

# Durban FilmMart

at the Durban International Film Festival

— 2013 Report —



# 2013 REPORT

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# Durban FilmMart 2013

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The Durban FilmMart aims to create partnerships and further the development and production of cinema in the African continent. This initiative is a joint venture between the Durban Film Office and the Durban International Film Festival. The Durban Film Office is the film-industry development arm of the City of Durban, mandated to position Durban as a world-class film production destination and facilitate the development of the local film industry. 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), 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 co-operation in the cultural sectors.









# Executive Summary

The Durban FilmMart is a partnership between the Durban Film Office and the Durban International Film Festival, with principal funding from the City of Durban.

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The Durban Film Office and the Durban International Film Festival (DIFF) partnered with Durban Tourism in hosting the 4th Durban FilmMart (DFM) in the beautiful city of Durban, South Africa. One of the most significant film events on the African calendar, DFM took place from 19-22 July 2013, running alongside DIFF (18-28 July). With the central hub located at the Blue Waters Hotel on the Golden Mile, more than 350 delegates and film industry professionals descended on the city to participate in what is fast becoming the leading African co-production and finance market. Numerous local, African and international broadcasters, as well as various government agencies, film commissions and distribution agencies were in attendance, giving delegates the opportunity to network with each other and engage in one-on-one meetings.

A total of 113 qualifying projects were submitted from all over Africa. Submissions, comprising 31 documentaries and 82 feature films, were received from Algeria, Cameroon, Malawi, Egypt, Ghana, Kenya, Mozambique, Nigeria, Rwanda, South Africa, Tunisia,

Uganda, Zambia and Zimbabwe. Of these, eight documentaries and 11 fiction projects were selected to participate in one-on-one meetings with potential investors and co-producers at the Finance Forum. The key objectives of DFM are to promote the growth of the African film industry, to create partnerships and further the development and production of the African content. DFM also acts as a valuable bridge in bringing African projects to other established co-production markets across the globe by facilitating funding for promising projects through various transnational platforms.

In collaboration with our valued partners, DFM awarded prizes worth a total value of R350 000 in 2013. These included prizes from official partners, including the International Documentary Festival of Amsterdam (IDFA) and the International Film Festival of Rotterdam's (IFFR) CineMart, both of whom have acted as advisory partners since the inception of DFM. As well as playing an advisory role, IDFA also assisted in the implementation of DOC Circle Pitching Forum and provided an award for the most

promising documentary project to attend IDFA 2013, while CineMart awarded an African project the opportunity to participate in the new MEDIA Mundus/HBF Boost! programme held in Rotterdam earlier this year.

South Africa's National Film and Video Foundation (NFVF), responsible for the development of the South African film and video industry, hosted a New Zealand delegation in partnership with DFM. The delegation, led by Mladen Ivancic of the New Zealand Film Commission, consisted of Matthew Metcalfe, Matthew Saville, Costa Botes and Quinton Hita. A schedule of strategic meetings was held in order to explore opportunities made possible by the official South Africa/New Zealand co-production treaty.

Local production company Videovision continues to offer annual support to DFM with a R75 000 prize, awarded to the Best South African Film Project. Additionally, Videovision will ensure a South African release and distribution of the film once it has been completed.



Over the years DFM has grown to include number of partnership organisations. These include WorldView, who presented two film projects with Development Grants to the value of €2 500, as well as hosting 'Your WorldView', a short film challenge with a prize of €1 000. As part of the French - South African Season, Arte France awarded a prize for the Best Feature film to the value of €6 000, while the Hot Doc Blue Ice Group Fund hosted a delegation of six African film grantees, as well as broadcasters and mentors who participated in the DOC Circle Pitch and the Finance Forum's one-on-one meetings. Canal France International was in attendance to present the selection of their Haraka projects at the festival, while also participating in the Finance Forum and DOC Circle Pitch.

In addition, new partners and sponsors came on board in 2013, boosting the value of the prizes awarded. Festival des 3 Continents awarded two prizes for winning projects to attend their event in Nantes. Paris Cinema provided a project the opportunity to attend their co-production programme Paris Project in France 2014. Organisation Internationale de la Francophonie (OIF) awarded a prize to the value of €5 000 for the Best Pan African project, and North America's Independent Filmmaker Project (IFP) awarded a prize for a project to attend the 2013 'No Borders' International Co-production Market in New York.

DFM 2013 also included a stellar guest list of international experts who were invited to lead cutting-edge masterclasses, workshops and forums, sharing their expertise and insight with delegates and participants on a wide range of topics, from world trends in

co-production to marketing, distribution, script development and transmedia. EAVE (European Audiovisual Entrepreneurs) participated in DFM with a master-class scriptwriting session from world renowned film expert Clare Downs and a Marketing and Distribution session from Alvaro Vega of Vertigo Films. The programme also featured a transmedia master-class from filmmaker and author, Jon Reiss, as well as a co-production master-class entitled 'The Art of Working Together', featuring Christoph Thoke of Mogador Films. A series of workshops for intermediate producers and beginners offered four one-hour primers on proposal writing and pitching delivered by renowned consultant Howard Thomas of Busvannah Communications, which was included on both the Durban FilmMart and Talent Campus Durban programmes.

Partnerships are crucial to achieving our vision and we are humbled by the continued support we receive from key partners who have encouraged the development and growth of DFM over the last four years. We would like to thank the City of Durban, the Durban Film Office, Durban Tourism, the Centre for Creative Arts, the University of KwaZulu-Natal, the NFVF and all our partners, sponsors and supporters, without whom this initiative would not be possible.

We look forward to celebrating DFM's 5th birthday. See you in 2014!



# 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.

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eThekweni Municipality is a Category A municipality found in the South African province of KwaZulu-Natal. eThekweni is the largest city in the province and the third largest city in the country. It is a sophisticated cosmopolitan city of over 3 442 398 people, and is home to one of Africa's best-managed and busiest ports.



Durban is the largest city in the South African province of KwaZulu-Natal. It is also the second most important manufacturing hub in South Africa after Johannesburg. It forms part of the eThekweni metropolitan municipality. Popular all year round, Durban is the perfect place for sunshine holidays. Durban offers a great selection of activities, warm weather and vibrant nightlife. With fascinating historical sites, an abundance of beautiful beaches, amazing snorkelling and diving experiences, the City offers a line-up of exciting activities and events, and a leisurely-paced atmosphere that makes for a fantastic holiday destination.



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.



South Africa's longest-running film festival, the Durban International Film Festival runs across 10 days at the end of July, presenting more than 200 screenings of current films from around the world, with a strong focus on South African and African cinema. Screenings take place throughout Durban, including township areas where cinemas are non-existent. The festival also runs extensive seminar and workshop programmes to stimulate industry capacity. These include the participation of 50 filmmakers from Africa in Talent Campus Durban (Berlinale Talents Durban), co-operation with the



Berlinale Film Festival, and the Durban FilmMart, a film financing initiative in partnership with Durban Film Office. DIFF is organised by the Centre for Creative Arts (CCA), University of KwaZulu-Natal (UKZN).



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



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



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



The Hubert Bals Fund (HBF) of the International Film Festival Rotterdam (IFFR) is designed to help remarkable or urgent feature films by filmmakers from Africa, Asia, Latin America, the Middle East and parts of Eastern Europe on their road to completion. Every year, IFFR screens the majority of completed films supported by the Fund. The Hubert Bals Fund Plus programme is a joint initiative of the HBF and the Netherlands Film Fund, designed to encourage artistic co-productions between Dutch producers and HBF-supported film projects. Annually four HBF-supported film projects are granted support of € 50.000 within the context of HBF Plus. For more information, see [filmfestivalrotterdam.com/hubertbalsfund](http://filmfestivalrotterdam.com/hubertbalsfund)



The International Film Festival Rotterdam launched CineMart, the International co-production market in 1983. Every year, this 'by invitation only' market, invites a select number of directors/producers

to present their film projects to co-producers, sales agents, distributors, TV stations and other potential financiers. CineMart offers emerging producers a five-day training workshop to build up their international network and experience at an international festival and market called the Rotterdam Lab. The Prins Claus Fund Film Grant and the ARTE France Cinéma Award are granted annually to filmmakers of the best CineMart Project from Africa, Asia, Latin America or the Caribbean and to the producer of the best CineMart project respectively.



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.



Boost! is a new initiative by IFFR's Hubert Bals Fund and CineMart and Binger Filmlab in collaboration with – amongst others - the Durban FilmMart in South Africa. Supported by MEDIA Mundus, Boost! aims to provide a financial, creative and networking stimulus to high potential film projects by offering a tailor-made coaching trajectory and presentation at co-production markets. We were proud to present Wasswa by Donald Mugisha (Uganda) at this year's Durban FilmMart in the framework of Boost!.



Videovision Entertainment is a diversified company with operations that range from its core business of film and television production and distribution to media, live entertainment, film studios and real estate development. The company is acknowledged as the premier film production and distribution company in South Africa.



The Festival des 3 Continents is an annual film festival which has been held since 1979, and is focused on film that is created and originates from Asia, and Africa and Latin America. Produire au Sud is a workshop programme within this festival, which focuses on the development of film co-productions, and aims to familiarise young producers who are based in these continents with a variety of important tools and international co-production techniques by coaching individual projects in development. The partnership between DFM and Produire au Sud who both share a vision to stimulate the development of new work on the African continent, afforded two DFM projects the opportunity to attend the Produire au Sud Script Studio at the Festival des 3 Continents. The residency is organised with the support of the NAC (National Arts Council of South Africa) and L' Institut Français, in the framework of the France South Africa Seasons.



The European culture channel, ARTE, has a policy to broadcast high-quality national and international co-productions in cinema, drama and documentaries as well as news, live and performing arts. Based on an agreement between France and Germany, the channel is financed through the television licence fee in both countries and is broadcast simultaneously in French and German all around Europe. Its exceptional creative output and its commitment to quality broadcasting are the foundation for ARTE's success and uniqueness.



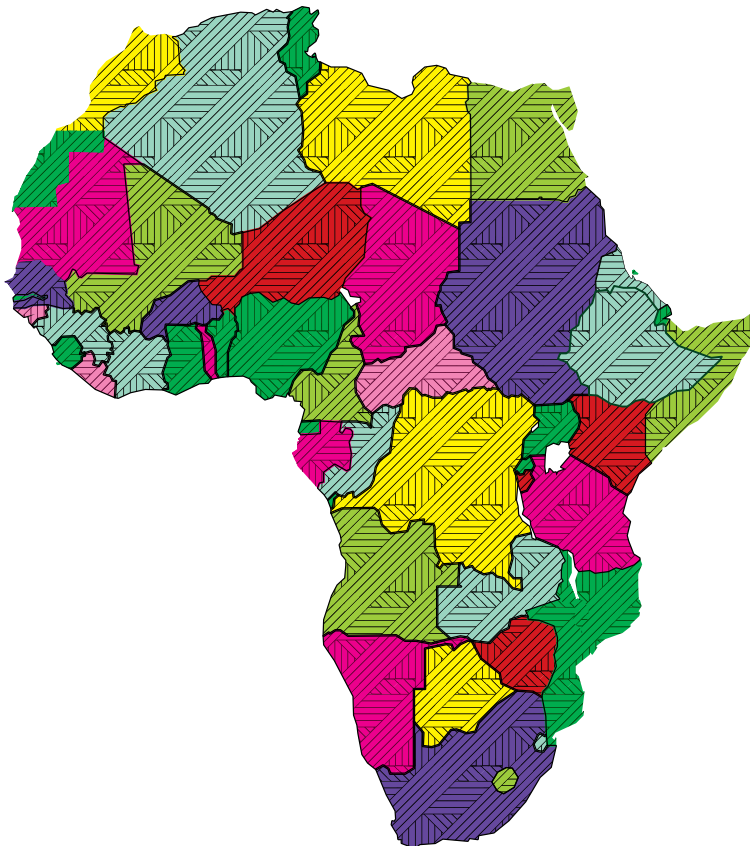


The International Organisation of la Francophonie (IOF) brings together countries with French as a common language. It has 77 member states and governments (57 members and 20 observers) on all five continents, and accounts for a population of 890 million people. It represents a unique group of countries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

of French speaking professionals who benefit from the Fabrique and consolidate the feasibility of projects supported by moviemakers and producers of French-speaking developing countries.



WorldView is a CBA (Commonwealth Broadcasting Association) project that aims to improve public understanding and awareness of the wider-world via the mainstream broadcast and digital media. WorldView supports film makers who aim to bring the richness and diversity of the wider world to UK and international audiences through great storytelling. 'Seed' funding and support for producers enables them to research stories, identify characters and locations and shoot taster tapes. WorldView's sister project Your WorldView is a unique platform that enables emerging film makers to showcase their work to the CBA global broadcaster network.





After debuting with a program in the 1979 New York Film Festival, the non-profit Independent Film Project has evolved into the nation's oldest and largest organisation of independent filmmakers and also the premier advocate for them. Since its start, IFP has supported the production of 7,000 films and provided resources to more than 20,000 filmmakers' voices that otherwise might not have been heard. IFP believes that independent films enrich the universal language of cinema, seeding the global culture with new ideas, kindling awareness, and fostering activism. The organisation has fostered early work by leading filmmakers including Charles Burnett, Edward Burns, Jim Jarmusch, Barbara Kopple, Michael Moore, Mira Nair and Kevin Smith. Currently, IFP represents a network of 10,000 filmmakers in New York City and around the world. Through its workshops, seminars, conferences, mentorships, and Filmmaker Magazine, IFP guides its members in the art, technology, and business of independent filmmaking (there are special programs to promote racial, ethnic, religious, ideological, gender, and sexual diversity). IFP builds audiences by hosting screenings—often in collaboration with other cultural institutions—and also bestows the Gotham Awards™, the first honours of the film awards season. When all is said and done, IFP fosters the development of 300 feature and documentary films each year.



European Audiovisual Entrepreneurs, EAVE, is a professional training, project development and networking organisation for audiovisual producers. Working with a worldwide network of partners we are involved in programmes for producers in Europe, Russia, Latin America, the Arab world and Asia. Founded in 1988, our objectives are to provide professional training opportunities and to bring producers from different regions of the world together with the aim of facilitating co-production relationships. We believe that the support of independent voices, creative imagination and culturally driven companies within the global media industries is an urgent necessity in the 21st century. Through our work we aim to contribute towards

the creation of strong networks of producers and to encourage the exchange of knowledge and skills which will strengthen independent production across the world.



The Hot Docs-Blue Ice Group Documentary Fund is a grant programme providing financial support to African documentary filmmakers for development and production. Development grants of \$3,000 - \$8,000 and Production grants of \$5000 - \$40,000 are awarded to approximately four to 10 projects annually. The \$1-million fund was created to help enable more African documentary filmmakers to tell their own stories and contribute to a new generation of the African documentary community. Applications are open to professional filmmakers who are citizens and residents of continental Africa and are also living and working in the region. In addition to financing, the initiative also offers valuable resources to support production and professional development, and offers filmmakers opportunities to access the international documentary community. Through an accompanying peer-to-peer mentorship programme, grantees may team with international production partners to bring their projects to international markets, festivals, broadcast and online audiences. Additionally, grantees will have travel, accommodation and accreditation support to attend Hot Docs Canadian International Documentary Festival and Hot Docs-Blue Ice Group Filmmakers Lab.







# MasterClasses, Panel Discussions And Networking Events

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An engrossed audience at Alvaro Vega's Marketing Masterclass



Hlubi Mboya, actress/activist, Professor Cheryl Potgieter, Deputy Vice-Chancellor and Head of College: Humanities at UKZN and Cllr Logie Naidoo at DIFF Opening Night.



Discussions in the delegate lounge.



All smiles at the DFM Closing night awards.



Attentive audience at the DIFF/DFM Media Briefing.



Himesh Karr and Amy Richardson of WorldView present €2500 Development Grant to Maanda Ntfandeni, Parole Camp.



Audience at the NFVF Co-production networking breakfast with the New Zealand delegation.



DFM Closing Night, Juliette Grandmont, Solidarity, David Makubiyane, TopTV and Noxy Mavundla, Zulu Coast Film Office.



Signing of the Mandela card



NFVF Co-production networking breakfast with New Zealand delegation.



Zulu Coast Film Office team at the Zulu Coast film Office cocktail launch.





The Produce au Sud-Festival des 3 Continents Award presented by Denis Vaslin and recipients-Jacky Lourens (Whiplash), Nosipho Dumisa (The Bill), Madoda (Hlola Hlola)



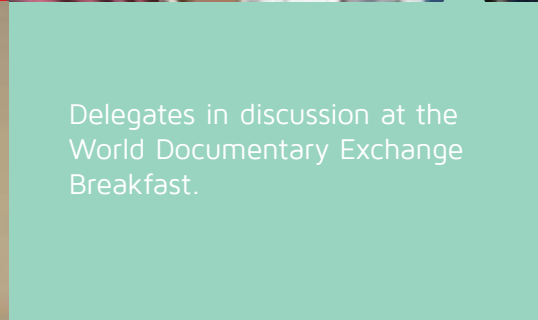
Delegates in discussion at the World Documentary Exchange Breakfast.



Terrence Khumalo, Film Certification Manager NFVF, speaking at the NFVF Co-production networking breakfast with the New Zealand delegation.



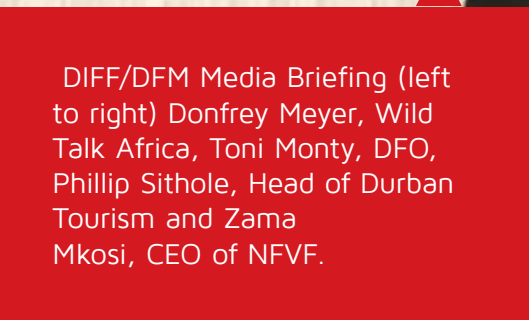
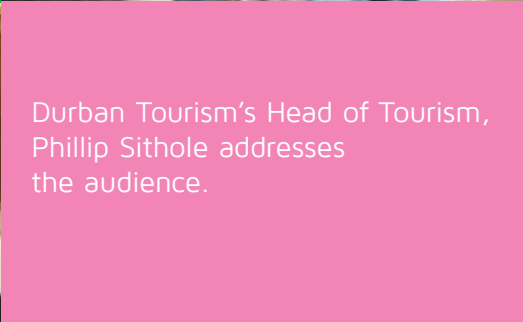
Durban Tourism's Head of Tourism, Phillip Sithole addresses the audience.



Closing night ceremony



DIFF/DFM Media Briefing (left to right) Donfrey Meyer, Wild Talk Africa, Toni Monty, DFO, Phillip Sithole, Head of Durban Tourism and Zama Mkosi, CEO of NFVF.



Local producers Travis Taute and Junaid Ahmed.



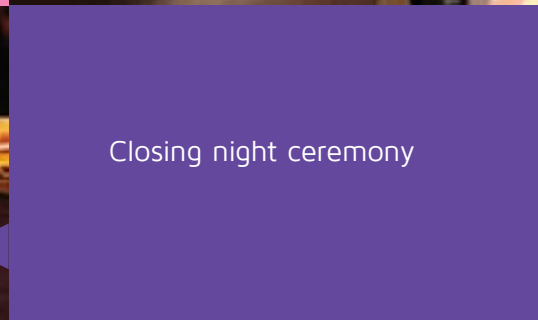
Comedian and Producer of Blitz Patrole, David Kau, addresses delegates at one of the many panel discussions.



Terrence Khumalo, Film Certification Manager NFVF and Toni Monty, DFO.



Scriptwriting expert Claire Downs addressing the audience.





# 2013 Durban FilmMart Programme

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Selected African  
filmmakers met and  
pitched their projects  
to film financiers

## Finance Forum

The Finance Forum, a closed session which provides a platform for official projects and invited investors, offered 18 selected African projects' filmmakers an opportunity to participate in a two-day pitching and packaging session. African filmmakers 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. Modelled on IFFR's CineMart, the Forum meetings were implemented in co-operation with IFFR.

## DOC Circle Pitching Forum

The DOC Circle Pitching Forum is a full day of documentary pitching to a panel of funders, co-producers and broadcasters in advance of the two day Finance Forum meetings. Eight DFM documentary projects and three Talent Campus Durban DOC Station projects presented their projects to a panel of potential investors and an audience in a pitch of 7-8 minute followed by brief question and answer feedback from the panellists. A more extensive feedback session was held the day after the forum in a roundtable that included all the pitched projects and the investors on the panel. In order to be pitch perfect, projects were packaged and mentored for a month in advance by renowned documentary producer, Mr. Don Edkins, and underwent a day of rehearsal at the venue. Modelled on IDFA's Forum format, the DOC Circle was implemented in co-operation with IDFA.

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DFM projects and 3  
Talent Campus Durban  
DOC Station projects  
presented to a panel of  
investors

## Masterclasses

Over 350 registered DFM delegates attended the master classes presented by leading experts in the film industry. The objective of the masterclasses 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.



## Africa in Focus

Open to all Durban FilmMart delegates and co-ordinated by the Durban International Film Festival, AIF is a range of DIFF seminars and panel discussions featuring local and international filmmakers and industry experts with a special focus of African issues and initiatives.





# Programme of Activities

19-22 July 2013

Friday 19 July			
<b>08h00–16h00</b>	Registration		
<b>08h30–09h30</b>	DFM DIFF Media Briefing	<b>09h00–10h00</b>	DFM 101: With 2013 Project Selection Panel
<b>10h00–12h00</b>	Masterclass: Marketing & Publicity for Cinema 'The mentality to promote' with <b>Álvaro Vega</b>		
<b>12h30–13h30</b>	DFM Lunch		
<b>14h00–15h30</b>	Africa Connect Panel: The Future of African Stories	<b>14h00–15h00</b>	Africa in Focus: Back to basics with <b>Howard Thomas</b> – Researching film and TV data without having to pay for it
<b>15h45–17h00</b>	Africa in Focus Panel: DFM Success Stories from crowd sourcing to full houses		
<b>17h30–19h00</b>	Film & Event Media Party		
Saturday 20 July			
<b>08h00–16h00</b>	Registration		
<b>08h00–10h00</b>	NFVF: Co-producing with South Africa and New Zealand breakfast	<b>08h00–09h30</b>	World Documentary Exchange Morning
<b>10h00–12h00</b>	Co-production Masterclass: The Art of Working together with <b>Christoph Thoke</b>	<b>10h00–14h30</b>	DOC Circle pitch forum
<b>12h30–13h30</b>	DFM Lunch		
<b>14h00–15h30</b>	Africa in Focus: NFVF Industry Engagement - SA Industry Feedback	<b>14h00–15h30</b>	Talent Campus Masterclass: Financing and International Co-production with <b>Mike Auret</b>
<b>14h00–15h30</b>	Africa in Focus: Back to basics with <b>Howard Thomas</b> - The Four Rules of Targeting an Audience		
<b>17h30–22h00</b>	Simon Mabhunu Sabela Film Awards		

## Sunday 21 July

<b>08h00–16h00</b>	Registration	
<b>09h00–10h00</b>	NFVF In Conversation at the DFM Lounge Producing documentaries	<b>09h00–17h30</b> Finance Forum Meetings
<b>10h00–12h00</b>	Scriptwriting Master Class - Strategies for development: the Agony and the Ecstasy with <b>Clare Downs</b>	
<b>12h30–13h30</b>	DFM Lunch	
<b>14h00–15h00</b>	NFVF In Conversation: Distribution lessons from <b>Dolly Turner</b>	
<b>15h45–17h00</b>	Africa in Focus Panel: Harnessing the power of Media in distributing your film	<b>15h45–17h00</b> Africa in Focus Panel: Back to Basics with <b>Howard Thomas</b> – Transferring what's in your head to a short description
<b>17h30–18h30</b>	Zulu Coast Film Office Cocktail Party	
<b>18h30–20h00</b>	DIFF Beach Party	

## Monday 22 July

<b>08h00–16h00</b>	Registration	
<b>09h00–10h00</b>	Africa in Focus: NFVF SEDIBA Script Development - the Journey from Idea to Screen	<b>09h00–17h00</b> Finance Forum Meetings
<b>10h00–12h00</b>	Masterclass: Artistic Entrepreneurship and Transmedia for Filmmakers with <b>Jonathan Reiss</b>	
<b>12h30–13h30</b>	DFM Lunch	
<b>14h00–15h15</b>	Africa in Focus Panel: Request for Proposals	<b>14h00–15h30</b> Talent Campus Masterclass: Transmedia Spotting with <b>Ingrid Kopp</b>
<b>15h45–17h00</b>	Africa in Focus Panel: Window to the World - An insight into Global World Trends	<b>16h00–17h00</b> Africa in Focus Panel: Back to basics with <b>Howard Thomas</b> - Getting to a workable budget
<b>19h30–23h00</b>	DFM Closing Awards	

# 2013 Official Project Selection

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## Documentaries

### **Blindness**

South Africa

Directed by Sarah Ping Nie Jones

Produced by Jean Meeran

### **Behind the Falls**

South Africa

Directed by Rowan Pybus

Produced by Sydelle Willow Smith

### **GITI – Paradise in Hell**

Rwanda

Directed and produced by Yves Montand

### **Miners Shot Down**

South Africa

Directed/produced by Rehad Desai

Produced/written and co-directed by Anita Khanna

Co-produced by Brian Tilley

### **Not Just a Stripper**

South Africa

Directed and produced by Izette Mostert

### **Searching for Janitou**

Algeria

Directed by Mohamed el Amine Hattou

Co-produced by Anusha Nandakumar and Claire Mazeau-Karoum

### **Unearthed**

South Africa

Directed and co-produced by Jolynn Minnaar

Produced by Dylan Voogt

### **We Want Development**

Kenya

Directed by Phillipa Ndisi-Hermann

Produced by Atieno Odenyo



## Fiction Projects

### Andani and the Mechanic

South Africa  
Directed/produced by Sara Blecher  
Written by Trish Malone

### Black Sunshine

Ghana  
Directed by Akosua Adoma Owusu  
Co-produced by Julio Chavezmontes and Angele Diabang

### Five Fingers for Marseilles

South Africa  
Directed and produced by Michael Matthews  
Written and co-produced by Sean Drummond

### Free the Town

Kenya  
Directed by Nikyatu Jusu  
Co-produced by Vincho Nchogu and Nikkia Moulterie

### Life More or Less

Nigeria  
Directed by Julius Morno  
Produced by Kingsley Madueke

### Njangi Fifty-Fifty

Cameroon  
Directed and produced by Victor Viyuoh

### Sea Monster

South Africa  
Directed by Anthony Silverston  
Co-produced by Stuart Forrest and Mike Buckland

### Solidarity

Zambia  
Directed by Rungano Nyoni  
Produced by Juliette Grandmont

### The Bill

South Africa  
Directed by Nosipho Dumisa  
Produced by Travis Taute and Junaid Ahmed

### Wasswa – Twins' Blessings

Uganda  
Directed by Donald Mugisha  
Produced by Nyanzi Robert

### Whiplash

South Africa  
Directed by Meg Rickards  
Produced by Jacky Lourens



# 2013 Lead Experts

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**Clare Downs**  
**EAVE**

Clare Downs is a founder member of the script analysis team of EAVE. She served as the joint head of studies of the Scottish/Irish EAVE Regional programme and the EAVE Greek regional programme. She also served as a script analyst for the EAVE International Programme, Ties that Bind and for International Jerusalem Film Lab. EAVE aims to provide training opportunities and bring producers of different regions together to facilitate co-production relationships. She's versatile as a script consultant, trainer and writer who started her career in 1978 as executive co-director of the Association of Independent Producers. In 2008 she wrote Taken Twilight, an adaptation of a true story set in Burma, for Dorm Film in Austria. Two years later, in 2010, this film fundi wrote Underbelly for VR Productions in Norway. She works as a consultant, writing reports and working on individual projects with both film funds and filmmakers throughout the world. For 12 years she was the director of Council of Europe's First Film Europe. Clare served as director of International Creative Affairs for the Ladd Company/ Warner Bros from 1981 to 1983.



**Álvaro Vega**  
**EAVE**

Álvaro Vega is a film promotion expert who graduated in marketing, advertising and PR. For the past five years he has managed the marketing and publicity of one of Spain's main film distributors, Vértigo Films. Álvaro is behind the marketing of more than 70 films that include blockbusters like Stieg Larsson's Millennium Trilogy. He is the CEO and founder of DobleSentido (based in Madrid, Spain), a marketing and communication agency that develops activity into the film industry. Although still in its infancy (formed in 2013), DobleSentido has influence in the areas of films, festivals and events promotion, as well as consultancy and training programmes. Already its clients include distributors and production companies such as Avalon, versus and Oliete Films, Ridley Scott Associates, Almería Western Film Festival and Phenomena Experience. EAVE, the international professional training programme, is also a DobleSentido client.



## Jon Reiss

Jon Reiss is a media strategist who helps filmmakers and companies navigate the new distribution and marketing landscape. He has worked with and consulted for Paramount Pictures, the Sundance Institute, Screen Australia, Film Independent, Creative Scotland, The South Australian Film Corporation and numerous film schools and festivals to devise ways to educate and help independent filmmakers in the new economic landscape. He has conducted his Think Outside The Box Office (TOTBO) Master Classes over four continents, and is the year-round distribution and marketing lab leader at the IFP Filmmaker Labs. Named one of "10 Digital Directors to Watch" by Daily Variety, Jon Reiss is also a critically acclaimed filmmaker whose experience releasing his feature *Bomb It* with a hybrid strategy was the inspiration for writing *Think Outside the Box Office: The Ultimate Guide to Film Distribution and Marketing in the Digital Era (TOTBO)*, the first step-by-step guide for filmmakers to distribute and market their films digitally. He also co-wrote *Selling Your Film without Selling Your Soul*. He is currently producing *The Cure*, a feature documentary and global trans media project about breast cancer as well as releasing *Bomb It 2* this coming June. His upcoming books concern new models of artistic entrepreneurship. He teaches at the Film Directing Program at Cal Arts.

## Howard Thomas

Renowned South African film and television pitching coach, Howard Thomas of Busvannah Communications, has a degree in economics and political science and has worked in the entertainment industry all his life. He has had wide experience in corporate and social communications and is known for his work film and television production training. Howard writes, trains and lectures extensively on all aspects of media, specialising in the psychology of entertainment. Busvannah Communications brings together the 40 years experience of Howard Thomas and the contracted associates to create a unique pool of knowledge of the sociology, psychology, economics and human resource development in the creative and cultural industries.



## Christoph Thoke

Having started as a studio executive at German major Bavaria Film, Christoph, has worked throughout his career with highly acclaimed directors such as Rachid Bouchareb, Jean-Pierre, Luc Dardenne and Apichatpong Weerasethakul. In 2007 he launched Mogador Film in Berlin, Frankfurt from where he is currently producing and financing for both local and international markets. The German film producer and president of Mogador Film made a name for himself having served on the main jury of the 5th Dubai International Film Festival and on the international jury of the 31st Durban International Film Festival. Christoph is voting member of the European Film Academy and of the German Film Academy. His films were officially selected for main competition at the prestigious Cannes Film Festival. Here, Lorna's Silence and Tropical Malady won top awards with the latter being named Best Film of the Year 2004 by film magazine's Cahiers du Cinéma. He works regularly as moderator at the Cannes Film Festival for The Producers Network, organised by the Cannes Market. Christoph also shares his expertise at education training programmes that include the Film Business School in Spain, the Young Asian Film Market in Nepal and Beyond Borders in Tunisia.





# 2013 Delegate Country Attendance

Country	Number of Delegates
1. Algeria	1
2. Australia	1
3. Botswana	2
4. Burkina Faso	1
5. Burundi	1
6. Cameroon	2
7. Canada	2
8. China	2
9. Egypt	1
10. Equatorial Guinea	1
11. France	12
12. Germany	7
13. Ghana	2
14. India	1
15. Italy	1
16. Jamaica	2
17. Kenya	2
18. Mauritius	4
19. Mexico	1
20. Namibia	1
21. Netherlands	4
22. New Zealand	5
23. Nigeria	6
24. Norway	1
25. Qatar	1
26. Rwanda	1
27. Senegal	1
28. South Africa	247
29. Spain	2
30. Switzerland	1
31. Taiwan	1
32. Tanzania	1

Country	Number of Delegates
33. Uganda	3
34. United Kingdom	9
35. USA	14
36. Zambia	1
37. Zimbabwe	1
<b>Total</b>	<b>346</b>





“Well done to you and your team for a super DFM 2013. I really found the DFM to be informative and foundational for international film networking.”


**Thanks from the Genta Corp team**

“It was a pleasure to be at DFM. I am in contact with several of the companies behind the projects presented, for possible co-production.”

**Ingrid Lill Høgtun,  
Norway**

“I would like to say you guys (expletive) Rock! Well done on making it happen, making us part of it and bringing the opportunity for experience and exchange to our finger tips”

**Anthony Oseyemi,  
South Africa**



"I really want to express my gratitude to you and everyone else at DFM for your amazing generosity in hosting me at the event. It was a very unexpected opportunity, but it has actually provided me a lifeline for setting up a project that is very dear to my heart, a project that likely would have not progressed without DFM. At this moment, I am in the early stages of executing a deal memo with a SA production company to develop a dramatic feature film to shoot in SA and Rwanda.

"The general experience was highly positive. The organization was good, the venues, technical resources and, of course, the people involved. Also the selection of the projects was very interesting and the opportunities of spontaneous meetings and networking were very affordable."

**Álvaro Vega, Spain**

I find it almost unbelievable that this could have happened so quickly, but there it is. Sometimes, a good story, told to the right company can be what it takes."

**Costa Botes,  
New Zealand**



# Marketing And Media

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

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## Publications



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

- Durban International Film Festival Catalogue
- Callsheet
- Rotterdam Industry Manual
- The Hollywood Report
- ScreenAfrica
- Tricontinental Film Festival Brochure
- Edge Brochure
- Paris Cinema (Festival Paris Cinema)
- Independent Film Programme (IFP)

## Online promotions



Newsletter mail out to industry professionals, including a weekly countdown mailshot leading up to the commencement of DFM. Media banner and logo placement on the following websites:

- [www.cca.ukzn.ac.za](http://www.cca.ukzn.ac.za)
- [www.durbanfilmoffice](http://www.durbanfilmoffice)
- [www.filmfestivalrotterdam.com](http://www.filmfestivalrotterdam.com)
- [www.thecallsheet.co.za](http://www.thecallsheet.co.za)
- [www.screenafrica.com](http://www.screenafrica.com)
- [www.Hotdocs.ca](http://www.Hotdocs.ca)
- [www.Pariscinema.org](http://www.Pariscinema.org)
- [www.3continents.com](http://www.3continents.com)

## Broadcast media



The broadcast coverage is an added value and is not a direct expenditure, but rather an estimate of the value of media exposure if it had been purchased.

- SAFM (Talk Shop)
- SAFM (Art Matters)
- SABC 3 (Expresso)
- ECR (The Pulse)
- SABC 2 (Morning Live)

## Total Media Coverage

Medium	A.V.E (ZAR)	PR Value (ZAR)
Print coverage	661,377.80	1,984,133.40
Online coverage	3,988,182.18	11,964,546.54
Broadcast coverage	181,641.66	544,924.98
<b>Total media coverage</b>	<b>R 4,831,201.64</b>	<b>R 14,493,604.92</b>

## Print

Date	Read	Media name	Headline	A.V.E. (ZAR)	PR Value (ZAR)
6-Mar-13	DFM	Rising Sun	Strategic new partnership for Durban FilmMart	3,354.44	10,063.32
1-Apr-13	DFM	Callsheet	Strategic new partnership for Durban FilmMart	18,589.99	55,769.97
1-May-13	DFM	Callsheet	Durban FilmMart Project Selected for Hot Docs 2013	8,278.07	24,834.21
18-Jun-13	DFM	Mercury	Register for Durban FilmMart	3,716.27	11,148.81
14-Jun-13	DFM	Business report	Durban to set host film market	34,886.80	104,660.40
14-Jun-13	DFM	Business report	Durban to set host film market	33,133.39	99,400.17
14-Jun-13	DFM	Business report	Durban to set host film market	73,093.63	219,280.89
14-Jun-13	DFM	Business report	Durban to set host film market	72,090.63	216,271.89
5-Jun-13	DFM	Mercury	Durban FilmMart project selected for prestigious Paris Project	12,292.27	36,876.81
1-Jun-13	DFM	Callsheet	Get Ready for the Durban FilmMart 19 - 22 July 2013	18,697.03	56,091.09
19-Jul-13	DFM/DFO	New Age	Boost for African filmmakers	6,543.60	19,630.80
19-Jul-13	DFM/DFO	Northglen News	Ten days to go to film festival	3,799.74	11,399.22
16-Jul-13	DFM/DFO	Daily News	Boardwalk	8,449.29	25,347.87
14-Jul-13	DFM/DFO	Sunday Tribune	Part 1 of 24 Durban International Film Festival	64,726.03	194,178.09
14-Jul-13	DFM/DFO	Sunday Tribune	Part 2 of 24 Durban International Film Festival	42,281.35	126,844.05
14-Jul-13	DFM/DFO	Sunday Tribune	Part 3 of 24 Durban International Film Festival	41,807.16	125,421.48
13-Jul-13	DFM/DFO	Witness Weekend	What's kiff at DIFF?	17,796.22	53,388.66
13-Jul-13	DFM/DFO	Witness Weekend	African Gothic translates DIEPE GROND to the big screen	19,374.41	58,123.23
1-Jul-13	DFM/DFO	Callsheet	Durban FilmMart	6,743.78	20,231.34

Date	Read	Media name	Headline	A.V.E. (ZAR)	PR Value (ZAR)
1-Jul-13	DFM/DFO	Screen Africa	Part 1 of 2 - Industry flocks to Durban	5,890.63	17,671.89
1-Jul-13	DFM/DFO	Screen Africa	Part 2 of 2 - Industry flocks to Durban	12,898.44	38,695.32
28-Jun-13	DFM/DFO	Durban North Fever	Worthy partnership with film festival	1,243.78	3,731.34
28-Jun-13	DFM/DFO	Hillcrest Fever	Worthy partnership with film festival	1,452.91	4,358.73
2-Aug-13	DFO/DFM	Mail & Guardian	Durban fest draws the poison	21,039.04	63,117.12
1-Aug-13	DFO/DFM	Callsheet	DIFF and DFM make waves in Durban	16,556.15	49,668.45
1-Aug-13	DFO/DFM	Callsheet	Part 1 of 2 - Film event wrap party at DIFF	19,160.89	57,482.67
1-Aug-13	DFO/DFM	Callsheet	Part 2 of 2 - Film event wrap party at DIFF	19,981.56	59,944.68
1-Aug-13	DFO/DFM	Callsheet	My movie launches at Durban FilmMart	5,138.12	15,414.36
1-Aug-13	DFO/DFM	Screen Africa	Part 1 of 2 - Winners at DFM	4,864.06	14,592.18
1-Aug-13	DFO/DFM	Screen Africa	Triumphant	3,847.03	11,541.09
1-Aug-13	DFO/DFM	Screen Africa	Part 2 of 2 - Winners at DFM	11,585.31	34,755.93
1-Aug-13	DFO/DFM	Screen Africa	Investing in African stories	36,657.34	109,972.02
1-Aug-13	DFO/DFM	Screen Africa	Durban FilmMart awards	11,408.44	34,225.32
<b>Total</b>				<b>R 661,377.80</b>	<b>R 1,984,133.40</b>

## Broadcast

Date	Read	Broadcast name	Show/ Time	A.V.E. (ZAR)	PR Value (ZAR)
1-Mar-13	DFM	SAFM	Talk Shop - 20:31:46	4,290.00	12,870.00
3-May-13	DFM	SAFM	Art Matters	3,744.00	11,2320.00
7-Jun-13	DFM	SAFM	Art Matters	4,144.00	12,432.00
23-Jul-13	DFM/DFO	SABC 3	Expresso	63,833.33	191,499.99
19-Jul-13	DFM/DFO	SABC 3	Expresso	53,333.33	159,999.99
17-Jul-13	DFM/DFO	ECR	The Pulse	52,297.00	156,891.00
<b>Total</b>				<b>R 181,641.66</b>	<b>R 544,924.98</b>



Date	Read	Website	Headline	A.V.E. (ZAR)	PR Value (ZAR)
13-Feb-13	DFM	Artslink.co.za	Durban FilmMart project goes international	22,023.35	66,070.05
14-Feb-13	DFM	Artslink.co.za	Call for filmmakers and film critics	20,885.72	62,657.16
27-Feb-13	DFM	Artslink.co.za	New partnership for Durban FilmMart	20,710.70	62,132.10
21-Feb-13	DFM	Artsmart.co.za	Durban FilmMart project snapped up	13,826.58	41,479.74
22-Feb-13	DFM	Artsmart.co.za	DFM project winners	11,084.60	33,253.80
20-Feb-13	DFM	Bizcommunity.com	Durban FilmMart project "snapped up" by international film festivals	90,377.28	271,131.84
13-Feb-13	DFM	Durbanzone.co.za	Durban FilmMart Project Snapped up by International Film Festivals	29,964.00	89,892.00
14-Feb-13	DFM	Fever-blue.co.za	Deadline looms for film project	4,675.52	14,026.56
19-Feb-13	DFM	Filmcontact.com	Durban FilmMart project snapped up by 3 international festivals	21,008.00	63,024.00
27-Feb-13	DFM	Filmcontact.com	Strategic new partnership for Durban FilmMart	19,926.40	59,779.20
28-Feb-13	DFO	Filmcontact.com	Strategic new partnership for Durban FilmMart	19,926.40	59,779.20
13-Feb-13	DFM	Mediaupdate.co.za	Durban FilmMart project manages to go international	55,724.76	167,174.28
27-Feb-13	DFM	Mediaupdate.co.za	Durban FilmMart signs agreement with Paris Project	48,271.86	144,815.58
13-Feb-13	DFM	Sacreativenetwork.co.za	Durban FilmMart Project Snapped up by Three International Film Festivals	18,645.26	55,935.78
13-Feb-13	DFM	Screenafrica.com	Three fests snap up Durban FilmMart project	18,179.20	54,537.60
27-Feb-13	DFM	Screenafrica.com	DFM partners with Paris Project	19,552.00	58,656.00
5-Mar-13	DFO	Bizcommunity.com	Durban FilmMart signs with Paris Project	79,976.72	239,930.16
12-Mar-13	DFO	Artsmart.co.za	Partnership for Durban FilmMart	12,980.65	38,941.95
18-Mar-13	DFO	Filmcontact.com	Durban International Film Festival	8,112.00	24,336.00
4-Apr-13	DFM	Artslink.co.za	Durban FilmMart project selected for Hot Docs	28,185.36	84,556.08
4-Apr-13	DFM	Mediaupdate.co.za	Devil's Lair to have its world premiere at 2013 Hot Docs	85,029.90	255,089.70
4-Apr-13	DFM	Durbanzone.co.za	Durban FilmMart project selected for Hot Docs	28,239.72	84,719.16
5-Apr-13	DFM	Sacreativenetwork.co.za	Durban FilmMart project selected for Hot Docs 2013	12,140.10	36,420.30
8-Apr-13	DFM	Bizcommunity.com	Durban FilmMart project to premiere at Hot Docs	140,988.48	422,965.44
23-Apr-13	DFM	Artslink.co.za	Peter Machen appointed DIFF manager	20,205.36	60,616.08
30-Apr-13	DFM	Screenafrica.com	Durban FilmMart announcement	11,092.63	33,277.89
2-May-13	DFO	Artsmart.co.za	Peter Machen for DIFF	17,843.28	53,529.84
6-May-13	DFO	Artsmart.co.za	Devil's Lair for DOCS	11,172.00	33,516.00
7-May-13	DFO	Artslink.co.za	Local filmmakers attend NY Tribeca Film Festival	19,503.12	58,509.36
19-May-13	DFO	Showme.co.za	Local filmmakers attend Tribeca Film Festival in New York	15,736.76	47,210.28
20-May-13	DFM	Durbanzone.co.za	Durban FilmMart - Selected Projects Announced	45,467.88	136,403.64
21-May-13	DFO	Artsmart.co.za	WGSA characterization discussion	12,895.68	38,687.04
21-May-13	DFM	Goingplacessa.com	Selected Projects Announced	46,143.48	138,430.44
21-May-13	DFM	Filmcontact.com	Selected Projects Announced at Durban FilmMart	26,071.43	78,214.29
21-May-13	DFM	Sacreativenetwork.co.za	Selected Projects Announced	12,398.40	37,195.20
21-May-13	DFM	Mediaupdate.co.za	Projects for fourth Durban FilmMart have been announced	90,836.82	272,510.46

Date	Read	Website	Headline	A.V.E. (ZAR)	PR Value (ZAR)
21-May-13	DFM	Artslink.co.za	Selected projects announced	30,611.28	91,833.84
21-May-13	DFM	Screen Africa	Selected projectsfor DFM announced	25,694.13	77,082.39
23-May-13	DFM	Artsmart.co.za	Durban FilmMart projects	17,364.48	52,093.44
24-May-13	DFO	Mg.co.za	A car chase to far: What SA film can't learn from Hollywood	225,924.53	677,773.59
29-May-13	DFM	Artslink.co.za	Durban FilmMart film selected for Paris Project	27,738.48	83,215.44
29-May-13	DFM	Durbanzone.co.za	Durban FilmMart film selected for Paris Project	42,292.56	126,877.68
30-May-13	DFM	Sacreativenetwork.co.za	Durban FilmMart project selected for prestigious paris project in June/July 2013	11,143.8	33,431.4
30-May-13	DFM	Screen Africa	DFM film chosen for prestigious Paris Project	23,656.71	70,970.13
30-May-13	DFM	Bizcommunity.com	Flat land selected for Paris Project	136,879.92	410,639.76
4-Jun-13	DFM	Getaway.co.za	Durban International Film Festival	14,325.66	42,976.98
5-Jun-13	DFM	Watson.co.za	4th Durban FilmMart	9,719.9	29,159.7
6-Jun-13	DFM	Mediaupdate.co.za	Delegate Registration is open for Durban FilmMart 2013	142,960.84	428,882.52
6-Jun-13	DFM	Screenafrica.com	DFM delegate registration open	38,258.22	114,774.66
6-Jun-13	DFM	Artslink.co.za	Delegate Registration opens for Durban FilmMart	42,740.88	128,222.64
6-Jun-13	DFM	Durbanzone.co.za	Delegate Registration opens for Durban FilmMart	73,370.16	220,110.48
10-Jun-13	DFM	Bizcommunity.com	Early bird registration now on for Durban FilmMart	228,349.44	685,048.32
10-Jun-13	DFM	Thecallsheet.co.za	Delegate Registration opens for Durban FilmMart	40,220.18	120,660.54
16-Jun-13	DFM	Artslink.co.za	Durban FilmMart delegate registration	32,111.52	96,334.56
19-Jun-13	DFO	Screenafrica.com	Countdown to all things Durban	25,731.86	77,195.58
25-Jun-13	DFM	Durbanzone.co.za	Durban Wild Talk Africa	74,906	224,718
10-Jul-13	DFM/DFO	Artslink.co.za	Count down to SA's top film event	25,152.96	75,458.88
10-Jul-13	DFM/DFO	Screenafrica.com	Nine days to go to SA's top film event	28,561.61	85,684.83
10-Jul-13	DFM/DFO	Zalebs.com	Nine days to go to SA's top film event	65,769.5	197,308.5
10-Jul-13	DFM/DFO	Getitonline.co.za	Nine days to go to SA's top film event	18,520.32	55,560.96
10-Jul-13	DFM/DFO	Durbanzone.co.za	Just over a week to Durban International Film Festival	65,673.4	197,020.2
10-Jul-13	DFM/DFO	Sacreativenetwork.co.za	Nine days to go to SA's top film event -The Durban International Film Festival	13,892.85	41,678.55
11-Jul-13	DFM/DFO	Showme.co.za/durban	Nine days to go to SA's Top Film Event	42,519.6	127,558.8
11-Jul-13	DFM/DFO	Nedbanksarts.co.za	Count down to SA's top film event	28,408.8	85,226.4
14-Jul-13	DFM/DFO	Artsmart.co.za	Five days to DIFF	20,141.52	60,424.56
15-Jul-13	DFM/DFO	Durbanzone.co.za	Videovision Entertainment returns as Durban FilmMart Sponsor	40,066	120,198
15-Jul-13	DFM/DFO	Screenafrica.com	Videovision Entertainment sponsors DFM	17,016.23	51,048.69
15-Jul-13	DFM/DFO	Newswall.co.za	Videovision Entertainment returns as Durban FilmMart Sponsor	9,932.16	29,796.48
16-Jul-13	DFM/DFO	Filmcontact.com	Videovision Entertainment returns as Durban FilmMart Sponsor	18,299.05	54,897.15
16-Jul-13	DFM/DFO	Sacreativenetwork.co.za	Videovision Entertainment returns as Durban FilmMart Sponsor	8,431.65	25,294.95
16-Jul-13	DFM/DFO	Mediaupdate.co.za	Videovision Entertainment to continue to sponsor the Durban FilmMart	55,580.52	166,741.56

Date	Read	Website	Headline	A.V.E. (ZAR)	PR Value (ZAR)
16-Jul-13	DFM/DFO	Sowetolifemag.co.za	Durban FilmMart sponsor on board	13,228.8	39,686.4
16-Jul-13	DFM/DFO	Artslink.co.za	Durban FilmMart sponsor on board	22,503.60	67,510.80
16-Jul-13	DFM/DFO	lol.co.za	Durban Boardwalk	33,104.40	99,313.20
16-Jul-13	DFM/DFO	lol.co.za	Durban Boardwalk	10,863.30	32,589.90
17-Jul-13	DFM/DFO	Sacreativenetwork.co.za	Durban FilmMart welcomes Produire au Saud from the Festivals des 3 continents in Nantes, Frances as new partners	11,070.00	33,210.00
17-Jul-13	DFM/DFO	Artslink.co.za	Durban FilmMart gets new international partner	27,387.36	82,162.08
17-Jul-13	DFM/DFO	Bizcommunity.com	Durban FilmMart sponsor on board	88,874.64	266,623.92
17-Jul-13	DFM/DFO	Showme.co.za/durban	Durban FilmMart welcomes Produire au Saud	34,975.80	104,927.40
18-Jul-13	DFM/DFO	Mediaupdate.co.za	Durban FilmMart names Produire au Saud as its as its new international partner	75,489.96	226,469.88
18-Jul-13	DFM/DFO	Mediaupdate.co.za	Durban FilmMart names Produire au Saud as its as its new international partner	75,489.96	226,469.88
19-Jul-13	DFM/DFO	Durbanzone.co.za	Top Financiers, producers and commissioning editors for the 4th Durban FilmMart	53,218.10	159,654.30
19-Jul-13	DFM/DFO	Bizcommunity.com	Durban FilmMart gets new international partner	131,690.16	395,070.48
19-Jul-13	DFM/DFO	Thecallsheet.co.za	Durban FilmMart project selected for presitigious Paris project	11,583.11	34,749.33
19-Jul-13	DFM/DFO	Thecallsheet.co.za	Durban FilmMart project selected for presitigious Paris project	11,583.11	34,749.33
22-Jul-13	DFM/DFO	Durbanzone.co.za	New Zealand Film Commission Delegation Attends Durban FilmMart	37,888.50	113,665.50
23-Jul-13	DFM/DFO	lol.co.za	Durban Boardwalk - July 23, 2013	54,453.36	163,360.08
23-Jul-13	DFM/DFO	Filmcontact.com	Durban FilmMart 2013 Awards	20,562.85	61,688.55
23-Jul-13	DFM/DFO	lol.co.za	Durban Boardwalk - July 23, 2013	17,869.02	53,607.06
24-Jul-13	DFM/DFO	Mediaupdate.co.za	The Finance forum awards of Durban FilmMart 2013 have been announced	66,364.80	199,094.40
24-Jul-13	DFM/DFO	Durbanzone.co.za	Durban FilmMart 2013 Awards	48,776.00	146,328.00
2-Aug-13	DFO/DFM	Timeslive.co.za	Durban in the spot light as 'video town'	67,162.65	201,487.95
2-Aug-13	DFO/DFM	Mg.co.za	Durban film festival wrap up	40,677.04	122,031.12
6-Aug-13	DFO/DFM	Screenafrica.com	Project "unearthed" at DFM	21,241.99	63,725.97
8-Aug-13	DFO/DFM	Filmcontact.com	Durban in the spot light as 'video town'	23,428.78	70,286.34
8-Aug-13	DFO/DFM	Thecallsheet.co.za	Durban FilmMart	2,867.43	8,602.29
12-Aug-13	DFO/DFM	Thecallsheet.co.za	DIFF and DFM make waves in Durban	39,126.01	117,378.03
14-Aug-13	DFO/DFM	Screenafrica.com	Investing in African stories	32,598.72	97,796.16
21-Aug-13	DFO/DFM	Screenafrica.com	Winners at DFM	32,334.61	97,003.83
<b>Total</b>				<b>R 3,988,182.18</b>	<b>R 11,964,546.54</b>

# SCREEN AFRICA™

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

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VOL 25 – JULY 2013 R35.00

## Community TV sector under threat

The South African community TV sector has formed an industry body, ACTSA, to lobby against recent policy recommendations proposed by the Department of Communications (DoC) to regionalise community television to broadcast at provincial level.

ACTSA (Association of Community Television South Africa) also opposes the DoC's push for the boards of community television stations to be appointed by government.

Membership of ACTSA comprises existing community television licensees Soweto TV, Cape Town TV (CTV), Bay TV, One KZN, Tshwane TV, North West TV and Bara TV.

According to ACTSA spokesperson Colin MacKenzie, the organisation was formed so that community TV stations could speak with a unified voice as a sector instead of individually.

"We convened a meeting on 30 May in Johannesburg, following Deputy Minister Stella Ndabeni-Abrahams' Budget Vote speech a week earlier, in which she outlined the DoC's plans for the community TV sector. Some of these plans are cause for concern.

"The community TV stations present at the meeting signed a Memorandum of Understanding and outlined what needs to be addressed in the sector. Our next step is to draw up a charter and set up task teams to deal with issues such as governance, ownership and control, programming, revenue streams and distribution platforms. We expect that ACTSA will be registered in 30 days.

"It's our view that until now no-one has taken community TV seriously and yet we cover a viewing population of 10 million people. We speak to, and

represent, diverse communities and we prize our editorial independence – we don't want to be told what to broadcast," says MacKenzie.

He notes that the community TV sector comprises a group of highly knowledgeable, astute and experienced people.

Commenting on the deputy minister's Budget Vote speech in his capacity as broadcast manager of CTV, Mike Aldridge says: "The deputy minister stated that the DoC was finalising the new Community Broadcasting Support Policy which would extend government support to the community television sector. On face value this is to be welcomed, because government has singularly neglected the sector over the decades.

"However, Ms Ndabeni-Abrahams mentioned that the

– continued on next page



NEW SA FILM: Petronella Ngubane in *Of Good Report*, the opening night film of the Durban International Film Festival. See pages 22 to 24

## SA Film Commission controversy

On 26 June a newsletter circulated by Cape Film Commission (CFC) CEO Denis Lillie announcing the establishment and registration of the South African Film Commission prompted the National Film and Video Foundation (NFVF) to issue a statement noting its 'great shock' at the news.

According to the statement, the NFVF has "distanced itself from the utterances of Mr Lillie, who in his statement claims that he has been provided permission by the NFVF, Department of Trade and Industry (the dti) and the

Department of Arts and Culture (DAC) to start such a Commission. The NFVF has never been, and is not, in talks with the CFC and Mr Lillie, regarding the establishment of the South African Film Commission".

NFVF CEO Zama Mkosi is quoted in the statement as saying: "The establishment of a South African Film Commission will be effected through an act of parliament and is the sole responsibility of DAC and not of an NGO or any other private entity. It is unfortunate that the CFC and Mr Lillie have decided to hijack the process, thereby

misleading the industry."

Screen Africa contacted Lillie for feedback. He responded: "For those who have read my newsletter it is clear that we did not claim that we had been given permission from the NFVF for this initiative. We do not need permission from the NFVF for such an initiative. Furthermore, the documentary evidence in our possession proves that we took our original initiative to the NFVF and DAC in early 2012. The point is that they hi-jacked the initiative not us, it was our initiative. My understanding is that the CFC

– continued on next page

## Industry flocks to Durban

Some 350 local and international delegates are expected at the 4th edition of the Durban FilmMart (DFM), which runs from 19 to 22 July at the Blue Waters Hotel on Durban's beachfront.

DFM is a joint programme between the Durban Film Office (DFO) and the Durban International Film Festival (DIFF), South Africa's largest and longest running festival that takes place from 18 to 28 July (see pages 22 to 24).

In a first, DFM and DIFF have formed a strategic partnership with Durban Wild Talk Africa, the continent's most respected natural history film festival and conference (Docklands Hotel, 23 to 26 July). (See page 28)

Another first saw the DFO's Toni Monty marketing DFM at this year's Cannes Film Festival.

Says Monty: "Cannes went very well for us. There seems to be great interest in African content and there is a sense that funders and financiers are excited about DFM as it provides the platform to source new projects and meet with and develop relationships with African filmmakers. This certainly appears to be giving the DFM an edge and a unique selling point.

"As part of the official South African delegation to Cannes, one of our objectives was to promote DFM, as well as communicate with existing partners and take the opportunity to meet potential new partners and network. For example, we were able to convene with the Independent FilmMakers Project, which is a new DFM partner, to confirm the relationship."

Monty notes that the Blue Waters Hotel, introduced last year

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## CONTINUED FROM PAGE 3

### Community TV sector under threat



IN PRODUCTION: The CTV studio

DoC has spent over R400m on community radio over the past two decades, which is in stark contrast to her department's lack of support for the community TV sector, having invested in nothing more than a few conferences and some research over the years. This neglect has resulted in most community TV stations turning to commercial partners to run their operations, which has caused problems for the sector. It is interesting that at a community TV workshop in January 2013, this same deputy minister slammed the over-involvement of the business sector in non-profit community TV operations.

"At the same workshop, the DoC presented its model for community TV. It is premised on the idea that local (ie. metro-based) community television 'will never be sustainable'. This is despite the existence of community TV channels at the local level in many countries around the world, and the continuing operations of the present incumbents in South Africa. Instead, the DoC proposes to license provincial community TV, in the context that 'only one provincial community TV licence should be issued per province'."

Aldridge points out that these provincial TV stations will follow the typical public service broadcasting mandate – to inform, educate and entertain – and will be provincial public entities as classified in schedule 3 of the Public Finance Management Act (PFMA).

"The boards of these organisations will be appointed by government (probably provincial government, although this is not

yet finalised), from a list of persons nominated through a public process," he continues. "In other words, these stations will be mini-SABCs – ie. a public service broadcasting model as opposed to a community broadcasting model.

Community TV channels will be prohibited from carriage on subscription platforms and they will not be allowed to carry national advertising. While the stations will 'enjoy editorial independence', they will be governed by a charter which will be 'decided by Parliament as part of national policy formulation'."

As such the community TV sector will be 'overseen' by a body called the Community TV Council, made up of the chairpersons of each licensee (ie. those appointed by government to this role). Those community TV licensees that don't fit into this mould will cease to exist from 2016/7 onwards.

"In essence the DoC is planning to do away with community television and to implement state-controlled public service broadcasting in its place," explains Aldridge. "Since there is no provision for this in the Electronic Communications Act, it will have to be amended.

"It seems that the DoC, having failed to implement its vision for regional public service television broadcasters through the SABC plans on taking over the community TV sector instead. These channels will be reliant on government funding and the politicisation of boards and political interference in their workings. The factors which characterise the SABC today will be firmly entrenched." §

### Industry flocks to Durban

as the DFM venue, worked very well. "Our delegates loved being on the Durban beachfront and being so close to the Suncoast cinemas where many of the DIFF screenings take place. The hotel, as the DFM and DIFF hub, is a short walk from Suncoast and easily accessible to other venues that are part of the programme.

"The beachfront location created a very positive vibe as delegates felt that while they were there for work, they were kind of on holiday. We believe this contributed to the productivity of the market. In fact, one filmmaker, on yet another glorious blue-skied Durban winter day, remarked that it was 'even better than Cannes.'"

DFM organisers continually look at expanding the market's reach of African projects into the global markets.

"We are encouraged to see filmmakers returning to the Mart, as they are comfortable with the DFM format and the platform it provides to network and develop relationships, further fuelling the notion of 'Africa meets the World in Durban'," continues Monty.

Financiers and international acquisition and distribution executives set to participate in DFM's Finance Forum include the BBC's Kate Townsend; Ingrid Hogtun (MD and producer for Barentsfilm AS in Norway); Lucinda Englehart, head of production at film finance company, Aramid; Daniel Chabannes from distribution and production company Epicentre Films; Michael Auret, a partner and MD of Spier Films; Alexandra Abykova from M-appeal, a young world sales company based in Berlin;

Claire Aguilar, executive content advisor at the Independent Television Service (ITVS), Denis Vaslin from Volya Films in Netherlands; Rene Burah (ARTE); and Justine Atkinson – director and CEO of Aya Distribution.

DFM partners since its inception include WorldView (UK), ARTE France, Canal France International, Media Mundus Boost!, IDFA Bertha Fund (Netherlands), International Organisation of La Francophonie and EAVE.

"This year we are pleased to welcome three new partners – Paris Project, Independent FilmMakers Projects based in New York, and Produire au Sud from the Nantes Film Festival. Paris Project is the film mart of Paris Cinema. The projects that they selected, one of which was from our 2012 DFM projects (David Horler and Jenna Cato Bass's *Flatland*), were announced in Cannes.

"An objective of the DFM is to create a network of partners across the globe that will assist our selected projects get to other markets and experience them and network and develop relationships through these markets. It is hugely significant that in just four years we have managed to establish such a strong base of partners."

Eight documentary projects and 10 fiction projects have been selected to participate in DFM's Finance Forum this year.

As part of DFM's conference programme there will be sessions on transmedia; marketing and publicity for cinema; and pitching primers, among others.

For more information on the DFM programme see page 27. §



ORGANISED AND READY: DFM's Mona Pilane and Toni Monty with Chris Mason (Durban Wild Talk Africa) and DIFF's Peter Machen and Tiny Mungwe

### SA Film Commission controversy

and other film offices and commissions in South Africa were established through support from the DTI, hence them falling under provincial and city departments of economic development and tourism.

"The NFVF falls under the DAC (ie. Arts and Culture). Their mandate is different as they are promoting South African expressions of culture through film and associated aspects. The Commissions are about economic development, job creation, sustainable employment, festivals and markets, training, etc., all under the promotion of the territory for filmmaking, irrespective of whether it is South African or international.

"This is why we believed a 'national' commission would be complementary. Both organisations work with support from different government departments and as

such can co-exist and support each other. It is therefore disappointing to read the knee-jerk reaction from the NFVF who appear to be overstepping their functional mandate and refer solely to the DAC and not the dti, etc. We have been attempting to meet with the NFVF for several months to advise them on the timescale for the process we are following. They have been aware of our proposals for over 14 months."

In the NFVF statement Mkosi stressed that the establishment of a South African Film Commission is the responsibility and falls under the ambit of the DAC and the NFVF as the agency of the DAC responsible for the film industry in South Africa.

Stated Mkosi: "In his statement during the release of the economic baseline study on 10 May 2013, Minister of Arts and Culture Paul Mashatile said: 'The DAC is

currently in the process of converting or re-structuring the NFVF into a fully-fledged National Film Commission'. This process has commenced with the NFVF having successfully applied to register the trademark 'South African Film Commission' and together with the DAC is currently following appropriate parliamentary channels to amend the relevant legislation in order to give effect to such proposed changes."

According to Lillie the South African Film Commission he registered should be operational by the end of 2013. "We should be running a decent service by the end of this August," he said.

As to the Commission's funding model, Lillie anticipates support from the dti, the Media Information & Communication Technologies Sector Education & Training

Authority (MICT SETA), the National Lotteries Board and through the Commission on certain services such as insurances. The Commission's model is based on the CFC and the requirements of the Association of Film Commissioners International (AFCI).

Lillie concluded: "The initial reaction from the industry about the Commission has been extremely positive and we were pleasantly surprised by the number of responses stating that 'this is about time' and 'congratulations'."

"Please note that there is absolutely no intention to undermine or compete with the work of the Gauteng and KZN Film Commissions, the Durban Film Office and other film offices around the country. And, contrary to rumours and speculation, the CFC will continue to exist." §

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## Top tech for 24/7 news channel

The South African Broadcasting Corporation (SABC) has built a multi-million rand infrastructure for its new 24-hour news channel, which launched on 1 August this year, and has invested in the recruitment and training of additional news staff.

Preparations for the channel began five years ago. The news channel is being broadcast on MultiChoice's pay-TV platform, DStv (channel 404) and will be also air on digital terrestrial television, once it is rolled out in South Africa.

Said SABC's head of News Jimi Matthews: "The channel is not positioned as a replacement to the now defunct SABC International, a 24-hour channel which had a limited launch on signal distributor Sentech's satellite platform, Vivid, in March 2008.

"Unlike SABC International, our

new channel is a multi-platform operation that will utilise all new media platforms. The new channel is motivated by today's information-rich world. Consumers' viewing patterns and behavior has changed – they no longer wait for scheduled bulletins, they go out and find the news for themselves. So we are responding to their needs.

"While content remains queen (the consumer is the king), it will be technologically-driven. Our mandate is to provide the latest news but we need the technology tools to be able to do so," added Matthews.

To this end the SABC's New Technology department has replaced the current Vortex Pinnacle (news production system) with a sQ Server system from Quantel. Additionally, the Newsroom computer system has migrated from the existing

Newstar system to the Associate Press ENPS newsroom computer system.

Technology manager of News Facilities Roedean Kok explained that the automation and integration between the systems is done using the MOS protocol and with Miranda Omnibus ingest control.

"The system allows ENPS desktop shot-list editing for 140 journalists and 21 Cut-Cut editors all accessing the same Quantel server at any one time. Questek has supplied the equipment for the above system with the assistance of their system integrator, ATG.

"Replacing the above system has allowed us to build a Greenfields Line Record and Server Room to accommodate the equipment and roll out new workflows, while enabling us to

– continued on next page



**TRIUMPHANT:** The IDFA Award presented at Durban FilmMart: Mélanie de Vocht (IDFA Bertha Fund) with winners Jean Meeran and Sarah Ping Nie Jones. See below

## Winners at DFM

The South African documentary project, *Kom Haal My (Come Get Me)*, produced by Jean Meeran and directed by Sarah Ping Nie Jones, scooped two awards at the Finance Forum of the Durban FilmMart (DFM), which took place in mid-July.

*Kom Haal My*, which follows the stories of three blind South Africans trying to make sense of the society around them, won the IDFA award for Most Promising Documentary Project and the Paris Cinema Paris Project Award.

Says Meeran: "We are absolutely delighted to have won these awards. It gives the project great momentum going forward."

He believes the project appealed to IDFA and Paris Project because of the strength of the film's main character, Reinette

Poppelstone.

"Blinded as a baby, Reinette had to make sense of South Africa and race and racism without the privilege of sight. Even as a young child, Reinette questioned the society in which she was living. Because of our history, South Africa has plenty to teach the world but has been stuck in apartheid ways of thinking."

As a result of their wins, Meeran and Jones will attend both IDFA and Paris Project.

"Events like these put projects on the map, and, for better or worse, are also a legitimization process in the long chain from conceptualisation to exhibition," continues Meeran. "Projects hop from forum to forum, getting more visibility and funding along

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## TeleLovela – a world first

South African pay-TV broadcaster M-Net's Format Development Unit has introduced an original television format called the TeleLovela, described as 'the escapism of romance that meets the appointment viewing of a mini-series'.

The first edition of this planned long-running series is called *Ligte, Kamera... Liefde (Lights, Camera... Love)* and debuts on M-Net's Afrikaans-language channel kykNET on 2 September this year.

The format has been designed in such a way that half-hour episodes on a Monday, Tuesday, Wednesday and Thursday tell the love story in daily doses while the whole romance is then edited into a stand-alone feature referred to as a Lovela.

Creators and producers Kristen Broberg and Merran Ann Williamson, who work in format development at M-Net, follow international trends and noticed a massive surge in romance novels.

Broberg says: "As romance novels have never really crossed over to television in the short format, we decided to look at the structure of a weekly romance novel to see how we could adapt that to the screen, which we have done with this new scripted formula which is called the TeleLovela."

"I am so excited about this project," comments Williamson. "I have always been passionate about format development in

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**GOLD Craft - VFX**  
Blue - Smokey Joe  
**Craft Certificate - VFX**  
Vodooth - Summer  
Chicken Licken - Return of the Drawing  
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NEWS

# All Eyes on Durban

It's time for the Durban International Film Festival (DIFF) and the Durban FilmMart (DFM)



**DURBAN  
INTERNATIONAL  
FILM  
FESTIVAL**

**Durban FilmMart**  
at the Durban International Film Festival

This year is the 34th anniversary of DIFF, South Africa's largest and longest running film festival hosted by the University of KwaZulu-Natal's Centre for Creative Arts (CCA). The Durban FilmMart, a finance and co-production market which aims to create partnerships and further the development and production of film on the African continent, is in its fourth year. DFM is a partnership between the film industry development arm of the city of Durban and DIFF. The collaboration fosters growth, recognition and the opportunity to develop strategic relationships between film financiers and African filmmakers.

## Durban International Film Festival

This year DIFF kicks off with the film, 'Of Good Report' from South African director Jahmil XT Qubeka. In what he describes as "a passionate homage to classic film noir", Jahmil's film tells the tale of a small-town high-school teacher with a penchant for young girls. This film, the director's third feature, is a journey into the soul of a mentally troubled man. Peter Machen, the Manager of the Durban International Film Festival says, "we are extremely happy to be opening DIFF 2013 with Jahmil's brave

and remarkable film. 'Of Good Report' does so much more than simply telling a South African story – the film redefines the local filmmaking landscape and extends the language of African filmmaking while acknowledging the rich history of global cinema."

DIFF will include 170 theatrical screenings, a full seminar/workshop programme as well as the Wavescape Film Festival and industry initiatives -- the 6th Talent Campus Durban (in cooperation with the Berlin Talent Campus) and the DFM. DIFF is organised by the CCA with support by the National Lottery Distribution Trust Fund, National Film and Video Foundation, KwaZulu-Natal Department of Economic Development and Tourism, City of Durban, German Embassy, Goethe Institut, Industrial Development Corporation, KwaZulu-Natal Department of Arts and Culture, and other partners.

## Durban FilmMart

Finance Forum, Master Classes and Africa in Focus make up the DFM 2013 programme. Delegates of the DFM will have full access to experts in the Master Classes who will share their expertise in the areas of finance, marketing, distribution, project packaging, co-production, New Media as well as access to Talent Campus.

Delegates will also have the opportunity to attend Africa in Focus where a range of seminars and panel discussions featuring local and international filmmakers and industry experts with a special focus of African issues and initiatives. Delegates seeking co-production partners will be able to interact during several scheduled networking sessions.

Partners and supporters of the Durban FilmMart include International Film Festival Rotterdam's CineMart, the International Documentary Film Festival Amsterdam (IDFA) and the IDFA Bertha Fund, the Berlinale Film Festival as well as Dubai Film Connection. It's partners include Arte France, COA Group, Hot Docs - Blue Ice Documentary Film Fund, Independent Filmmaker Project, National Film and Video Foundation, Organisation Internationale de la Francophonie, Paris Cinema – Paris Project, Videovision Entertainment, WorldView Film Fund and others.

The official selection of Durban FilmMart projects includes 10 feature films and 8 documentaries. The selected projects will participate in one-on-one closed meetings within the Finance Forum.

For more information visit: [www.durbanfilmfestival.co.za](http://www.durbanfilmfestival.co.za) and [www.durbanfilmmart.com](http://www.durbanfilmmart.com)



## NEWS



# DIFF and DFM Make Waves in Durban



The 34th Anniversary of Durban International Film Festival (DIFF), South Africa's largest and longest running film festival, and the Durban FilmMart (DFM), had widespread international attention this year after the DIFF opening night film was refused classification by the South African Film and Publication Board (see following story). But that incident was just one aspect of the film festival that included theatrical screenings, seminars and workshops, and award presentations.

The Finance Forum awards of the 4th Durban FilmMart 2013, the co-production programme between the Durban Film Office (DFO) and the Durban International Film Festival included the following winners:

- International Documentary Festival of Amsterdam (IDFA) gave an award for 'Most Promising Documentary Project' to 'Blindness' (Kom Haal My) directed by Sarah Ping Nie Jones and produced by Jean Meeran (South Africa) to attend IDFA 2013 later this year.
- ARTE France's 'ARTE International Award' to the value of €6000, went to 'Black Sunshine', directed by Akosua Adoma Owusu and co-produced by Julio Chavezmontes and Angele Diabang (Ghana).
- The Independent Filmmaker Project (IFP) award for a producer to attend 2013's 'No Borders International Co-Production Market' in New York,

USA, went to 'Solidarity', directed by Rungano Nyoni and produced by Juliette Grandmont (Zambia).

- Paris Cinema, 'Paris Project Award' to attend Paris Project at the Paris Cinema International Film Festival, went to 'Blindness' (Kom Haal My), directed by Sarah Ping Nie Jones (and produced by Jean Meeran) (South Africa).
- The Organisation Internationale de la Francophonie 'OIF Prize' of €5000 was awarded to 'GITI – Paradise in Hell', produced and directed by Yves Montand Niyongabo (Rwanda).
- Two development grants of €2,500 each from WorldView went to 'Unearthed', directed by Jolynn Minnaar and produced by Dylan Voogt (South Africa) and Talent Campus Durban/Doc Station project Parole Camp directed by Maanda Ntfandeni (South Africa)
- The Your WorldView Online Short Film Challenge prize of £1,000 pounds was awarded to 'Freetown Home' from Sierra Leone.
- Videovision Entertainment's award for 'Best South African Film Project' valued at R75 000 went to Five Fingers for 'Marseilles', directed and produced by Michael Matthews and written and co-produced by Sean Drummond (South Africa).
- The Produire au Sud - Festival des 3 Continents, Nantes award went to two

projects to enable them to attend the "Produire au Sud (PAS) Script Studio" at the festival: 'The Bill' directed by Nosipho Dumisa, (co-produced by Travis Taute and Junaid Ahmed) (South Africa) and Whiplash, directed by Meg Rickards (and produced by Jacky Lourens) (South Africa).

- As part of the France South Africa Seasons, another project had been pre-selected for the "Produire au Sud (PAS) Script Studio": 'Hhola, Hhola' directed by Madoda Ncayiyana (and produced by Julie Frederikse) (South Africa).
- Additionally International Film Festival Rotterdam (IFFR) and Hubert Bals Fund awarded the MEDIA Mundus 'Boost' Project prize two months ago to a pre-selected African project 'Wasswa – Twins' Blessing', directed by Donald Mugisha and produced by Robert Nyanzi (Uganda) to attend DFM 2013 and 'CineMart Rotterdam Lab 2014'.

"It has been a robust market this year, with over 200 meetings taking place with official DFM projects," says Toni Monty of the Durban Film Office. "We are really grateful to our partners and sponsors for the valuable contributions they have made to engaging with the film-makers. The DFM is an important market for the continent, and we are encouraged by the quality of projects pitched and the interest shown in the development of African content." 📍



## INDUSTRY MOVES

# Durban FilmMart

## Project Selected for Prestigious Paris Project

'Flatland', a 2012 selected Durban FilmMart (DFM) Project, produced by David Horler of Proper Film, and directed by Jenna Cato Bass, has been chosen to take part in Paris Project, the coproduction and financing forum of the Paris Cinema International Film Festival. 'Flatland' was the recipient of a number of awards at last year's DFM where it received a €5000 grant for development as WorldView's Most Promising Feature, was selected for Rotterdam Lab in February, and won the EAVE prize enabling the producer to attend the European Producers Workshop in March this year.

The DFM, is a joint programme of the Durban Film Office (DFO) and the Durban International Film Festival (DIFF), and has as one of its core objectives to act as a valuable feeder platform to bring African projects to other recognized international co-production markets.

The DFM has recently entered into a strategic partnership with Paris Project, which looks at co-production potential for carefully selected worldwide feature projects destined for French and European coproduction. This year a 2012 DFM project was selected, and going forward a project will be selected from the 2013 DFM to go to Paris Project in 2014.

"Flatland is a really strong well-positioned film project which really shone at last year's DFM, and we are delighted that Paris Project has selected it to further develop its potential." says Toni Monty of the DFO. "David has really grasped at all the opportunities given and we believe that this experience will be a valuable stepping stone in the project's journey."

Both the director and the producer of Flatland have been awarded a complimentary return air ticket and four nights' accommodation to participate in the market, which takes place from 30 June to 3 July, to enable them to increase their networks and meet international partners. 📍

# SAMA & Tokyo Short Film Awards for Sound & Motion Studios



Sound & Motion has won awards for Best Alternative Album at the 19th Annual SAMA Awards and Rising Star at the Short Shorts Tokyo Film Festival.

On the Film Front, 'Loot' by Greg Rom (Gentlemen Films) received the 2013 Rising Star at the "Short Shorts" Film Festival in Tokyo in June. This short film has already won a New York Short Film Festival Audience Choice Award, Best Narrative at the One Screen Film Festival, Special Mention at the 23<sup>rd</sup> Edizione Festival Cinema Africano, and a SAFTA Nomination for Best Short Film. It is still to officially premier in South Africa.

All the audio from the orchestral score through to the cinema surround final mix and sound design was done between the Cape Town and Johannesburg branches of Sound & Motion, under the watchful custodianship of Richard West, James

Olivier and Simon Ratcliffe. Greg Rom said, "...I really need to thank every one of the talented humans at Sound & Motion Studios for their unwavering commitment to the film. Besides for bringing talent, hard work and creative input to the post process, their perseverance really added that extra bit the film needed to be just right. For this, I am truly grateful."

At the SAMA Awards in May, Iscream and The Chocolate Stix won the Best Alternative Album for The Paradox, which

featured the mixing and mastering skills of Simon "Fuzzy" Ratcliffe with additional engineering by Matthew James. The album was produced by Daniel Caleb Matthee (Pressure Cooker Studios), who along with Sound & Motion and his partner James Matthes also won the SAFTA for sound last year ('Retribution'). This is the studio's 5th SAMA nomination and 2nd win (having won the 2007 Best Alternative Album award for Lark's 'Razbliuto') and comes on the back of a 2013 MK AWARD, for Haezer Feat. 📍

The advertisement for Fairbridges Attorneys is set against a light green background. On the left, the text reads: "FAIRBRIDGES ATTORNEYS", "Complete legal support for your production. Film. Television. Music.", "ahewitt@fairbridges.co.za • +27 21 405 7300", and "WWW.FAIRBRIDGES.CO.ZA Cape Town • Johannesburg". On the right, there is a black and white illustration of a director's chair with the word "ATTORNEY" written on the backrest.

# 2013 Awards

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The Finance Forum award winners of the 4th Durban FilmMart 2013, the co-production programme between the Durban Film Office (DFO) and the Durban International Film Festival (DIFF), which took place from 19 to 22 July in Durban, South Africa have been announced.

**The recipients who were selected by official partners and sponsors of the awards are as follows:**

## Most Promising Documentary Project

Awarded by: The International Documentary Festival of Amsterdam (IDFA)  
Winner: Blindness (Kom Haal My)  
Director: Sarah Ping Nie Jones  
Producer: Jean Meeran (South Africa)  
Prize: Attendance at IDFA 2013

## ARTE International Award

Awarded by: ARTE France  
Winner: Black Sunshine  
Director: Akosua Adoma Owusu  
Producer: Julio Chavezmontes and Angele Diabang (Ghana)  
Prize: Valued at €6000

## IFP Producer Award

Awarded by: The Independent Filmmaker Project (IFP)  
Winner: Solidarity  
Director: Rungano Nyoni  
Producer: Juliette Grandmont (Zambia)  
Prize: Attendance at 2013's 'No Borders International Co-Production Market' in New York

## Paris Project Award

Awarded by: Paris Cinema  
Winner: Blindness (Kom Haal My)  
Director: Sarah Ping Nie Jones  
Producer: Jean Meeran (South Africa)  
Prize: Attendance at Paris Project at the Paris Cinema International Film Festival

## OIF Prize

Awarded by: The Organisation Internationale de la Francophonie  
Winner: GITI – Paradise in Hell  
Director: Yves Montand Niyongabo (Rwanda)  
Producer: Yves Montand Niyongabo  
Prize: €5000

## Worldview Development Grant

Awarded by:	Worldview	Winner:	Parole Camp
Winner:	Unearthed	Director:	Maanda Ntfandeni (South Africa)
Director:	Jolynn Minnaar	Producer:	Talent Campus Durban/Doc Station
Producer:	Dylan Voogt (South Africa)	Prize:	€2500 development grant
Prize:	€2500 development grant		

## Worldview Online Short Film Challenge

Awarded by: Worldview  
Winner: Freetown Home (Sierra Leone)  
concept multimedia (@conceptsalone on twitter)  
Prize: £1000

## Best South African Film Project

Awarded by: Videovision Entertainment  
Winner: Five Fingers for Marseilles  
Director: Michael Matthews  
Producer: Michael Matthews and Sean Drummond (South Africa)  
Writer: Sean Drummond  
Prize: Valued at R75 000

## The Produire au Sud - Festival des 3 Continents Award

Awarded by:	The Produire au Sud - Festival des 3 Continents	Winner:	Whiplash
Winner:	The Bill	Director:	Meg Rickards (South Africa)
Director:	Nosipho Dumisa	Producer:	Jacky Lourens (South Africa)
Producer:	Travis Taute and Junaid Ahmed (South Africa)	Prize:	Attendance at the "Produire au Sud (PAS) Script Studio"
Prize:	Attendance at the "Produire au Sud (PAS) Script Studio"		

## France South Africa Seasons Award

Awarded by: France South Africa Seasons  
Winner: Hhola, Hhola  
Director: Madoda Ncayiyana  
Producer: Julie Frederikse (South Africa)  
Prize: Attendance at the "Produire au Sud (PAS) Script Studio"

## MEDIA Mundus 'Boost' Project Prize

Awarded by: International Film Festival Rotterdam (IFFR) and Hubert Bals Fund  
Winner: Wasswa – Twins' Blessing  
Director: Donald Mugisha  
Producer: Robert Nyanzi (Uganda)  
Prize: Attend DFM 2013 and 'CineMart Rotterdam Lab 2014'

“ It has been a robust market this year, with over 200 meetings taking place with official DFM projects.”

says **Toni Monty** of the Durban Film Office.

“We are really grateful to our partners and sponsors for the valuable contributions they have made to engaging with the filmmakers. The DFM is an important market for the continent, and we are encouraged by the quality of projects pitched and the interest shown in the development of African content.”



# Credits and Acknowledgements

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## **Project Steering Committee:**

**Durban Film Office, Ethekwini Municipality:** Toni Monty, Mona Pilane

**Durban International Film Festival, Centre for Creative Arts, University of KwaZulu-Natal:** Peter Machen, Tiny Mungwe, Andrea Voges

**DFM Project Manager:** Mona Pilane

**DFO Team:** Thembanani Mthembu, Musa Ntuli, Gugu Radebe, Faiza Williams, Mlungisi Zondi

**DIFF Team:** Carole Gumede, Sakhile Gumede, Siphindile Hlongwane, Steven Jones, Noxolo Matete, Khaya Mbonyana, Nomfundo Xolo

**DFM Project Coordination:** Thina Ngwane, Faiza Williams, Mlungisi Zondi

**DFM International Liaison:** Marit van den Elshout, Lucas Rosant

## **Project Readers:**

**Features:** Tendeka Matatu, Lucas Rosant, Christoph Thoke, Marit van den Elshout, Bongwiwe Selane

**Documentaries:** Odette Geldenhuys, Adriek van Nieuwenhuyzen, Christoph Thoke

**DOC Circle Coordination:** Melanie de Vocht, Tiny Mungwe, Bridget Pickering, Faiza Williams

**DOC Circle Mentor:** Don Edkins

**Masterclasses Coordinator:** Mona Pilane

**Finance Forum Coordination:** Thina Ngwane, Faiza Williams

**Finance Forum Mentor and Matchmaker:** Lucas Rosant

**Durban FilmMart Producer's Forum Experts:** Clare Downs, Jon Reiss, Christoph Thoke, Howard Thomas, Álvaro Vega

**Talent Campus Durban Master Classes:** Mike Auret, Ingrid Kopp

**Africa in Focus Coordination:** Tiny Mungwe

**Africa in Focus Panelists:** Ayuko Babu, Mayenzeke Baza, Neil Brandt, Didi Cheeka, Iwana Chronis, Basil Dube, Don Edkins, Clive Fisher, Odette Geldenhuys, Ryan Harrington, Himesh Kar, Ingrid Kopp, Michael Lee, Dr Nonceba Mashalaba, Stephanie McArthur, Zanele Mthembu, Marc Nekaïtar, Keshni Rajoo, Lucas Rosant, Bongwiwe Selane, Nilesh Singh, Christoph Thoke, Howard Thomas, Christine Troestrum, Dolly Turner, Janet Van Eeden, Leon Van Nierop, Sharlene Versfeld, Melanie de Vocht, Dorothee Wenner, Ingrid Lill Hotgun

**Guest Liaison and Event Coordination:** Thoughtfire

**Publicity:** Versfeld and Associates

**Publications:** Artworks Communications

**Website:** No Logo

Special thanks to the Durban Film Office, Ethekwini Municipality, Durban Tourism and the Centre for Creative Arts, University of KwaZulu-Natal for making this possible.



# Durban FilmMart 2014

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For delegate information and sponsorship opportunities  
please contact:



+27 (0)31 311 4243



[info@durbanfilmmart.com](mailto:info@durbanfilmmart.com)



[www.durbanfilmmart.com](http://www.durbanfilmmart.com)

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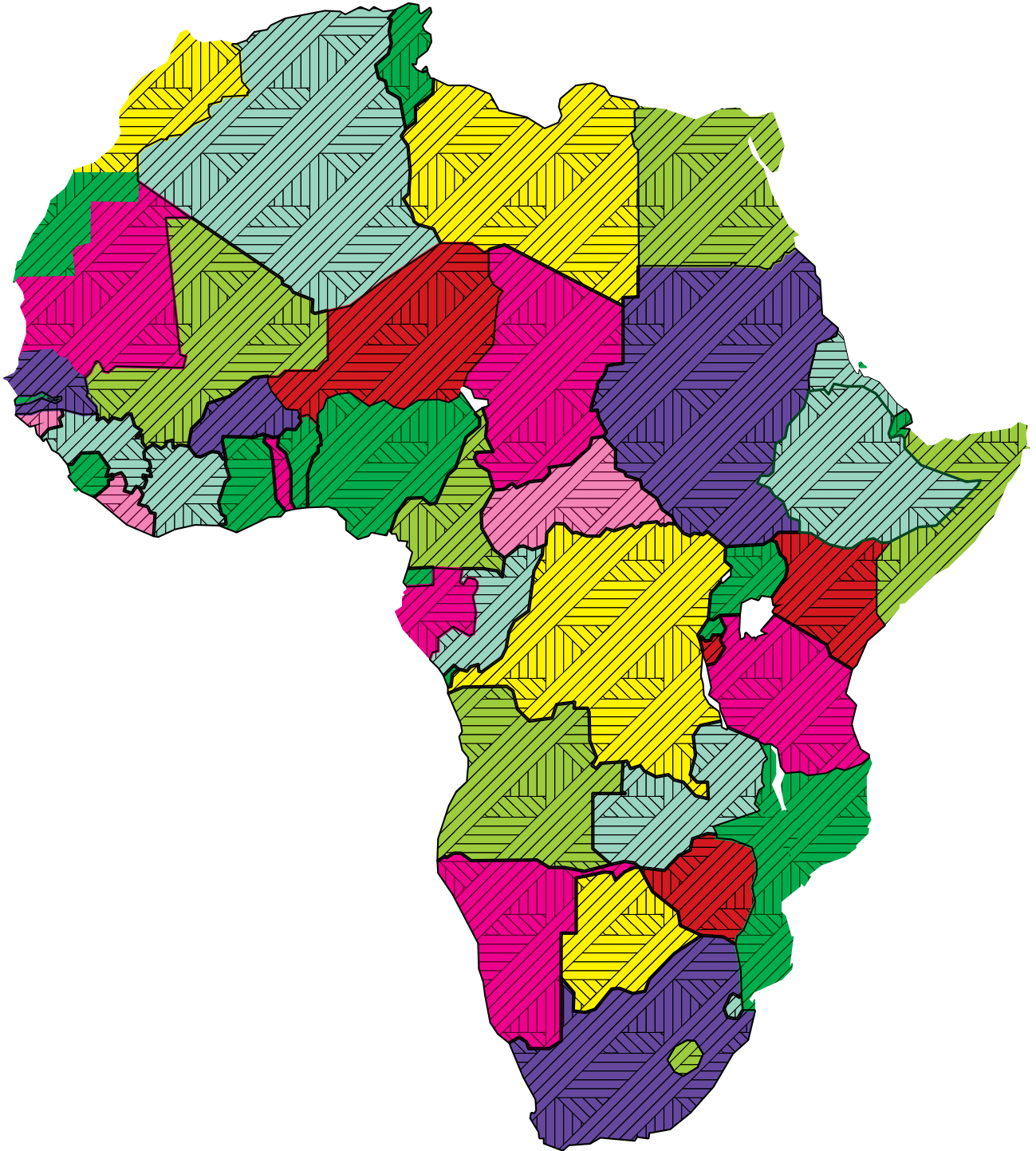
# Fifth Durban FilmMart

The fifth Durban FilmMart will be held in Durban, South Africa, from 18 to 21 July 2014 during the 35th Durban International Film Festival (17-27 July). We extend a warm invitation to industry professionals, producers, funders and financiers to the fifth edition of the Durban FilmMart and look forward to your participation and support!









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

