voir_iv__	01 Jul 2012
16764658	SCREEN AFRICA	24	Africa calling	01 Jul 2012
16764672	SCREEN AFRICA	26	SCREEN AFRICA	01 Jul 2012
16795369	HIGH LIFE	28	PART 1 OF 2 - MOVIES SHAKERS	01 Jul 2012
16795373	HIGH LIFE	29	PART 2 OF 2 - MOVIES SHAKERS	01 Jul 2012
16705746	ECHO EDENDALE	18	ECHO EDENDALE	05 Jul 2012
16695093	ECHO MARITZBURG	21	CITY SCENE	05 Jul 2012
16695631	NEW AGE, THE (First Edition)	8	Seminars for budding filmmakers	06 Jul 2012
16696670	GOVERNMENT PUBLICATIONS: Ezasegagasini Metro	6	The Durban International Film Festival returns	06 Jul 2012

Print coverage				
16757797	SOUTHERN STAR	3	Former NASA Engineer to lead Visual Effects Programme	10 Jul 2012
16758653	EYETHU BAY WATCH	9	Ngingumbhali wemidlalo odinqa usizo	11 Jul 2012
16732625	MARITZBURG FEVER	4	Shot at big time	11 Jul 2012
16735118	NEW AGE, THE (First Edition)	3	Taste of Rain - a tale of discovery and survival	12 Jul 2012
16746428	CAPE TIMES (Second Edition)	3	Movie to tell story of SA golf legend Sewgolum	13 Jul 2012
16748684	MAIL & GUARDIAN, Friday	11	Local films shine in Durban	13 Jul 2012
16756206	WITNESS WEEKEND (Pietermaritzburg)	6	Information wanted on Durban golf legend	14 Jul 2012
16760493	SUNDAY TIMES EXTRA	2	Papwa script surprises family	15 Jul 2012
16760971	ILANGA LANGE SONTOK	14	Bazohlomula abakhiqizi bamafilimu	15 Jul 2012
16769008	SUNDAY TRIBUNE, Supplement A	2	SUNDAY TRIBUNE, Supplement A	15 Jul 2012
16774626	NEW AGE, THE (First Edition)	8	Directors' call to action	17 Jul 2012
16787827	SOUTHERN STAR	4	Bollywood actor to play iconic SA golfer in new film	17 Jul 2012
16785066	MERCURY, Network	6	Expert to share secrets with film-makers	18 Jul 2012
16802270	WITNESS	13	Durban FilmMart: Africa's top event	20 Jul 2012
16802448	WITNESS	13	Nasa expert to talk on digitals	20 Jul 2012
16803493	STAR, Tonight	8	Durban festival reels hi industry's global players	20 Jul 2012
16814435	GOVERNMENT PUBLICATIONS: Ezasegagasini Metro	6	Durban filmmart a reel deal	20 Jul 2012
16809029	WITNESS WEEKEND, Leisure	19	DURBAN'S MOVIE TALENT DRAWCARD	21 Jul 2012
16810719	SUNDAY TRIBUNE, Business KZN	6	Finding the money to make the movies	22 Jul 2012
16811289	SUNDAY TRIBUNE, Business KZN	50	Film fare of the finest quality	22 Jul 2012
16812221	ILANGA LANGE SONTOK	13	IZOPHETHA NGOKWETHULWA KWEZINDONDO I-FESTIVAL YAMAFILIMU	22 Jul 2012
16825090	WITNESS	1	KZN FILM COMMISSION: KINGDOM IS YOUR STAGE, MEC TELLS MOVIE-MAKERS	24 Jul 2012
16827809	DAILY SUN (KZN)	28	Film industry revolutionised	24 Jul 2012
16869065	SOUTHERN STAR	8	Award-winning filmmakers return to Durban FilmMart 2012	24 Jul 2012
16890393	RISING SUN (Chatsworth)	39	DIFF kicks off in style	24 Jul 2012
16868781	WEEKLY GAZETTE (Westville)	6	Award-winning filmmakers return to Durban FilmMart 2012	26 Jul 2012
16859599	WITNESS	13	A labour of love	27 Jul 2012
16877760	ILANGA LANGE SONTOK	9	Likhulu ithemba embonini yezamafilimu	29 Jul 2012
16969295	DURBAN NORTH FEVER	11	Film finesse in town >>	03 Aug 2012
16993973	WITNESS	10	Teaching street children the liberating art of surfing	13 Aug 2012
16998008	LEADERSHIP	84	PART 1 OF 2 - Ensuring sustainable growth for the South African film industry	01 Aug 2012



Print coverage				
16998014	LEADERSHIP	85	PART 2 OF 2 - Ensuring sustainable growth for the South African film industry	01 Aug 2012
17046692	SUNDAY TRIBUNE, Herald	3	Hollywood award-winner to hold workshop	19 Aug 2012
17069742	CITY LIFE	6	A shot at big time with no money	01 Aug 2012
17078174	SCREEN AFRICA	3	PART 1 OF 2 - Durban FilmMart winners	01 Aug 2012
17078176	SCREEN AFRICA	4	PART 2 OF 2 - Durban FilmMart winners	01 Aug 2012
17078178	SCREEN AFRICA	5	Life as a screen	01 Aug 2012
17078181	SCREEN AFRICA	3	PART 1 OF 2 - KZN Film Commission launches	01 Aug 2012
17078184	SCREEN AFRICA	4	PART 2 OF 2 - KZN Film Commission launches	01 Aug 2012
17078409	SCREEN AFRICA	56	Durban FilmMart Awards	01 Aug 2012
17098860	MERCURY (Final Edition)	12	YOUR WEEKEND	24 Aug 2012



Online Coverage			
Ref#	Website	Date	Headline
4409438	Bizcommunity.com - Bizcommunity	17 Jan 2012	2012 Durban FilmMart offers international opportunities - enter now
4412923	Sowetanlive.co.za - Sowetan Live	24 Jan 2012	Ambitious plans for SA movies
4425593	Mediaupdate.co.za - Media Update	27 Jan 2012	Talent Campus Durban calls for submissions by film-makers and film critics
4433149	Artslink.co.za - Artslink	28 Jan 2012	Calling African filmmakers and film critics
4450760	Thecallsheet.co.za - The Callsheet	31 Jan 2012	Durban Film Pioneer pays it forward
4453146	Bizcommunity.com - Bizcommunity	01 Feb 2012	Filmmakers, critics invited to Talent Campus Durban
4455450	Artsmart.co.za - Art Smart	01 Feb 2012	JUNAID AHMED
4455570	Bizcommunity.com - Bizcommunity	01 Feb 2012	Award winning production company gets funding for local films
4456794	Bizcommunity.com - Bizcommunity	01 Feb 2012	Award-winning production company gets funding for local films
4453146	Bizcommunity.com - Bizcommunity	01 Feb 2012	Filmmakers, critics invited to Talent Campus Durban
4455450	Artsmart.co.za - Art Smart	01 Feb 2012	JUNAID AHMED
4455570	Bizcommunity.com - Bizcommunity	01 Feb 2012	Award winning production company gets funding for local films
4456794	Bizcommunity.com - Bizcommunity	01 Feb 2012	Award-winning production company gets funding for local films
4489985	Filmcontact.com - Film Contact	02 Feb 2012	Multi-million rand fund geared at upcoming creative talent
4520625	Filmcontact.com - Film Contact	15 Feb 2012	SA delegation at Tribeca Film Festival
4537142	Filmcontact.com - Film Contact	20 Feb 2012	Durban FilmMart sees local film entrepreneurs enrich their community
4538679	Bizcommunity.com - Bizcommunity	20 Feb 2012	Returning film producers seek to improve African filmmaking
4574247	Newssouthafrica.co.za - News South Africa	22 Feb 2012	Durban FilmMart extends deadline
4577818	Bizcommunity.com - Bizcommunity	27 Feb 2012	Film project wins at intl film festival
4580752	Filmcontact.com - Film Contact	28 Feb 2012	African film project wins big at Berlinale
4582391	Thecallsheet.co.za - The Callsheet	28 Feb 2012	Local Film project awarded at Berlinale
4582864	Thenewage.co.za - The New Age	28 Feb 2012	African story gets recognition
4871345	Screenafrica.com - Screen Africa	24 Apr 2012	SA's fruitful Tribeca experience
4891157	Timeslive.co.za - Times Live	29 Apr 2012	Mix of comedy, poetry, religion
4911394	Thenewage.co.za - The New Age	04 May 2012	Teenage actor's winning ways
4914591	Artsmart.co.za - Art Smart	04 May 2012	DURBAN INTERNATIONAL FILM FESTIVAL
4914599	Artsmart.co.za - Art Smart	04 May 2012	AWARD FOR TSHEPANG MOHLOMI
4921736	Screenafrica.com - Screen Africa	07 May 2012	AMAA honours Durban child actor
4936513	Bizcommunity.com - Biz Community	09 May 2012	Durban teenager wins African Movie Academy Award
4957786	Artslink.co.za - Artslink	14 May 2012	Durban could be Africa's premier film destination



Online Coverage			
4971163	Screenafrica.com - Screen Africa	16 May 2012	Durban? Africa's premier film destination?
4990487	Screenafrica.com - Screen Africa	21 May 2012	Durban FilmMart Project Selection announced
5007005	Filmcontact.com - Film Contact	24 May 2012	Durban FilmMart Project Selection 2012
5008217	Thenewage.co.za - The New Age	24 May 2012	Tragic story brings film joy
5012956	Bizcommunity.com - Biz Community	24 May 2012	Durban FilmMart announces 2012 project selection
5016360	Thecallsheet.co.za - The Callsheet	25 May 2012	3RD DURBAN FILMMART 2012 PROJECT SELECTION ANNOUNCEMENT
5316950	Filmcontact.com - Film Contact	20 Jul 2012	Award-winning filmmakers return to Durban FilmMart 2012
5329976	Filmcontact.com - Film Contact	24 Jul 2012	New KwaZulu-Natal Film Commission launches
5333185	Screenafrica.com - Screen Africa	24 Jul 2012	Durban FilmMart a success
5244713	Goingplacessa.com - Going Places SA	06 Jul 2012	Former NASA Engineer to lead Visual Effects Programme at Durban FilmMart 2012
5259733	Yomzansi.com - Yo Mzansi	10 Jul 2012	Durban International Film Festival 19 – 29 July
5238181	Screenafrica.com - Screen Africa	05 Jul 2012	Former NASA engineer at Durban FilmMart
5338316	Witness.co.za - Witness	20 Jul 2012	Nasa expert to talk on digitals
5257203	Bizcommunity.com - Biz Community	10 Jul 2012	Durban FilmMart 2012 gets out of this world visual effects
5338205	Witness.co.za - Witness	20 Jul 2012	Durban FilmMart: Africa's top event
5297281	Chillimag.co.za - Chillimag	17 Jul 2012	Durban International Film Festival 19-29 July
5310315	Durbanzone.co.za - Durban Zone	19 Jul 2012	Development Initiatives at the Durban International Film Festival
5335934	Artslink.co.za - Artslink	25 Jul 2012	Durban FilmMart 2012 - bigger and better
5340759	Medioupdate.co.za - Media Update	26 Jul 2012	Durban <i>FilmMart</i> breaks new ground for the African film industry
5229078	Screenafrica.com - Screen Africa	04 Jul 2012	Durban FilmMart update
5349109	Filmcontact.com - Film Contact	27 Jul 2012	Durban FilmMart breaks new ground for the African film industry
5317814	Bizcommunity.com - Biz Community	20 Jul 2012	Brandt, Verster at Durban FilmMart 2012
5306827	Artsmart.co.za - Art Smart	19 Jul 2012	AWARD-WINNING FILMMAKERS FOR FILMMART 2012
5289694	Classicsa.co.za - Classic SA	16 Jul 2012	Durban International Film Festival July 19 – 29
5308319	Screenafrica.com - Screen Africa	19 Jul 2012	Industry development initiatives at DIFF
5308341	Screenafrica.com - Screen Africa	19 Jul 2012	"Shahrazad" returns to Durban FilmMart
5308349	Artslink.co.za - Artslink	19 Jul 2012	Industry development initiatives at DIFF
5308471	Thecallsheet.co.za - The Callsheet	19 Jul 2012	Industry Development Initiatives at the Durban International Film Festival
5214442	Witness.co.za - Witness	29 Jun 2012	Developing KZN''s flourishing music industry
5354304	Artsmart.co.za - Art Smart	28 Jul 2012	DURBAN FILMMART 2012

Online Coverage			
5252622	Screenafrica.com - Screen Africa	09 Jul 2012	Sundance exec at Durban FilmMart
5430227	Filmcontact.com - Film Contact	14 Aug 2012	Durban Short Film Challenge recognizes emerging filmmaking talent
5433519	Screenafrica.com - Screen Africa	14 Aug 2012	Durban Short Film Challenge
5437748	Witness.co.za - Witness	13 Aug 2012	teaching street children the liberating art of surfing
5512360	Al Hayat	13/09/12 23:45	يقىئاواولاملىفلاجمانرب ؤحنم ىلع لصحى «بئاعلا م»
5430227	سرصم	10/09/12 21:48	ةفاقثلالىبرعلا قودنصلانم ؤحنم ىلع لصحى «بئاعلا م» نونفلاو
5433519	ةينورتكلالالارجفلا ةبواب	10/09/12 16:47	ةفاقثلالىبرعلا قودنصلانم ؤحنم ىلع لصحى «بئاعلا م» نونفلاو
5437748	سرصم	10/09/12 21:48	قافآ ؤحنم ىلع لصحى قيرطبلا جاتن انم ديدج ىقياواولاملىف
5512360	Arte (German)	04/09/12 13:22	ARTE Preise

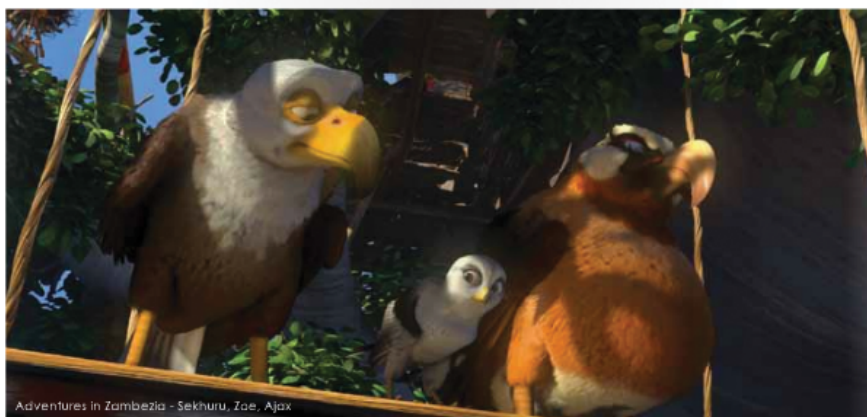




SCREEN AFRICA

DURBAN

DIFF AND DFM A SUCCESS



Adventures in Zambesia - Sekhuru, Zae, Ajax

The 33rd edition of the Durban International Film Festival, with principal funding from the National Lottery Distribution Trust Fund, announced its award-winners, prior to the closing film. Winner of the Best Feature Film award, *Love (Amour)* was applauded by the International Jury as "unmissable", and the film's director Michael Haneke, as a "contemporary master with an astute understanding of his cinematic world". The Best Feature Film award carries a cash prize of R50 000.

The International Jury which comprised Zimbabwean filmmaker and novelist Tsitsi Dangarembga, hot South African director Oliver Hermanus, producer and television presenter Kgomotso Matsunyane, and Canadian producer and director Peter Wintonick, also awarded the Best First Feature Film prize (R20 000) to Australian director Julia Leigh for *Sleeping Beauty*. Animation Film wins best SA prize

Receiving a cash prize of R30 000, the Best South

African Feature Film was awarded to *Adventures in Zambesia* (South Africa), directed by Wayne Thornley. Of the large number of South African films screened this year, the jury's unanimous voice lauded this film as one with "strong writing and direction, and beautiful animation infused with the spirit of the continent..." and one that "tells an African story from an African perspective while having clear global appeal".

The Amnesty International Durban Human Rights Award, with a prize of € 2,500, went to Malika Zouhali-Worral and Katherine Fairfax Wright's film *Call Me Kuchu* which focuses on attacks on gay people in Uganda.

A total attendance of 31,012 was recorded, including workshop and seminar programmes – 1,500 up on 2011 figures.

DIFF Director, Peter Rorvik said: "Feedback has been very positive, from filmmakers and public alike. The selection of films has drawn good responses, and we were particularly pleased with the increased

line-up of South African films this year. The French Focus went well, while the Wavescape component and the schools screenings were as popular as ever. Moving the festival hub and industry programmes to the beachfront was well-received and the success of the Durban FilmMart and Talent Campus

Durban FilmMart 2012 'Bigger and Better'

Breaking new grounds into African soil by infiltrating the continents film industry was the focal point of the Durban FilmMart 2012 which took place from 20-23 July 2012 at the Blue Waters Hotel in Durban.

"A total attendance of 31,012 was recorded, including workshop and seminar programmes – 1,500 up on 2011 figures."

is a good indicator of industry development both locally and across the continent. Congratulations to the award-winners, thank you to the juries and also the audience for voting in the audience awards. Special thanks to the National Lottery Distribution Trust Fund, the National Film and Video Foundation and the KwaZulu-Natal Department of Economic Development and Tourism and other funders and partners."

South Africa. The event- which highlighted training and funding opportunities, facilitated skills development and comprehensive industry engagements and promoted interaction between African filmmakers and international key experts- ended in style at the Durban FilmMart's Awards Ceremony, which recognised and honoured outstanding feature film and documentary film projects emanating from the Afri-

ONLINE NEWS HIGHLIGHTS



Toni Monty

can continent. The annual coproduction and finance market, which was created as a joint programme of the Durban Film Office and the Durban International Film Festival delved deeper into its objectives of driving the visibility of African cinema, stimulating production and facilitating project collaboration between African film-makers. Durban Film Office Head Toni Monty expressed satisfaction with representation at the event which attracted over 400 delegates from around the continent. Said Monty: "Our large contingent of delegates have shown and expressed their support and appreciation to the Durban FilmMart - a major indication that we are addressing the needs and challenges relevant to African Cinema."

The Durban Film Mart programme was undertaken in threefold: the development platform Finance Forum which is open to selected documentary and feature film projects and the Master-classes and Africa in Focus range of panel discussions and sem-

inars which are both open to all participants and delegates of the event.

The Durban International Film Festival's range of Africa in Focus panel discussion sessions highlighted the nitty-gritty of film production in Africa from sourcing international coproduction, access to global funding and training opportunities, film packaging, marketing and distribution to developing authentic African stories and digital and new media technology. Masterclasses were held with acclaimed local and international experts in the fields ranging from: 'Getting to Greenlight' for independent producing with acclaimed SA producer Helena Spring, Coproduction and Finance between Africa and Europe with Roshanak Behesht Nedjad and Developing African Stories for Global Markets with Scriptwriting expert Jacques Akchoti both of the European Audio Visual Entrepreneurs (EAVE), Visual Film Experts Stefan Puschendorf and Steve Macpherson as part of the COA partnership leading discussions on the

Art of 3D Dimension and Pre-visualisation to Virtual Production Technologies respectively.

The Africa in Focus programme also includes presentations by the National Film and Video Foundation (NFVF) who present their annual comprehensive industry engagement under the guidance of newly-appointed CEO Zama Mkosi, which provided a platform for industry dialogue between executive management of the national body and the SA film industry and the public. The NFVF also facilitated the high level scriptwriting training and development programme Sediba Spark Masterclass during the programme targeted at providing foundational principles of scriptwriting. Also on the programme included the NFVF's 'In Conversation with Filmmakers on International Platforms' educating the audiences on accessing and navigating international markets and festivals. The NFVF has been a long-time funder and partner of the Durban International Film Festival and has this year also

committed its support to the Durban FilmMart. Delegates and participants also had the opportunity hear the first-hand accounts of filmmakers who had participated in film funding, mentorship and residency programs as well meeting with local and international television broadcasters who are currently seeking proposals for authentic African stories. The programme also delved into case studies unpacking the challenges and experiences of African distributors as well as Documentary Filmmakers Association case studies of transmedia projects.

Also high on the agenda was the significant launch on the KZN Film Commission, a project undertaken by the KZN Department of Economic Development and Tourism which will be mandated to develop, promote and market the province of KZN as a global destination for film production to a local, national and international audience as well as facilitate the investment in the film industry in the province of KZN.

During the period of the Durban FilmMart, African project participants (12 Documentary and 11 Feature film project directors and producers) underwent a gruelling mentorship and skills training which prepared them to pitch to their 'work in progress' film projects in one-on-one sessions to international film funders, broadcasters, distributors and sales agents. The African filmmakers also had an opportunity to interact with industry elite at several scheduled networking sessions. [H](#)



Finding an audience for African stories

By Linda Loubser

Many African filmmakers hope to release their films in Europe or the US. However, at the recent Durban FilmMart, French screen writer, teacher and script developer Jacques Akchoti from the European Audio Visual Entrepreneurs (EAVE) urged writers to focus on their local audiences.

“In terms of writing, global markets don't exist. You can't start off writing a story thinking it's global,” noted Jacques Akchoti, who recently worked on the acclaimed French-Chadian co-production *A Swallow Man* by Hassan Mahamat Saleh, and has collaborated with critically acclaimed directors such as Robert Rossen and Lars von Trier.

Financial systems

He explained that, to understand filmmaking, you have to understand the financial systems behind it. “France has a cultural approach to filmmaking, which means that even if the financial system is

losing money, it's not a problem as long as it is maintaining jobs and maintaining culture.”

According to Akchoti, France supports films from other countries around the world because they think cultural diversity is important. “However, they have specific ideas of what those films should be – they should either advance cinematic culture or portray a certain political point of view. There will always be a focus on countries where there are political things happening that we're interested in. For example, the past few years Iranian films have been big in France.”

“However, we're also interested in films with a very original approach to filmmaking and that use the language of film in an inventive way.”

He noted that an understanding of why you're making a film and who your audience is, is fundamental. “Each filmmaker I talk to in South Africa wants to make films for Hollywood and thinks going to Hollywood means success. However, the Hollywood system works with the main goal of making money because it is built on private money, not public money. Even if a film is good or groundbreaking, that is a bonus, but it is not the main purpose of the film.”

“When you write a film, ask yourself in which market it will fit and what its potential is. That should determine your budget. You have to know who you are addressing,” said Akchoti.

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SA industry

“As a writer I consider it my responsibility to write stories that are interesting to those around me. South Africa has a potentially big audience, but it needs to be developed. The question in South Africa is: how do we build an industry?”

Akchoti explained that, first and foremost, filmmakers need to understand their local markets and know what their audiences like and need. “It's not about ideas, it's about characters. To get local people into cinemas, you have to tell interesting stories with relatable characters. Do not say you have to only make arthouse films, but you have to understand your audience.”

“Everyone I meet seems to want to



ORIGINAL APPROACH - Jacques Akchoti

“The film business is about entertaining people. What you have to understand is that your job is not being an intellectual, a journalist or a philosopher, but being an entertainer.” - Jacques Akchoti

make a thriller, but it doesn't work, because it's really an American genre. If French people are acting like Americans, I don't believe it and I'd rather just watch a Hollywood thriller. You can't make up something that doesn't exist – like a film policeman in France – because people won't believe it.”

“In France we just don't have that same notion of being scared, our films are about who is sleeping with who – that's our culture, but not address a lot of serious issues through that. In the same way, all Scandinavian films are about depression in a dark place.”

South Africa's niche, Akchoti believes, is township films. “It's an interesting social place, and it encompasses what the African story is about. When you see a local film you want to recognise yourself and recognise your reality. I can't relate to an issue, I can relate to a person. The only global role is being human.”

Entertaining

According to Akchoti, there are misconceptions about the responsibility of a writer. “The film business is about entertaining people. What you have to understand is that your job is not being an

intellectual, a journalist or a philosopher, but being an entertainer.”

“Filmmakers like making art house movies, but the reality is that the most successful films in almost every country are comedies – including the Leon Schuster films in South Africa. However, being an entertainer does not mean being stupid.”

“To get an audience interested, he believes the focus should be on emotional involvement, not on a message. “People don't want to be lectured, telling stories is about telling the audience how a group of people of a certain place or culture go about life, and getting them emotionally involved in those people. It's not an intellectual approach, it's understanding who your characters are and how they approach life.”

He emphasised that the world doesn't expect South Africans to make Hollywood films. “If South African financiers expect to be making big bucks they should go and invest in Hollywood films, not local films. You have to get an understanding of the South African system and its limitations.”

“The future of South African film is here in South Africa, not in Hollywood or Europe.” ■

The difference is YOU!

While there are several European film funds that are accessible to South African and African filmmakers, it requires specialised knowledge to access them.



SOURCING FINANCE - Rosahnik Behesht Nejad

Robert Rodriguez' first feature film *El Mariachi* cost \$16 000 to make and went on to be a big hit, which proves that filmmaking is not about the money. If you have a good story you should be able to find finance.

"It is often said that there are only 10 basic movie plots or stories in the world, all drawn from Shakespeare, Dostoyevsky or Aristotle. The difference in any story is your point of view - that's what makes a script unique," said Rosahnik Behesht Nejad of the European Audiovisual Entrepreneurs (EAVE) training and networking organisation at a recent Durban FilmMart master class.

Nejad told delegates about a French website that lists every possible means of funding available for whichever country - www.ouaf.fr/eng/ouafdb/en.org.

She stressed that besides the type of

financing you access, it's important when, where and how you apply. If you apply for funding too early in a project's development it will burn out in a year or two.

"Once the script is ready approach producers in other countries but only if you have a certain percentage of financing from your own country. Cost your leads when you pitch because it's like a package that you can present to potential investors.

"European countries most likely to be interested in African projects are France, Germany, Switzerland, Belgium and the Netherlands. Italy and Spain are not a good idea and neither are east European countries because they struggle to finance their own films. It's also important to remember that the UK only finances English-language films," commented Nejad.

"The first thing you need to get right before you apply for funding is the script synopsis. This has to reveal the movie's universe, the story (in no more than two lines) and the tone and feel of the film." - Rosahnik Behesht Nejad

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Treaty co-productions

An official treaty co-production can give a project dual nationality as long as there is an exchange of technical and creative input and if you abide by the rules.

"With co-production status a film can get national film funding, distribution and support from both countries. Co-production opens up a whole world for your film. South Africa has co-production treaties with Germany, Italy, France, Ireland and the UK as well as Canada, Australia and New Zealand," stated Nejad.

Fund options

She noted that there are three kinds of financing services available in Europe and all three can be accessed by the filmmaker.

They are: money that you can spend however and wherever you want; mixed funds where you have a local producer in the other country and you need to spend some of the money there; and funds that can only be spent in the region they come from - you can shoot or post-produce there or source your cast and crew there.

Nejad suggested that South African filmmakers try to access, among others, the World Cinema Fund. This is run by the Berlin International Film Festival and requires that you apply with a German co-producer and that you shoot in Germany. For France's Cinema du Monde fund you need a French producer and you have to post-produce the film there.

She noted that Europe is extremely bureaucratic and that's why foreign filmmakers need a local producer to help fulfill the requirements.

"There is another source of funding but it's very difficult to access - European broadcast. Europe is a rich continent in terms of countries but there isn't enough money to go round, even for European films. ARTE might finance non-European films as might one or two other broadcasters but it's very tricky to pull off," said Nejad.

Market circuit

Co-production markets such as CineMart in Rotterdam and the Berlin Film Festival are a good source of funding as they all have prizes with money. There are also script development projects, as found at festivals such as Sundance and Torino, as well as the Jerusalem Film Laboratory.



According to Nejad a big problem is that there are too many film projects in the global market. "However, people are looking for fresh stories and new talent. The first thing you need to get right before you apply for funding is the script synopsis. This has to reveal the movie's universe, the story (in no more than two lines) and the tone and feel of the film.

"Don't worry about describing the plot in detail. Remember that you are pitching to business people who get bored easily so you have to make the synopsis quick and easy to read. Never make a synopsis longer than a page. Photos are helpful if they reveal the tone, time and atmosphere of the film."

Partners

How does one find the right European producer? Nejad continued: "You need to travel and make yourself visible. Go to festivals, co-production markets and script development programmes. It's vital that you network; Europe is very big on networking. If you have a short film send it out. Use the whole 'six degrees of separation' theory. You know someone who knows someone who knows someone..."

"Also utilize websites such as YouTube, Kickstarter and Indiegogo. Kickstarter works specifically for issue-driven documentaries. You may be able to raise money through donations.

"Marketing your project can be helpful if you have a website or blog that has about 20 000 hits. Awards are important because there is an ocean of films out there so an award win for your project brings it visibility. If you have a film with an issue, think of a way to make it public via a website or blog."

Nejad concluded by saying that the destruction in the movie *The War of the Roses* is nothing compared to a co-production that goes wrong.

"Co-productions must be based on trust. Remember that you can't protect or copyright an idea which is why you must have trusted partners," she added.

- *Janina Steinhilber*



DURBAN FILMMART 2012 – 'BIGGER AND BETTER'

Breaking new grounds into African soil by infiltrating the continents film industry was the focal point of the Durban FilmMart 2012 which took place from 20-23 July 2012 at the Blue Waters Hotel in Durban, South Africa.

The event- which highlighted training and funding opportunities, facilitated skills development and comprehensive industry engagements and promoted interaction between African filmmakers and international key experts- ended in style at the Durban FilmMart's Awards Ceremony, which recognised and honoured outstanding feature film and documentary film projects emanating from the African continent.

The annual coproduction and finance market, which was created as a joint programme of the Durban Film Office and the Durban International Film Festival delved deeper into its objectives of driving the visibility of African cinema, stimulating production and facilitating project collaboration between African film-makers.

"It has been our labour of love to promote and develop the African Film Industry which is both our livelihood and passion," said Durban International Film Festival Director Peter Rorvik at the close of the event. Said Rorvik; "We have walked away from this event remaining true to our African roots and local story-telling in the face of global and commercial film industry trends; this is what our primary message to our delegates has been."

Durban Film Office Head Toni Monty expressed satisfaction with representation at the event which attracted over 400 delegates from around the continent. Said Monty; "Our large contingent of delegates have shown and expressed their support and appreciation to the Durban FilmMart- a major indication that we are addressing the needs and challenges relevant to African Cinema." The Durban Film Mart programme was undertaken in threefold; the development platform **Finance Forum** which is open to selected documentary and feature film projects and the **Masterclasses** and **Africa in Focus** range of panel discussions and seminars which are both open to all participants and delegates of the event.

The Durban International Film Festival's range of Africa in Focus panel discussion sessions highlighted

the nitty-gritty of film production in Africa from sourcing international coproduction, access to global funding and training opportunities, film packaging, marketing and distribution to developing authentic African stories and digital and new media technology. Masterclasses were held with acclaimed local and international experts in the fields ranging from; 'Getting to Greenlight' for independent producing with acclaimed SA producer Helena Spring, Coproduction and Finance between Africa and Europe with Roshanak Behesht Nedjad and Developing African Stories for Global Markets with Scriptwriting expert Jacques Akchoti both of the European Audio Visual Entrepreneurs (EAVE), Visual Film Experts Stefan Puschendorf and Steve Macpherson as part of the COA partnership leading discussions on the Art of 3D Dimension and Pre-visualisation to Virtual Production Technologies respectively.

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Driving the agenda of African Film Industry was the presence of a dozen African broadcasters for the first time at the Durban FilmMart as part of sponsors Canal France International' contribution to the France South Africa Season 2012 & 2013. The



'Meet the funders' panel discussion, another event highlight on the schedule of events, introduced a group of international funders and co-producers who informed delegates of the many funding opportunities available with a vested interest in African Cinema. Delegates and participants also had the opportunity hear the first-hand accounts of filmmakers who had participated in film funding, mentorship and residency programs as well meeting with local and international television broadcasters who are currently seeking proposals for authentic African stories. The programme also delved into case studies unpacking the challenges and experiences of African distributors as well as Documentary Filmmakers Association case studies of transmedia projects.

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- The Hubert Bals Fund Award of 5000 Euros towards script and project development for 'The Most Promising African Project' was presented by Janneke Langelaan to an outstanding for a fiction project: **Live from Zimbabwe**; Producer Jackie Cahu and Director Rumbi Katedzi.
- Three Producers were awarded the prize to attend the 'Rotterdam Lab 2013' presented by Bianca Taal of the International Film Festival of Rotterdam's CineMart. They are David Horler for **Flatland** (SA), Ikechukwu Omenaihe for **In Silence... & In Tears** (Nigeria) and Jackie Cahu for **Live from Zimbabwe** (Zimbabwe)
- Isabel Arrate Fernandez of the International Documentary Festival of Amsterdam (IDFA) and the IDFA Fund presented the 'Most Promising Documentary Projects', together with Himesh Kar of WorldView which awarded the two travel grant funds totalling 5000 Euros for travel and accommodation for two filmmaker teams to IDFA. The prize was given to Director Anjali Nayar and Director Hawa Essuman for **Logs of War** (Kenya) and Producer Neil Brandt and Director Riaan Hendricks for **The Devils Lair** (SA)
- WorldView also awarded 5000 Euros to 'The Most Promising Feature Projects' presented to Producer David Horler and Director Jenna Cato Bass of **Flatland** (SA)
- EAVE CEO Alan Fountain awarded a prize to attend the 'European Producers Workshop'. The award was given to Producer David Horler and Director Jenna Cato Bass of **Flatland** (SA)
- ARTE France awarded the 'Best Feature Film Project' award of 6000 Euros presented by representative Remi Burah to producer Steven Markovitz and Wanuri Kahiu for **Jambula Tree** (an SA/Kenya coproduction)
- Canal France International (CFI) awarded the "The Most Promising Project" prize presented by CFI representative Etienne Fiette and Audrin Mathe of the Namibian Broadcasting Corporation. The award was given to Joel Karekezi (Director and Producer) for **The Mercy of the Jungle** (Rwanda)
- Videovision's 'Best South African Film Project' prize of R75000, presented by Sanjeev Singh was awarded to **The Visit**, a coproduction by Imraan Jeeva, Omar Khan and Sara Blecher and Directed by Nadia Davids.



CREDITS & ACKNOWLEDGEMENTS

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Africa in Focus Panelists: Orlando Bagwell, Joslyn Barnes, Mayenzeke Baza, Teleshore Mba Bizo, Melanie Chait, Enrico Chiesa, Peter Dignan, Julien Ezanno, Etienne Fiatte, Basil Ford, Isabel Arrate Fernandez, Julie Frederikse, Alan Fountain, Tosh Gitonga, Veit Helmer, Oliver Hermanus, Souad Houssein, Hakeem Kae-Kazim, Himesh Kar, Terrence Khumalo, Lalita Krishna, Emma Kaye, Sarika Lakani, Janneke Langelaan, Lebone Maema, Peter Machen, Steve MacPherson, David Makabuyane, Steve Markovitz, Dr Nonceba Mashalaba, Noxy Mavundla, Debbie McCrum, Valérie Mouroux, Nashen Moodley, Zanele Mthembu, Akin Omotoso, Géta Palm, Guillaume Pierre, Ravi Raberu, Elizabeth Radshaw, Kivu Ruhorahoza, Pascale Schmitz, Marc Schwinges, Justin Slack, Theresa Smith, Anthony Stonefield, David Stratton, Bianca Taal, Rahdi Taylor, Adriek van Nieuwenhuyzen, Ginger Wilson, Peter Wintonick, Matthijs Wouter Knol, Dominique Young, Thandeka Zwane

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DURBAN FILMMART 2013

The fourth Durban FilmMart will be held in Durban, South Africa, from 19 to 22 July 2013 during the 34th Durban International Film Festival (18-28 July). We extend a warm invitation to industry professional, producers, funders and financiers to the fourth edition of the Durban FilmMart and look forward to your participation and support!

For delegate information and sponsorship opportunities please contact:

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Durban FilmMart

at the Durban International Film Festival



Organised by the Durban Film Office and the Durban International Film Festival

