

15<sup>th</sup>

# Durban FilmMart



## MONITORING AND EVALUATION **REPORT**

## Monitoring and evaluation report for The Durban FilmMart 2024

*"Unlike other markets, DFM provides a unique platform for African filmmakers to showcase their work, connect with international industry professionals, and access funding and co-production opportunities tailored to the African context. Its emphasis on diverse voices and stories from Africa, coupled with targeted workshops and mentorship programmes, makes DFM a distinctive and invaluable event in the global film market landscape."*

Delegate, DFMI 2024



Author: Michele Sohn, [michele@confluence.co.za](mailto:michele@confluence.co.za)

Commitment to independence: this independent monitoring and evaluation review has been completed in accordance with the South African Monitoring and Evaluation Association (SAMEA) principles and practices.

# Executive summary

## A vital part of the African Film ecosystem

The Durban Film Institute (DFMI) aims to create a world where African film professionals and content are globally competitive and celebrated, and the Durban FilmMart (DFM) sits at the heart of this bold ambition. The DFM is an annual four-day event conceptualised and managed by the DFMI. As a coproduction and film finance market, the DFM is designed to create partnership for the growth of the African film industry.

DFM shows consistent year-on-year growth across key measures of the quantity and quality of projects pitched, alumni mentored, panels and speakers presented, and delegates attended.

The 2024 edition, which marked the 15th year of the DFM, saw 1469 delegates from 58 countries gather in Durban for four days of panel discussions, pitches, networking sessions and getting down to business. There were 164 speakers in 51 discussions, and 86 funders, sponsors and exhibitors. There were 30 awards with cash prizes worth over R1,242,265.00, participation in eleven international festivals, markets, pitching forums, residencies, labs or mentorship programmes, with travel allowances worth another R652,500.00 awarded at the DFM Awards ceremony.

DFM contributes to Durban's profile, and tourism revenue: 953 business tourists visited Durban for at least four days, and value of the advertising earned through PR was R657,002,781.00. Any PR about the DFM automatically raises the profile of the City of Durban.

The DFM is respected by industry professionals. 257 (19% of the 1469 delegates) evaluated the DFM a week after the event, of these:

- 96% would recommend DFM to others;
- 92% believe that DFM is fostering connections across Africa;
- 90% made new, valuable connections;
- 89% believe that DFM is growing talent on the African continent;
- 81% believe that DFM is where African film business is done.

These numbers are impressive, so too is the depth of emotional attachment that alumni, delegates and partners have with the DFM and DFMI. Part of this rests on the DFMI's operating model: the DFM is put together by a small team on a lean operational budget. Each member of the team understands how all the moving parts fit together, are willing and able to step in and help each other and feel trusted and self-actualised. This does not happen without careful, considerate leadership. The DFMI is clearly a high-functioning team that should be congratulated for their consistent efforts and the significant impact that the DFM is making on the African film sector.

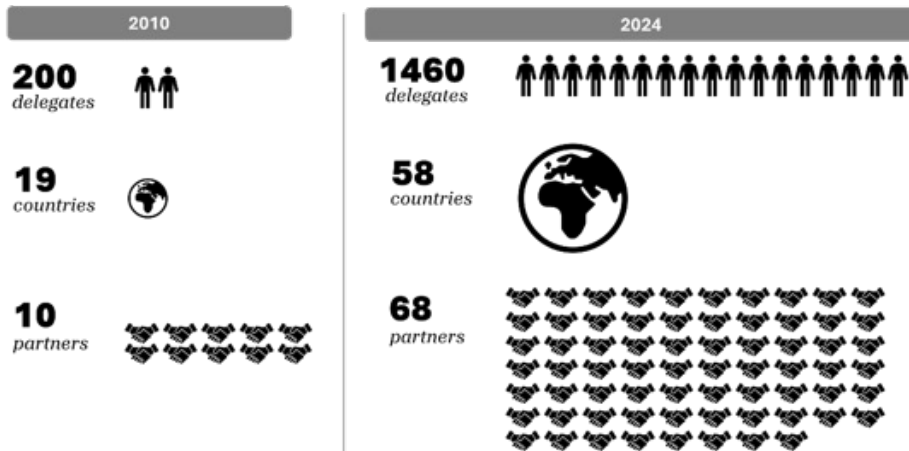
As DFM continues to evolve, the question is where the next focus areas will be. Delegates and staff have put forward a range of suggestions which need to be evaluated against the DFMI's objectives and capacity. These are listed on the last page of this report.





## DFM has flourished since it started in 2010

Over 14 years, DFM has grown from 200 delegates from 19 countries to 1460 delegates from 58 countries, supported by 68 partners



## 1469 delegates from 58 countries across the globe

1363 (93%) from Africa



## Participants believe DFM is shaping the film landscape in Africa

Through creating connections and developing talent

**92%**

believe that DFM is **fostering connections** across Africa

**90%**

made new, **valuable connections**

**89%**

believe that DFM is **growing talent** on the African continent

**81%**

DFM is where African **film business is done**

I have high praise on the calibre of international panellists, investors, producers brought. I'm in awe.

Huge congratulations to the whole team. What a feat. Thank you for creating the space for us to think, learn and dream together!

Keep up the amazing work you do for filmmakers around the world especially in the African continent, your impact plays a critical role in shaping up the film landscape in Africa.

1469 delegates attended DFM 2024. 260 (19%) evaluated their experience through a web-based survey.





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# About this report

## DFM's objectives

This report measures how effectively DFM 2024 met the DFM's objectives which are listed below:

As a coproduction and film finance market, DFM aims to:

- Stimulate development and production of African film content
- Enable local, continental and transnational cooperation for funding for promising projects
- Create networking opportunities across the sector
- Encourage continental collaboration between filmmakers
- Promote and generate visibility for African film projects and talent

## M&E methodology

Our approach included both qualitative and quantitative analysis of primary and secondary data:

**Onsite observations:** we were present during the DFM, attended a few panels and engaged informally with delegates through quick, informal conversations.

**One-on-one interviews with key players:** The DFMI selected 20 industry players for us to interview. We ran and filmed 17 semi-structured interviews during the four days of the DFM. This footage was edited to create a testimonial for DFMI. The industry players included local and international emerging and established producers and directors (some of whom are DFMI mentors or mentees), financiers and other film professionals. We are comfortable that we had a well-rounded set of perspectives from these contexts.

**One-on-one interviews with staff:** we interviewed each of the DFMI core team a week to two after the event to gather their ideas on what went well and what could be improved. These have informed the recommendations at the end of this report.

**Self-completion survey:** 279 delegates (19% of 1469) self-completed a web-based survey a week after the DFM, gathering both quantitative and qualitative data. We used content analysis to extract and quantify key themes and ran statistical tests against the quantified data. When we reflect analysis of this data we refer to respondents.

**Data analysis:** we ran statistical analysis on two data sources which were handed to us by the DFMI. These include data from the delegate registration system, and key indicator data from past years. When we reflect analysis of this data we refer to delegates.

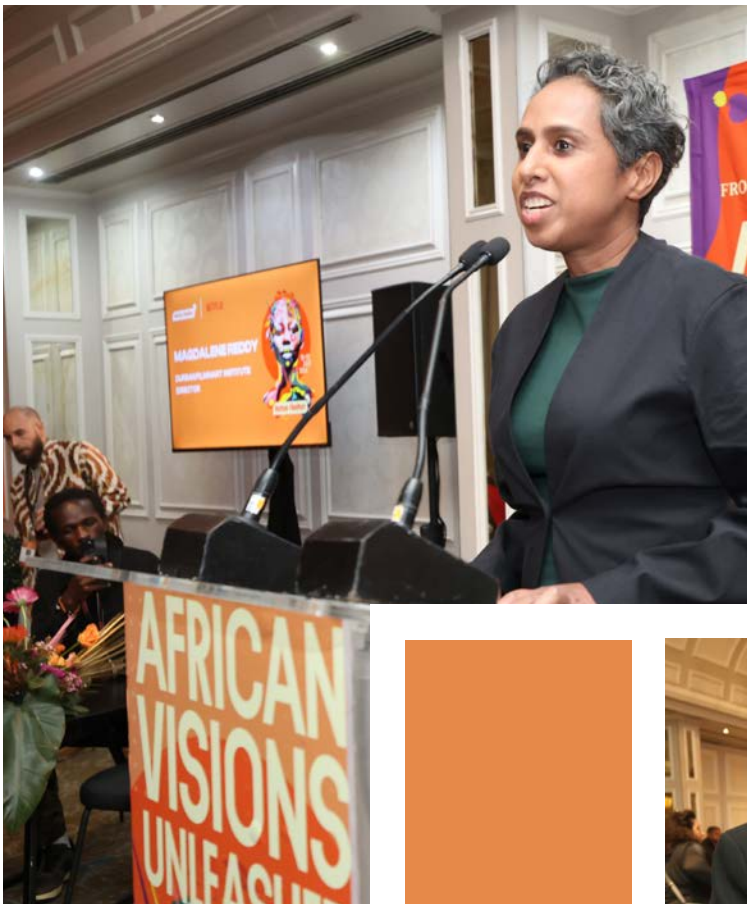
## Limitations of the report

This is the first year that Confluence has evaluated the actions and outcomes of the DFM.

It can take several iterations to gather the right data from a representative sample of all relevant stakeholders. This year we gathered data from delegates, staff and key industry players but did not get perspectives about being a funder, sponsor, industry programming partner, exhibitor or awards sponsor.

Additionally, this report uses a draft Theory of Change that has not been ratified by the DFMI board. These limitations aside, we are comfortable that this report presents an accurate reflection of the activities, outputs and delegate perceptions of the 2024 DFM.











## Draft DFM Theory of Change

A Theory of Change presents the projects understanding of how actions can have consequences. It is used to articulate assumptions, and make sure that we measure the right things.

It is a living framework that should be refined every year as the organisation's data gathered through the M&E validates or refutes the assumptions on change happens.

Ideally the DFM should be measured in the economic value added to the African Film sector. However, this is never going to be an accurate measure as:

- **Part of an ecosystem:** DFM is one part of a larger cross continental and international film ecosystem, all of whom have played a part in developing the professionals behind African film content.
- **It takes a village:** DFM can be a springboard to other developmental opportunities that cumulatively culminate in a breakout career or slate of projects.
- **Deals don't get done overnight:** It can take, sometimes, up to ten years for a film to be developed, and even more for a financing deal to be completed and the film to be made.

This report focuses on the outputs of the DFM. The outcomes, which are tied to the outcomes of the DFMI are reported separately.

Table 1 DFM 2024 Theory of Change

Direct through DFM		Indirect through DFMI		
Activities	Outputs	Perceptions	Outcomes	Impact
The plan	What we did	Reactions	The results	Our bigger goal
Overall	Delegates Sponsors and funders Geographic reach Advertising value	Delegate	Deals Awards Career progress	African films and film professionals are globally competitive and celebrated.
Industry programme	Speakers Programming Partners			
Projects	Alumni Projects Meetings Official meetings			
Awards	Number of awards Value of awards			
Exhibition	Number of exhibitors			



## The activities and outputs explained

**Delegates:** the number of people that attended DFM. This includes the public, speakers, alumni, partners and staff.

**Delegate countries:** the number of countries that delegates list as their passport country.

**Audience:** the number of people who attend an industry session or pitch at the DFM. One person may attend more than one session – so this number should be higher than the number of delegates.

**Online audience:** the number of people who have viewed industry sessions or pitching sessions online since it was posted. This figure is updated yearly.

## The industry programme

**Speakers:** people who were invited to present, participated in panel discussions or industry round tables. Generally, travel costs were covered by the DFM, or DFM project partners, but there were no speaker's fees.

**Industry sessions:** the number of masterclasses, talks and discussion forums.

**Programme partners:** the number of organisations that co-host programming with the DFM.

## Pitch and Finance Forum

**Official projects:** the DFM projects that have prepared to be presented in the Pitch and Finance Forum. These projects come from established and emerging filmmakers.

**Official meetings:** as part of the programmes DFMI sets up one-on-one meetings between projects and carefully selected potential partners.

**Number of awards:** how many awards are awarded.

**Value of awards:** the rand value of the awards (cash and travel allowances).

## Talent development

**Jumpstart participants:** the number of people who completed a Jumpstart programme.

**Talents Durban participants:** the number of people who completed Talents Durban.

**Lab projects:** the number of projects developed by labs from the continent who are in partnership with DFMI. These have been incorporated into the African Lab showcase.

## Partners

**Principal funders:** at least three years funding of R2 million or more a year. The DFM has had the same principal funder since inception.

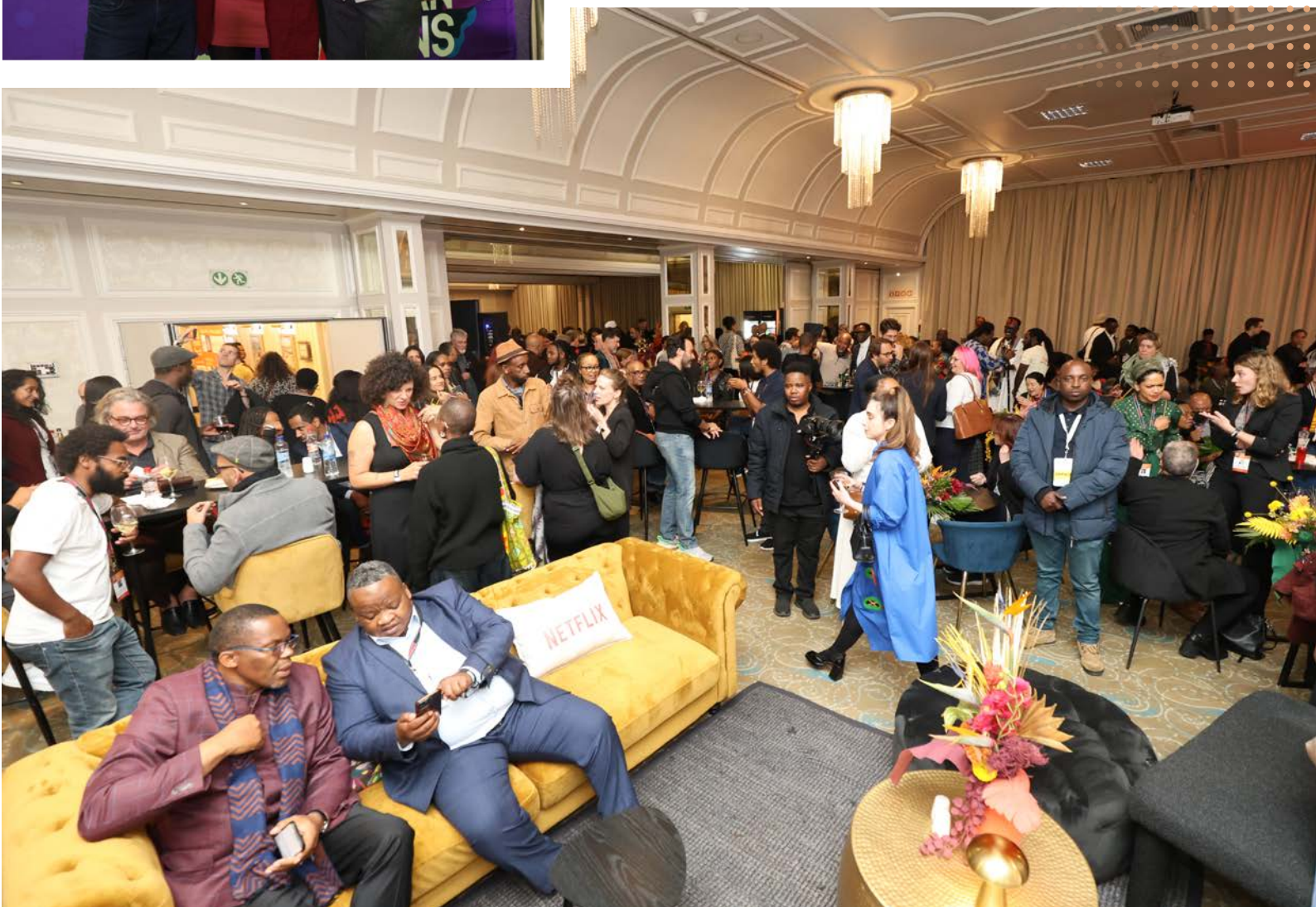
**Funders sponsors and exhibitors:** customised packages for visibility and advertising. We could these together to prevent double counting.

## PR value

**Advertising value equivalency:** the cash value of an advertisement of a similar size and placement in the publication within which the advertisement appeared.









# Activities and outputs

## Summary of year-on-year comparisons

The table below shows a year-on-year comparison across the key DFM indicators. Except for the number of official meetings set up, DFM 2024 has tracked well on every dimension measured.

Table 2 Year-on-year comparison of DFM outputs

	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
Delegates	200	276	276	346	437	586	475	700	800	1000	1059	1218	1293	1018	↑ 1460
Delegate countries	19	34	31	37	39	29	29	37	39	45	64	73	70	43	↑ 58
Physical audience													2713	4092	↓ 3778
Online audience											5995	7773	2163	1884	↓ 1549
Speakers											170	217	147	152	↑ 164
Industry sessions	20	25	20	23	21	26	18	33	33	27	75	59	51	44	↑ 51
Programme partners	20	25	20	23	21	26	18	33	33	27	75	59	51	44	↑ 51
Official projects	12	20	23	18	21	19	19	28	18	20	30	31	30	28	↑ 30
Official meetings					900		600				320	354	250	347	↓ 216
Number of awards		6	8	11	9	8	10	8	11	12	11	19	19	25	↑ 28
Lab projects							10	10	7	6	13	5	3	8	↑ 27
Jumpstart							8		3	5	6	6	5	5	↓ 4
Talents Durban	39	47	50	38	41	38	19	30	19	22	28	31	31	19	↑ 30
Principal funders	1	1	1	1	1	1	1	1	1	1	1	1	1	1	- 1
Funders & exhibitors								10	12	11	8	13	12	21	↓ 19

This is the first year that we have measured the cash value of the awards, which is in the table below:

Table 3 Cash value of awards

Cash awards	R1 242 265
Travel value	R652 500
Total value	R1 894 765



The value of the media coverage generated for the DFM is measured using advertising value equivalency (AVE). AVE is calculated by using the publication's rate for an advert for an equivalent size and position of the media coverage.

The AVE has increased year-on-year since 2020, with an impressive AVE in 2024 of R657,002,781.00.

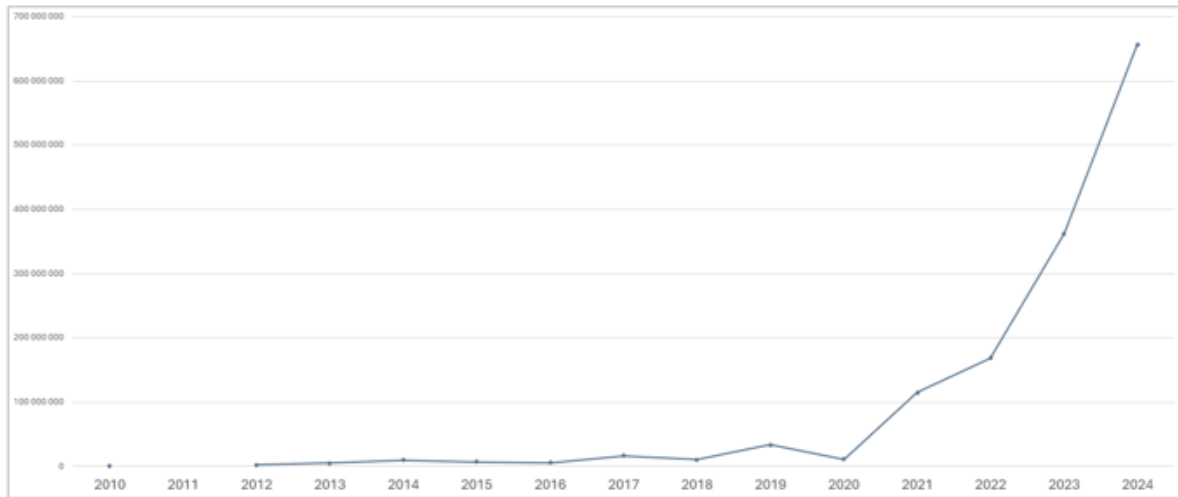


Figure 1 Year on year advertising equivalent value



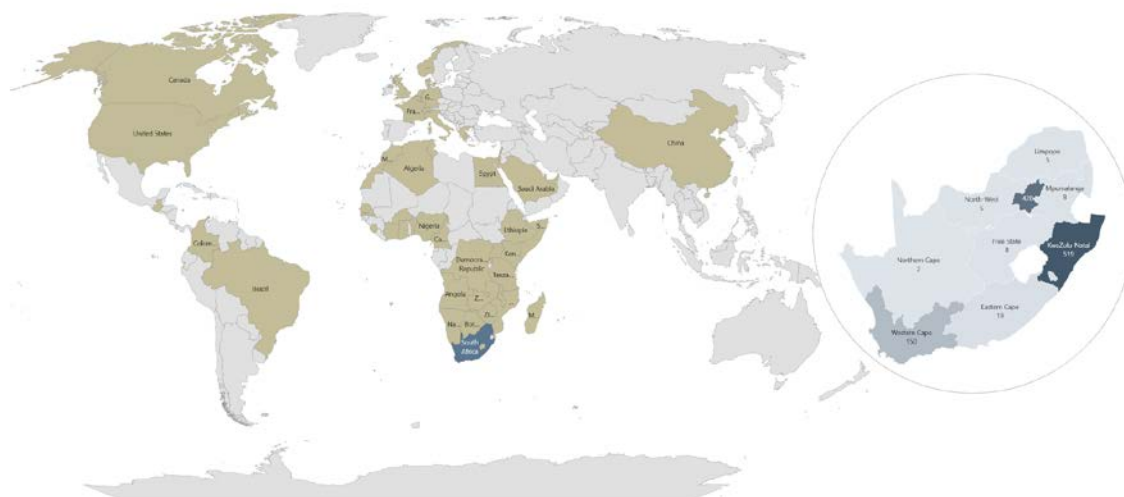
## Delegate profile

### A global market

Data taken from the delegate registration system shows that there were 1469 delegates to DFM 2024 – 953 (65%) of whom do not live in Durban. Those who travelled into Durban spent at least five nights in the city – boosting spend in accommodation, and after-hours entertainment. The Chairman, a local Jazz and Blues club, reported above average business during the duration of the DFM, and extended their operating hours to accommodate delegates.

### 1469 delegates from 58 countries across the globe

1363 (93%) from Africa



Analysis based on registration data

### A diverse mix of race, gender and age

The data taken from the delegate registration system shows an equally impressive range of gender and age. The spread of age should correlate with the mix of emerging and established filmmakers that DFM attracts.

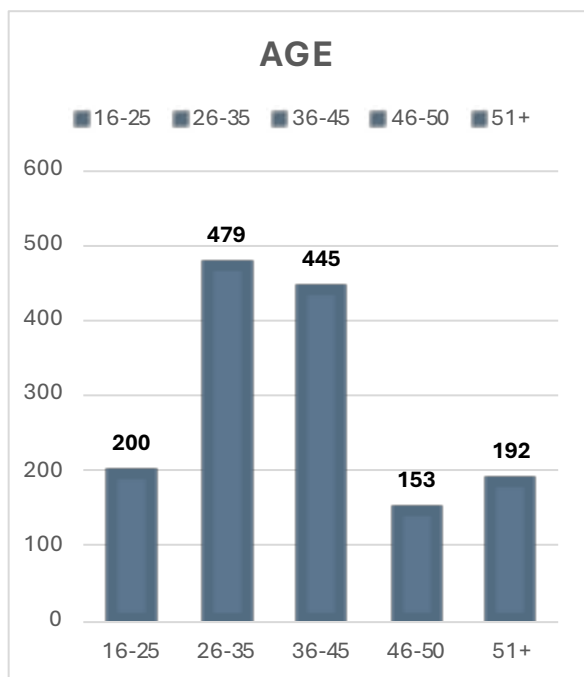


Figure 2 Delegates age

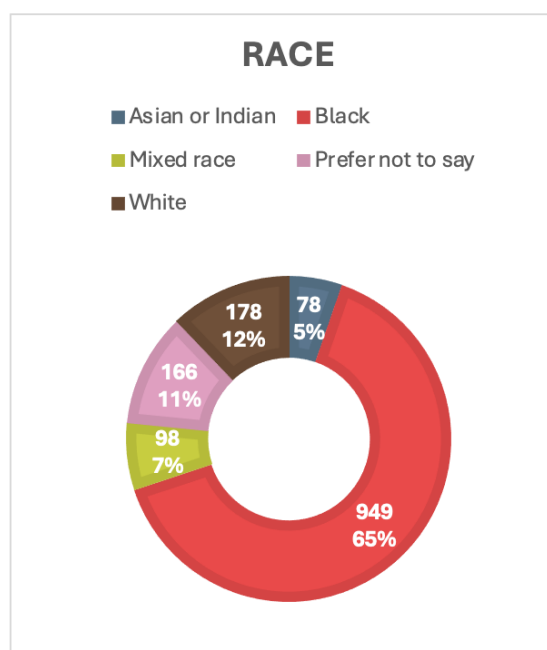


Figure 4 Delegates race





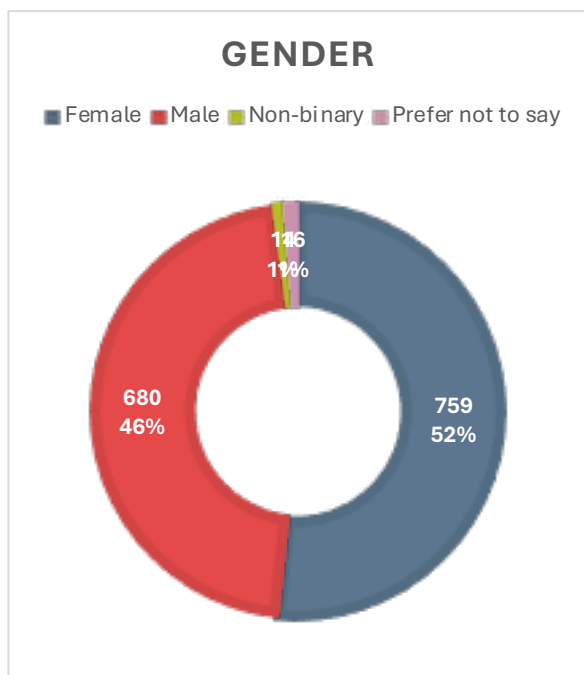


Figure 3 Delegates gender

When it comes to race, 166 (11%) preferred not to give their race. 178 (12%) identified as white. Of those who answered the question, 1125 (86%) are people of colour.

This reflects progress towards a more inclusive and transformed film sector.

## DFM is creating a safe and inclusive space

Delegates were asked if they identified as LGBTQIA+, 141 (9.6%) said that they do. Delegates were also asked if they have a disability – 29 (2%) said that they have a disability – which include both physical and psychosocial disabilities, listed in the table below:

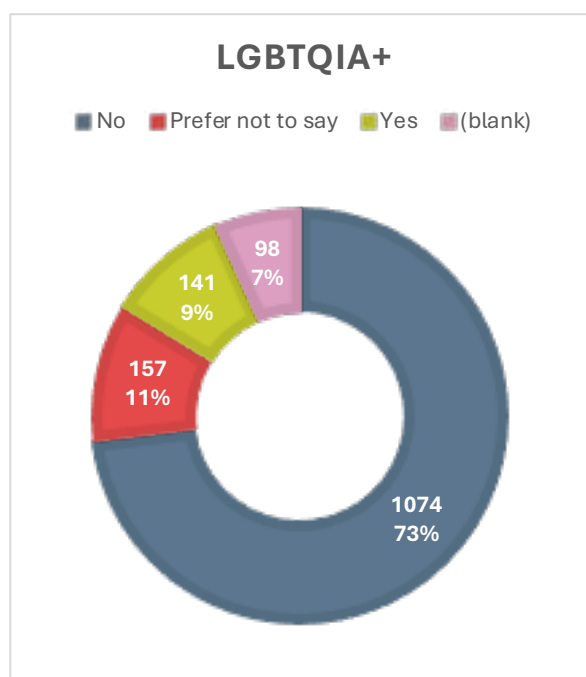


Figure 6 Delegates that identify as LGBTQIA+

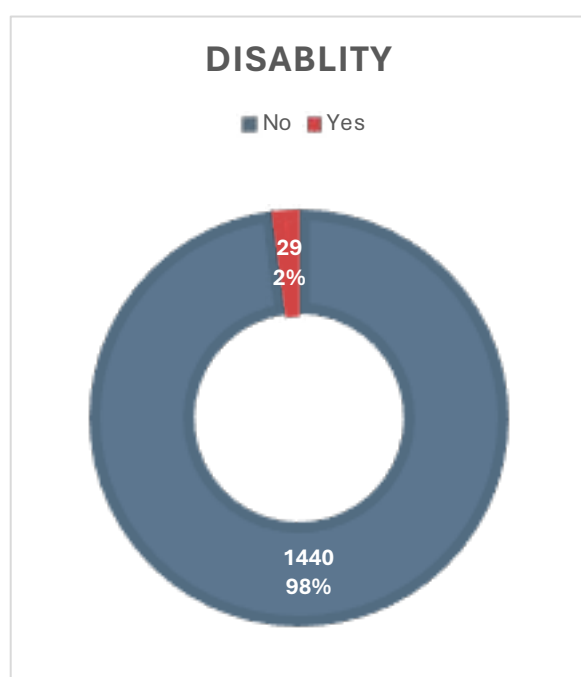


Figure 5 Delegates that have a disability

Table 4 Disabilities listed

Epileptic	2	Psychosocial disability	6
Mobility	8	Vision impaired	7
Other physical	2		



## It is a buyer's market

The delegates echo the universal market structure where a few funders can pick from many projects: 976 (75%) delegates are filmmakers, many of whom may be looking for funding – while 230 (18%) have money to invest and are looking for projects to buy into.

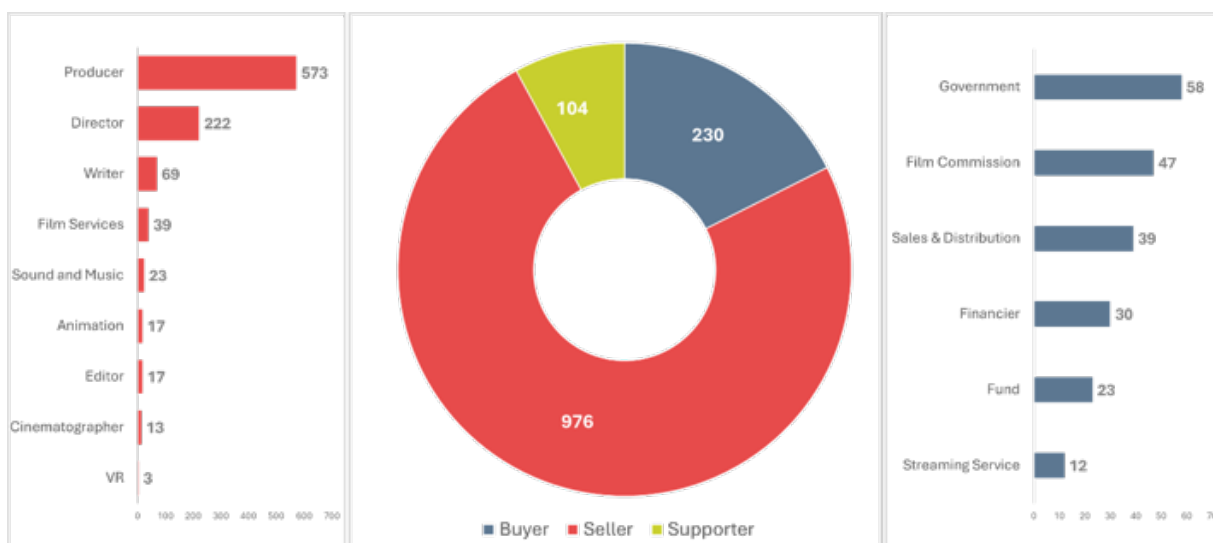


Figure 7 Market composition between buyers and sellers

## Delegates are interested in a range of genres and formats

Delegates were asked to select the genres and formats that they are interested in (they could choose more than one). The bulk 1168 (80%) are interested in more than one format or genre, with fiction and documentaries dominating. Emerging formats like animation and virtual reality are still emerging as interest areas for the DFM delegates.

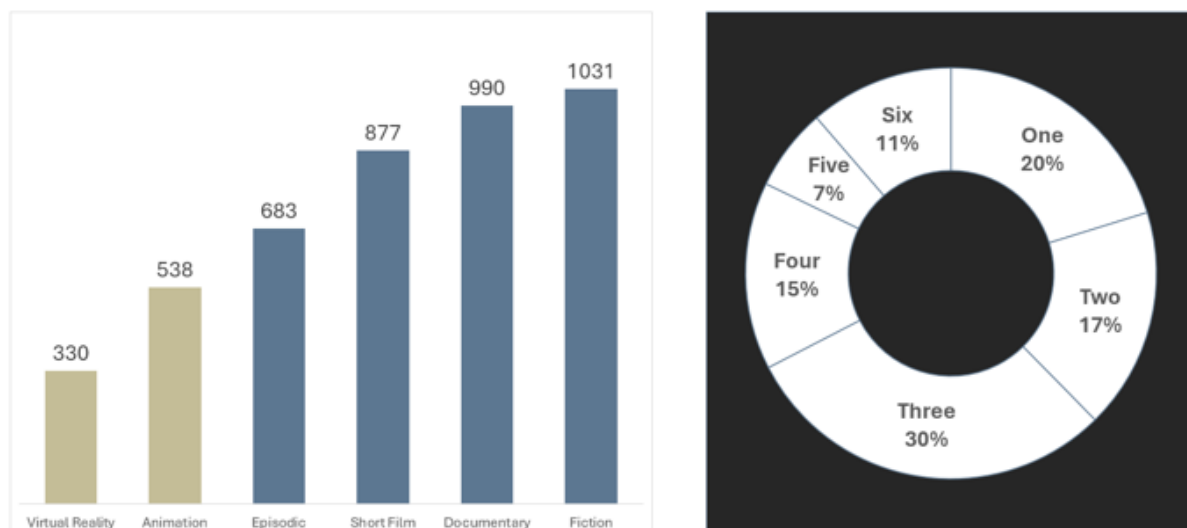


Figure 8 Genres and formats

Table 5 Genres and formats

Fiction	1031	Animation	538
Documentary	990	Virtual Reality	330
Short Film	877		
Episodic	683		
	3581		868









# The industry programme

This section highlights significant additions or changes to industry programme in 2024.

## A visible focus on respect and inclusion

The DFM aims to create a safe and inclusive space for critical conversations about issues that matter. Part of this commitment was made evident through two subtle but important additions to the programming – a focus on inclusion of people with disabilities through the prefacing of each talk, panel discussion or masterclass with reference to the respect policy, and a visual description and pronoun sharing.

“DFM stands out because of how approachable everyone is, whether the director of the market or a volunteer meeting you at the door. I especially appreciated the importance of DFMI’s respect policy.”

**However, this was not without teething problems:**

“I will note that while I’m aware that visual descriptions and sharing pronouns is not uniformly comfortable across all cultures, and many may not be familiar with the practice, I was a little put off when moderators and panellists (those in positions of authority/leadership at events) seemed to be a little jokey or unserious about sharing them... It would perhaps be beneficial to brief panellists/moderators on best practices for sharing these elements in their introductions or suggest that if they cannot they leave them out, rather than interrupting what was otherwise a very inclusive, mindful space.”

## African Lab Showcase

Prior to 2024, DFM hosted partner projects with Realness, HotDocs and DOC-A. In 2024 these, together with other lab projects, were incorporated into the African Lab Showcase. Here projects that have been incubated across the continent are given the same opportunities to pitch their projects as DFM incubated projects

Partner film labs include ACP DOCONNECT (Documentary Africa - DocA), ALAKA FILM LAB (formally Yaoundé Lab), Climate Story Lab Africa, DLA Accelerator, East African Screen Collective (EASC), FIDADOC BEEHIVE, Great Lakes Creative Producers Lab, Hot Docs Blue Ice Lab, IMPALA, Independent Black Filmmakers Collective (IBFC), OugaLab (Ateliers -Degrand Bassam)The full project outline is available online at:

<https://durbanfilmmart.co.za/wp-content/uploads/2024/06/Africa-Lab-Showcase.pdf>

	Projects	Participants	Women	Countries	Multi-country
Feature length documentary	15	24	11	14	1
Feature length fiction	7	10	6	5	1
Fiction series	1	2	1	1	0











## Pitch and Finance Forum, Talents Durban and Jumpstart

Without projects to invest in, there is no market. Africa does not lack in creative talent, but it takes experience to turn a creative idea into an investable project. The DFM Pitch and Finance Forum prepares film producers to present pitches that will make the right impression to potential project partners and film professionals.

The DFM is an annual four-day event conceptualised and managed by the DFMI. The work towards the DFM goes deeper than planning the event, it makes sure that there is a steady pipeline of investment ready projects to attract buyers.

This is achieved through three elements within DFM event: Pitch and Finance Forum, Talents Durban and Jumpstart, each of which has a clear audience and purpose – and integrates into DFM differently. The Pitch and Finance Forum is aimed at projects from established and emerging filmmakers, Talents Durban focus on emerging filmmakers and critics and Jumpstart focuses on projects from emerging filmmakers.

### Pitch and Finance Forum

Each year, through an open application process and two independent selection panels, the DFMI selects 25-30 official African fiction, documentary and animation projects in development to present to a panel of potential investors, distributors, sales agents and coproducers.

These projects come from both established and emerging filmmakers, all of whom are given individual mentorship to develop compelling pitches, a platform to pitch and one on one meetings with carefully matched industry professionals. The mentorship aspect of the forum commences two months online before the 4-day physical event.

The statistics of the projects that were developed to present at the DFM through the Pitch and Finance Forum are presented in the table below:

*Table 6 Pitch and finance statistics*

	Projects	Participants	Women	Countries	Multi-country
Animation	8	18	5	5	0
Documentary	10	22	16	6	2
Fiction	12	28	16	9	1





## Talents Durban

Talents Durban is a training and development programme that brings together Africa's rising film professionals – screenwriters and directors with fiction, documentary, animation, and hybrid projects in development (this includes all media formats such as film, television series, web series, and content for mobile platforms).

Talents Durban is an initiative of Berlin International Film Festival and is part of six international initiatives of Berlinale Talents. Talents Durban was founded in 2007 as a partnership between the Durban International Film Festival and Berlinale. Since 2019, Talents Durban has become a project of the Durban FilmMart Institute.

- **Animation Lab** is open to screenwriters and animation directors with animation projects. The lab will focus on character development, visual development, and the business of animation in Africa.
  - **Doc Lab** is a hands-on training programme in which three Talents Durban participants who submitted documentary projects are given expert mentorship.
  - **Storytelling Lab** selects three features, three shorts and three TV/Web series currently in development. The stories are given advanced consultation and mentoring by three script editors, as well as participating in scriptwriting workshops.
  - **Talent Press** offers mentorship for emerging African film critics and journalists.
- As well as focused mentorships, industry-specific expert masterclasses, workshops, and a creative platform for self-expression and networking. The labs run three months online before meeting in person at the four-day DFM.

Table 7 Talents Durban statistics

	Projects	Participants	Women	Countries	Multi -country
Animation Lab	8	18	5	5	0
Doc Lab	10	22	16	6	2
Storytelling Lab	12	28	16	9	1
Talent Press		4	1	1	







## Jumpstart

Jumpstart is an incubator programme presented by the Durban FilmMart Institute in partnership with Produire au Sud, Nantes. This project is supported by the Ministry of Europe and Foreign Affairs and the French Institute, in partnership with IFAS and Alliance française in Durban as part of the strategy for the international export of cultural and creative industries.

The programme is created to assist emerging filmmakers with script development and project packaging. Focusing on project packaging for the international market, filmmakers are introduced to key techniques and tools for scriptwriting and storytelling processes.

Jumpstart takes place in person over the three days before the DFM event.

Table 8 Jumpstart statistics

	Projects	Participants	Women	Countries	Multi -country
Jumpstart	4	10	4	4	0





## Awards

DFMI gives an opportunity to organisations in the film industry to award prizes to projects that are pitched at the DFM. Award Partners and Sponsors determine their own criteria and prize value and choose their own winners.

This year there were 30 awards with cash prizes of over R1,242,265.00, participation in eleven international festivals, markets, pitching forums, residencies, labs, or mentorship programmes worth a further R652,500.00. These awards were sponsored and adjudicated by 22 organisations.

The full list of awards is included as Annexure A: Awards on page 23 and the list of companies who sponsored them is in Annexure B on page 48.

## Partner projects

NEFT Emerging Film Talent International (NEFTi) is an annual competition established to discover, develop and showcase up-and-coming filmmakers from emerging economies around the world. Sponsored by the American brand, NEFT, it reflects the shift in interest to celebrating emerging voices from new spaces. NEFTi chose to hold their 2024 awards ceremony at the DFM. This sends a strong message that DFMI is a significant player in developing African film talent, and that the DFM is a significant platform to connect emerging and developed economic interests in film.

The 2024 prize was awarded to BARATANI (The Hill of Lovers) produced by Moreetsi Gabang, (Botswana), who is a DFMI alumni.

## Official networking events

There were nine official networking event hosted or sponsored by industry partners:

DFM opening event sponsored by Netflix	By invitation
DFM awards dinner sponsored by KZN Tourism and Film Authority	By invitation
Dragon Productions and Media City Coffee Connect Session	Open to all delegates
Media City Coffee Connect Session	Open to all delegates
Durban Film Office 21-year anniversary Networking Event	Open to all delegates
DW Akademie Networking Event	Open to all delegates
East African Screen Collective Announcement in partnership with DFM	Open to all delegates
French Institute of South Africa Networking Cocktail	Open to all delegates
Global Impact Producers Association Social	Open to all delegates







# Perceptions

257 (19% of the 1469 delegates) evaluated the DFM a week after the event. Delegates were invited by email to participate in a self-completion questionnaire exploring their impressions of the DFM - the Pitch and Finance Forum, the Industry Programme, and event logistics.

## Overall impression of DFM

The DFM has scored highly across all dimensions: 246 (96%) would recommend DFM to others, 229 (92%) believe that DFM is fostering connections across Africa; 224 (90%) made new, valuable connections, 220 (89%) believe that DFM is growing talent on the African continent, and 200 (81%) believe that DFM is where African film business is done.

When it comes to forging relationships, the results – while still impressive – show a lower proportion of success: 193 people (78%) reconnected with people who matter, while 179 (72%) gained access to hard-to-reach decision-makers. 183 (73%) feel that DFM is playing a part in developing audiences for African film. These results are reflected in the figure and table below.

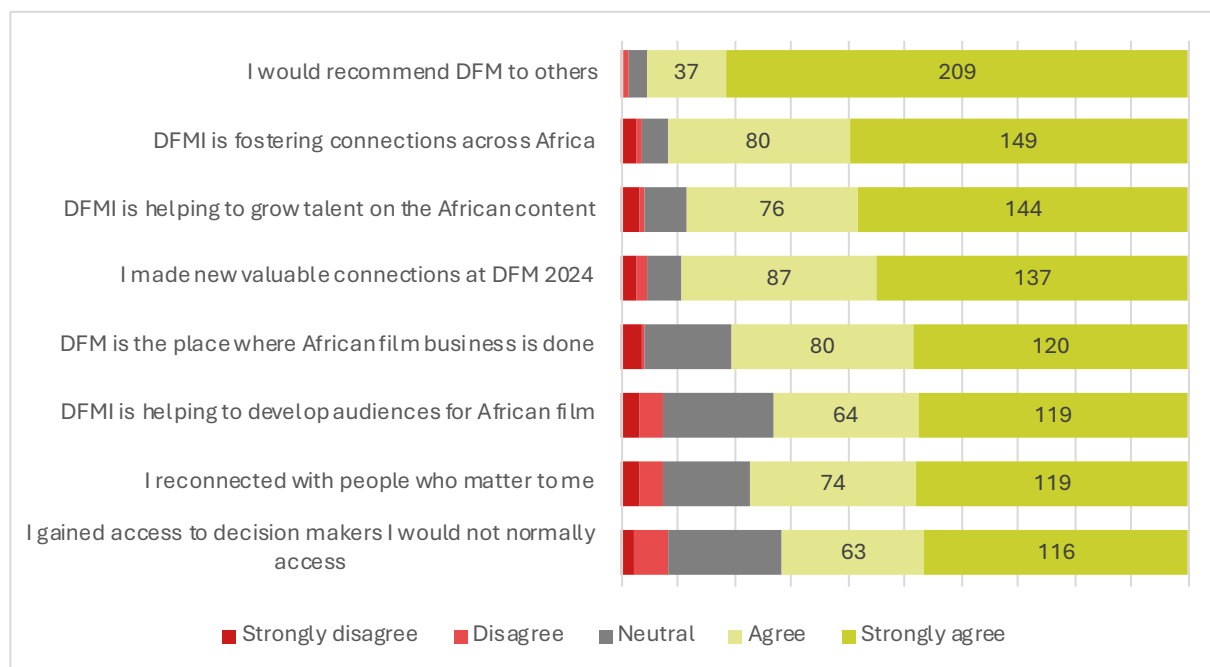


Figure 9 Respondent perceptions of DFM

Table 9 Respondent perceptions of DFM

	Strongly disagree			Strongly agree			
I would recommend DFM to others	1	2	8	37	209		96%
DFMI is fostering connections across Africa	7	2	11	80	149		92%
I made new valuable connections at DFM 2024	7	4	15	87	137		90%
DFMI is helping to grow talent on the African content	8	2	18	76	144		89%
DFM is the place where African film business is done	9	1	38	80	120		81%
I reconnected with people who matter to me	8	10	38	74	119		78%
DFMI is helping to develop audiences for African film	8	10	49	64	119		73%
I gained access to decision makers	6	14	51	63	116		72%







## Pitch and Finance Forum

The DFM Pitch and Finance Forum prepares film professionals to present pitches that will make the right impression to potential project partners.

We asked respondents who attended a Pitch and Finance Forum to rate their experience – 148 (58% of the respondents who took the survey) answered this section of the questionnaire.

Overall, the impressions were favourable. 132 (90%) feel that the pitches were well presented, with 129 (88%) rating the projects as exciting and the pitch decks as professional. 122 (82%) felt that the questions asked by the panel industry professionals were insightful and 116 (79%) felt participants answered questions well. A set of results to be proud of.

The results are reflected in the figure and table below:

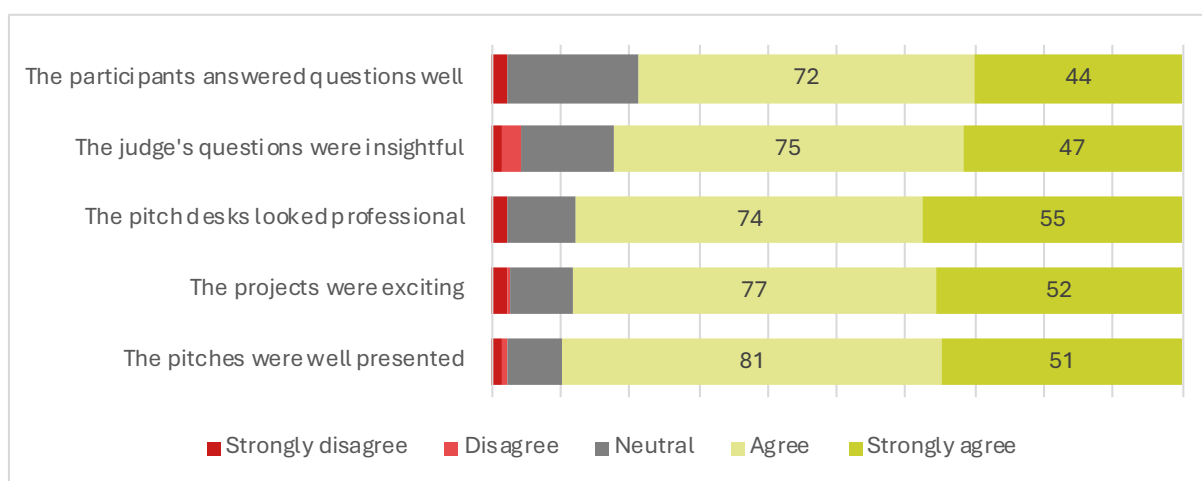


Figure 10 Respondent perceptions of Pitch and Finance Forum

Table 10 Respondent perceptions of Pitch and Finance Forum

The Pitch and Finance Forum	Strongly disagree					Strongly agree	
The pitches were well presented	2	1	12	81	51	90%	
The projects were exciting	3	1	13	77	52	88%	
The pitch desks looked professional	3	0	15	74	55	88%	
The judge's questions were insightful	2	4	20	75	47	82%	
The participants answered questions well	3	0	28	72	44	79%	

*Great organisation, high quality pitches. This market also allowed me to meet most of the African audiovisual professionals with whom the CNC already works or plans to work and to consider the implementation of new projects.*









FROM DISRUPTION TO ACCESSTABILITY  
**AFRICAN VISIONS UNLEASHED**

**JULIE NEDERKOORN**  
MOVIES THAT MATTER

**JACQUI HLONGWANE**  
THE SOUTH AFRICAN BROADCASTING CORPORATION

**KAGISHO BAPELA**  
THE INDUSTRIAL DEVELOPMENT CORPORATION OF SOUTH AFRICA LTD

**JANE MOTE**  
THE WHISKEYS



**AFRICAN VISIONS UNLEASHED**

## Industry Programme

Driven by a yearly theme, the industry programme looks to unpack current trends, changes in policy, challenges and opportunities available to film professionals, while sharing the knowledge and experience gained through their journeys in the industry. The theme for 2024 was African Visions Unleashed: From Disruption to Accountability.

225 respondents answered the questions on industry programming. The industry programming is hitting all the right notes: 206 (92%) agreed that DFM tables topics that matter to African filmmakers, and 200 (90%) believe that the talks are inspiring. This is evidence of carefully considered programming that resonates with the audience. The results are presented in the figure and tables below:

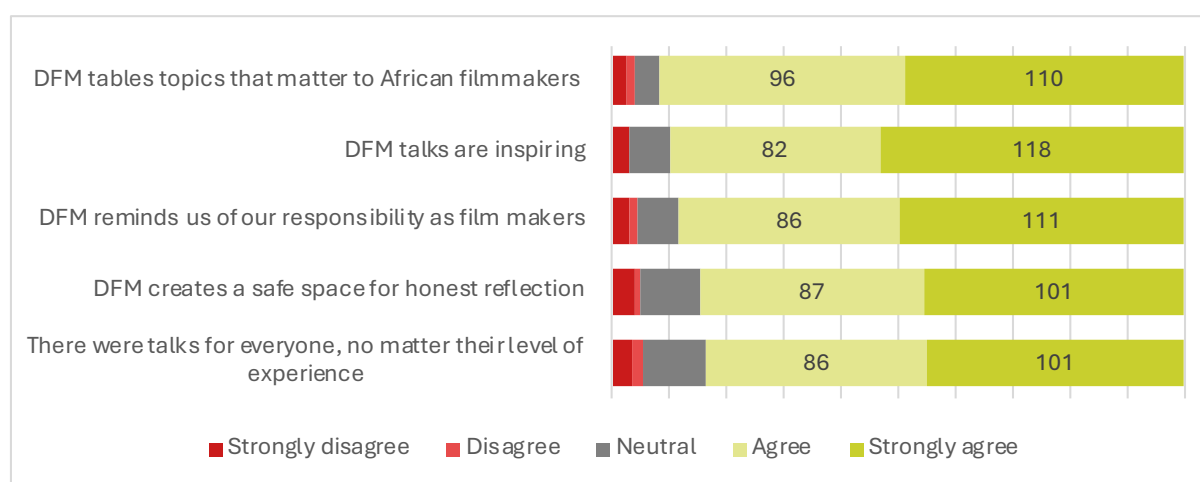


Figure 11 Respondent perceptions of industry programming

Table 11 Respondent perceptions of industry programming

Industry programming	Strongly disagree			Strongly agree		
DFM tables topics that matter to African filmmakers	6	3	10	96	110	92%
DFM talks are inspiring	7	0	15	82	118	90%
DFM reminds us of our responsibility as film makers	7	3	16	86	111	88%
DFM creates a safe space for honest reflection	9	2	23	87	101	85%
There were talks for everyone, no matter their level of experience	8	4	25	86	101	83%

*It was a phenomenal experience. I learned a lot; I gained a lot. It was my first DFM. The talks were engaging and informative. I also enjoyed the openness of all the panellists and professionals, who were willing to take meetings and pitches. I would love to be in attendance again.*



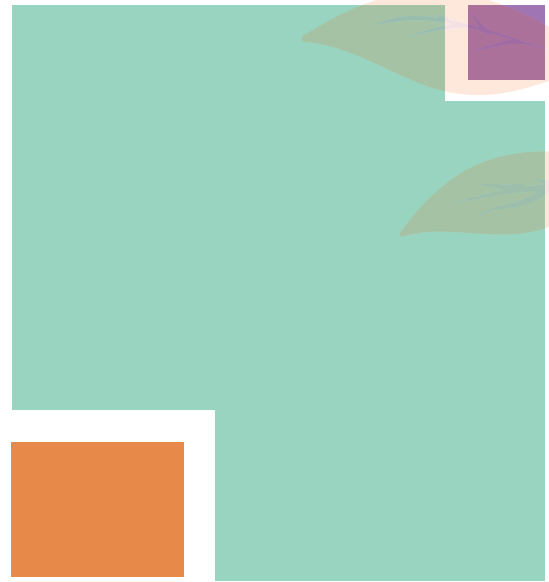








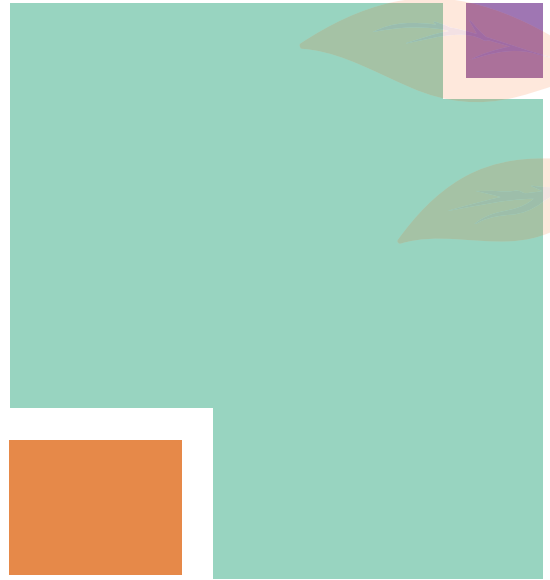


















## Event logistics

253 respondents answered these questions.

DFMI should be congratulated on world class logistics that left a positive impression on respondents. 228 (91%) felt that staff were friendly, 216 (85%) that it was easy to get an access pass. The response to the app was slightly less positive with 189 (75%) finding it useful. 97 (40%) of the 189 respondents who answered about the shuttle were on the shuttle, which implies that they did not use it – of those that did not answer neutral, 189 (91%) agreed or strongly agreed that it was reliable.

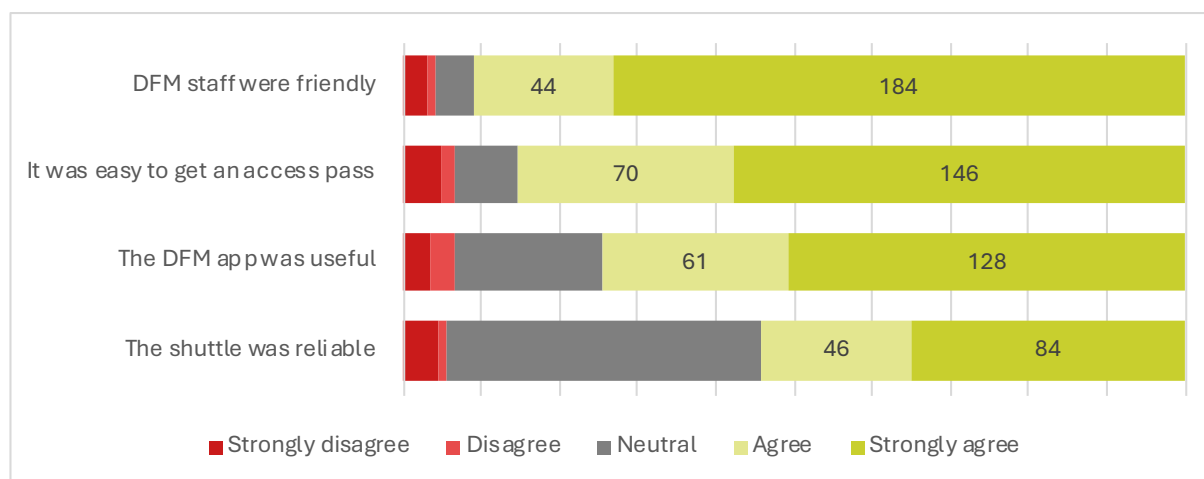


Figure 12 Respondent perceptions of event logistics

Table 12 Respondent perceptions of event logistics

Logistics	Strongly disagree			Strongly agree		
DFM staff were friendly	8	2	13	44	184	91%
It was easy to get an access pass	12	5	20	70	146	85%
The DFM app was useful	9	8	47	61	128	75%
The shuttle was reliable	11	2	97	46	84	54%

*Before I say anything, I'd like to give flowers to the staff, from drivers to people Infront desk and door. For me they gave me an incredible experience as it was my first time attending and sometimes, I'd be confused and all the time they will be there to assist.*



## Suggestions for consideration

These suggestions emerged through the data gathering, and not all of them can be implemented by 2025.

The DFMI needs to determine the reward to effort ratio of these different activities and evaluate them against the overall 2024 strategy to determine if they should be implemented in 2025, later, or not at all.

We have grouped these suggestions into small tweaks, medium effort and big asks.

Tweaks	Medium effort	Big asks
Promote DFM at universities.	Open evening events for informal networking.	DFM behind the camera: a focus on craft.
Panellists and speakers on finance and legal issues in the industry.	Open African table: sit anywhere at breakfast.	The content creator: exploring filmmaking on smartphones.
More speakers from Nigeria and West Africa.	Food and coffee trucks.	
Mixer for smaller filmmakers and companies.	Deeper integration into the Durban International Film Festival (DIFF)	
Designated conference rooms that can be booked for meetings by small filmmakers and companies.		
Categorising talks into beginner, intermediate and advanced		

## Unpacking the big asks

DFM behind the camera and the content creator are both a reaction to the changing dynamic of film making. With the drop in prices in technology and the rise in free information, ways of making films have shifted. Many self-taught filmmakers are the writer, videographer, editor and producer of their content. And those with large social media followers are making a very good living out of it. This seismic disruption presents opportunities for African filmmakers as the barriers to entry are dramatically reduced.

The risk is that if these ways of producing films are ignored, not only will DFM lose relevance in the long term, but a huge talent pool of new generation multi-skilled individuals will be overlooked.

**DFM behind the camera:** this takes the winning DFMI programme format that develops emerging talent through mentoring to include crew. These could be streamed into videography, editing, music production – and one individual could be interested in one or many streams.

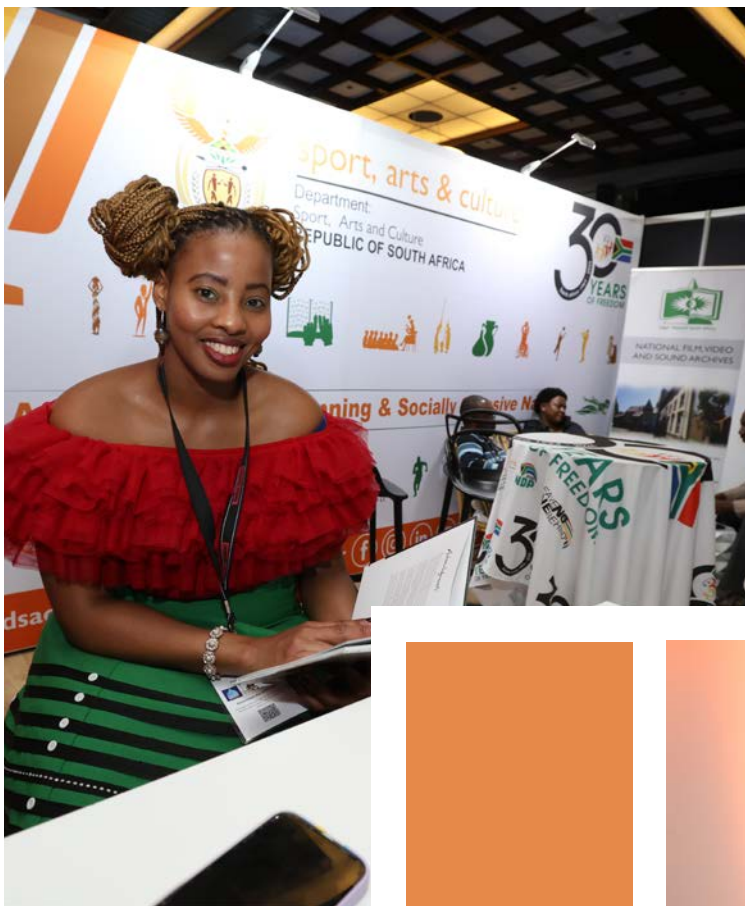
**The content creator:** exploring filmmaking on smartphones looks at the different opportunities that social media presents. It makes filmmaking more accessible and can explore alternative revenue streams – both for filmmakers and for DFM. Creating platforms for content hosts like YouTube or TikTok on monetization models, trends and technologies could open new project partners, exhibitors and panellists.















## Annexure

### Annexure A: Awards

Award	Prize	Winner	Country
Known Inner Circle Award	\$10 000	Acts of Man	South Africa
Red Sea Film Fund Award Fiction	\$5 000	Londoner	Nigeria
Red Sea Film Fund Award Documentary	\$5 000	Africa AI	South Africa
Game Changer Films Award	\$5 000	The Moon Can't Run	South Africa, Zambia
CANAL+ Development Grant	€ 5 000	Children of Honey	Tanzania, United Kingdom
TRT Award	\$5 000	Dear Tarkovsky	Tunisia
MTN Group Digital Award	\$5 000	The Moon Can't Run	South Africa, Zambia
IDA Supported Artist Award	\$5 000	Children of Honey	Tanzania, United Kingdom
Sisters in Cinema Sustainability Award	\$2 500	The Conservationist	Zimbabwe
Best Fiction Grant National Film and Video Foundation	R100 000	I'm Coming For You	Cameroon
Best Non-Fiction Grant National Film and Video Foundation	R100 000	We Had The Moon!	
Best Animation Grant National Film and Video Foundation	R100 000	Monster Nanny	South Africa, Zimbabwe
Hot Docs-Blue Ice Docs Award (CAD)	\$1 500	My Father Killed Bourguiba	Tunisia
The Whickers Bursary Award	£3 000	We Had The Moon!	
Rotterdam Lab Award	Rotterdam Lab	Jua Kali	Kenya
The DOK.fest München Award With support from IEFTA	DOK.forum Marketplace	A Girl and a Gun	South Africa
The DOK Leipzig Award With support from IEFTA	DOK Leipzig	Africa AI	South Africa
Sørfond Award	Sørfond Pitch	Benimana	Ivory Coast
Miradas Doc Award	MiradasDoc Market	A Girl and a Gun	South Africa
Special GZDOC Invitation	GZ Doc Market Pitch	Bitter Seed	Algeria, France
The FIDADOC Award	FIDADOC Pan African Writing residency	How Many Nights, How Many Days?	Egypt
Movies that Matter Award With support from IEFTA	Movies that Matter	We Had The Moon!	
Visions du Reel Award With support from IEFTA	Visions du Reel Industry Days	We Had The Moon!	





Fak'ugesi Residency Award	Residency programme	Oarona	South Africa
TFL Next Award supported by IEFTA	Torina Lab	Numalali (My Voice, My Void)	Guatemala
DFM Talents Durban Award	DFM 2025 programme	The Space Maasai	Tanzania
The Hidden Talents Award	Hidden Hand Studios trailer	The Legend of Hyena Man	Tanzania
OIF-ACP-EU Award	12 to18-month mentorship	Londoner	Nigeria
Clermont-Ferrand ISFF Award	Clermont-Ferrand ISFF festival attendance	Nebula	Egypt
IEFTA Connect Award	Mentorship	Baptism of Silence	South Africa









# Partners and Funders

## Principal Funder



## Funders, Sponsors & Exhibitors





## Programme Partners



## Awards



## Media Partners



## Year Round Programmes





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