

2017 REPORT



PASSION
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STAND UP
VISIONARY
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WRITE



8th

Durban FilmMart

at the Durban International Film Festival 2017

Find out more on www.durbanfilmmart.com

FOUR DAYS  ONE VENUE  UNLIMITED OPPORTUNITIES

□ EMPOWER
PROGRESSIVE
EMPOWER ▶▶
COLLABORATE 🌍 LEAD
DURBAN FILMMART
SPEAK THE TRUTH |||
PROGRESSIVE ▷ VISIONARY
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WRITE IMMERSE YOURSELF TELL IT UNITE
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MAYORAL FOREWORD



Her Worship The Mayor,
Cllr. Zandile Gumede

Foreword for Durban FilmMart

It has been a great pleasure to host all the delegates and participants of the exceptional 2017 Durban FilmMart (DFM).

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

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

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

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

We are grateful to the DFM for its contribution towards the growth of the local film sector and for promoting our city as an

important part of the film industry in Africa, while showcasing our city's beautiful history and attractions to the rest of the world. Furthermore, I am happy that this year's DFM has featured new programmes, such as 'Jumpstart', aimed at stimulating further development of emerging local filmmakers, and the 'Women Led Film Programme' that seeks to raise the voice of women filmmakers within the African continent.

As eThekweni, we have a number of local film industry developmental plans in the pipeline, in order to fast-track our vision of becoming 'Film City'.

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

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

Zandile Gumede

EXECUTIVE SUMMARY

DURBAN FILMMART 2017

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



Celebrating its eighth year in 2017, the Durban FilmMart (DFM) has become an integral part of the African film industry. Since its inception in 2010, DFM has worked with more than 100 African co-production projects, many of which have subsequently been produced as acclaimed films, making DFM one of the leading industry platforms in Africa, with an annual attendance of film professionals from over 30 countries.

The journey of growing the Durban FilmMart over the past eight years has been remarkable. What started as an idea to create a business networking hub for African filmmakers many years ago, has grown into a well-established platform for African projects in development, and the progress is palpable. Through Durban FilmMart, we have seen filmmakers who were previously unknown to the global filmmaking community, develop strong global networks and partnerships, multi-tasking a number of projects. We have witnessed the development of stronger writing and well thought out collaborations from our Durban FilmMart alumni. Filmmakers, who in earlier years, were unsure of which direction to take, are now governing their own paths. Many alumni have catapulted themselves into the hearts and minds of global audiences and filmmaking communities. This is what we intended all those years ago. We just had no idea it would evolve so quickly!

The Durban FilmMart is made possible by our principal funder, the eThekweni Municipality, and we are privileged to have the

ongoing support of a City government that understands the importance of providing African filmmakers with a platform to connect with the world, and most importantly, to connect with African filmmakers throughout the continent.

Central to the success of the Durban FilmMart is the network of sponsors, partners and supporters that continue to work with the DFM to provide support, opportunities, and access to information. Partners and supporters of this year's DFM include the National Film and Video Foundation, Industrial Development Corporation, M-Net, Gauteng Film Commission, Department of Trade and Industry, KwaZulu-Natal Film Commission, AfriDocs, Restless Talent Management, AFDA, Canadian High Commission, CineFAM – Africa, CineMart, International Festival Rotterdam, Electric South, Goethe-Institut, Hot Docs, International Documentary Festival Amsterdam, Produire au Sud, Realness, Sørfond, Sisters Working in Film and Television, Talents Durban, Versfeld & Associates, VideoVision and our industry hub, Tsogo Sun International.

Our annual programme would not have been possible without our partners and sponsors. We extend thanks and appreciation to the partner markets, funding bodies and development organisations who have continued to work with us in bringing African cinema to the world.

Programme Highlights

Finance Forum

The DFM Finance Forum programme provides pre-selected African film-makers with the opportunity to pitch film projects to leading financiers, broadcasters and other potential funders. This year, 15 documentaries and 17 feature fiction films in development pitched their projects, being provided with valuable opportunities to fine-tune and further consolidate their ideas towards a fully-fledged film for screening.

The 2017 Finance Forum programme was supported by platinum sponsors, **Industrial Development Corporation SA** and **National Film and Video Foundation SA**, as well as a number of key international partner festivals and markets, including **CineMart Rotterdam**, **International Film Festival Amsterdam**, **Hot Docs Canada**, **Produire au Sud France**, **Sundance USA**, **Berlinale Talents Germany**, **Sørfjord Norway**, **AfriDocs**, and local programme partners, **Realness** and **VideoVision Entertainment**.

DFM 2017 has certainly been our biggest edition. We hosted over 600 delegates, and with over 30 countries participating in this year's market, we are pleased that 17 of those countries were from Africa. Through our programme partners, we have been able to expand the number of projects participating in the forums each year, and consequently, we have had a record number of 70 projects presenting at this year's DFM. We are deeply grateful for their ongoing support to create these opportunities for African filmmakers.

- 22 Official DFM Projects
- 30 Durban Talents, supported by Berlinale Talents, Goethe-Institut and German Embassy
- 4 Realness Projects, supported by The Realness Script Writing Residency
- 6 Jumpstart Projects, supported by Produire au Sud, France
- 2 Hot Docs Projects, supported by Hot Docs, Canada
- 6 CineFAM Projects supported by CaribbeanTales, Canada

Women Led Film Focus

The 2017 industry programme presented an in-depth programme focusing on the role of women in the industry. Calling for an inclusive dialogue on the role of women, the Durban Film Office, the Durban International Film Festival, the National Film and Video Foundation (NFVF), the lobby and advocacy organization Sisters Working in Film and Television (SWIFT), and international partner, CaribbeanTales Media Group, all provided input into the **Women Led Film - Disrupting the Status Quo** programme. The programme was supported by lead sponsor M-Net, and presented a number of workshops, roundtables and panel discussions with leading women in film.

Partner Programmes

Our new partnership with **CaribbeanTales Media Group (CTMG)** who presented the first "**CineFAM - Africa**" - an accelerator programme to support the development of original serialized television content, provided an exciting new platform to support the development of women-led, audio-visual content in Africa, and promote more representational narratives.

Getting to the reality of **VR**, DFM again presented a programme exploring the possibilities of **VR**, particularly in terms of filmmaking and digital storytelling led by **AFDA Film School** and **Electric South**, and together with the **Goethe-Institut**, also showcased **VR** films in the industry lounge for the duration of DFM, including *The Other Dakar* by Selly Raby Kane, *Spirit Robot* by Jonathan Dotse, *Let This Be a Warning* by The Nest Collective and *Nairobi Berries* by Ng'endo Mukii. Virtual Reality is one of the most exciting emerging technologies on the digital landscape and there is little doubt that it will ultimately have a massive impact on the ways that we consume media and engage with each other and within society. At the same time, **VR** is still such an open frontier that there is little consensus as to what the future of this embryonic technology will be.

Supported by DFM partner, **Produire au Sud** of **Festival des 3 Continents**, in Nantes, France, the **Jumpstart** programme aims to introduce emerging filmmakers to the art of project pitching, and will also provide participants with a guide on how to maximize festivals and markets, and expose them to the workings of local and international industry.

Co-production Focus

The Durban FilmMart has endeavoured to develop a strong co-production programme each year, and the official 2017 programme provided a focus on co-production with Canada, Germany and Kenya. This year's co-production programme was presented in collaboration with the **National Film and Video Foundation**, the **Department of Trade and Industry**, the **KwaZulu-Natal Film Commission**, the **Canadian High Commission**, the **Goethe-Institut** and the **German Embassy**.

The Durban FilmMart team wishes to extend a warm thank-you and appreciation to all participants for their valuable contribution. We hope that your stay with us has helped grow your network, and we look forward to hosting you again in 2018.

Toni Monty

The Durban FilmMart Team

MAIN SPONSORS

INDUSTRIAL DEVELOPMENT CORPORATION (IDC)



Mvuleni
Geoffrey Qhena

“The film industry is one of the major contributors of economic drivers in South Africa and beyond. It connects different cultures and supports social cohesion. The IDC’s role, besides ensuring a sustainable industry, is to provide a creative space for film makers to share African stories and voices with the global audience. Films are about what’s happening all around us. We should always appreciate the critical role that the industry plays in shaping societal issues.”

Mvuleni Geoffrey Qhena
IDC CEO

NATIONAL FILM AND VIDEO FOUNDATION (NFVF)



Zama Mkosi

I would like to congratulate the DFO team on a spectacular edition of the Durban FilmMart. The meticulously crafted programme, with a focus on the future of the industry, African collaboration and enhancing the skills of our filmmakers, is commendable. It was particularly encouraging to see a focus on women, a key focus area for the NFVF as well. Thank you to the DFM team. We look forward to an even better edition next year.

Zama Mkosi
CEO of the National Film and Video Foundation

MNET



Our vision is to be the leading African storyteller and, in so doing, set the benchmark for the continent’s content industry.

We partner with the best in the field to produce and acquire the most entertaining and informative video entertainment in Africa. In this way, we play a leading role in developing and upskilling the industry. Our global outlook is matched by hyper-local insights and we are continually looking for ways to improve on what we do.

Our mission is to create relevant, aspirational video entertainment that resonates with our communities. In our drive to create content that people talk about, we are building active communities whose members engage on all platforms.

TRIBUTES



In Memory of **JUNAID AHMED**

This was the first Durban FilmMart that did not feel the gentle, guiding presence of celebrated film-maker, Junaid Ahmed. Junaid, one of Durban's own, died after a short illness last year in November, during the post-production of what has now become one of South Africa's top box-office successes – Keeping up with the Kandasamys.

Junaid had, since the inception of the DFM, been very much involved in either presenting his own projects, mentoring other filmmakers or supporting the programme through presenting workshops and seminars at the various forums.

A shining light in the local and national film community, Junaid was always there to help when needed and gave his time, knowledge and expertise freely. His peers, both old and young, benefitted enormously from his generosity. His giving nature manifested significantly for young film-makers. In recent years,

he successfully secured funding from the NFVF to produce a slate of nine films, focusing on giving professional opportunities to young filmmakers. The model that he created, together with co-producer and business partner, Helena Spring, gave birth to three highly successful films over three years. The first, Hard To Get, which opened the 2014 Durban International Film Festival, and was later released in cinemas. In February 2016, their film, Happiness is a Four Letter Word, did exceptionally well on circuit, followed by, Keeping up with the Kandasamys directed by Durban's, Jayan Moodley.

He worked hard for his successes and always acknowledged those that helped him along his way. He was a humble, kind and honest man, offering a smile and a laugh with ease. He is sorely missed by the South African film industry and all who knew and loved him.

In Memory of **JOE MAFELA**



This year, the film industry mourned the loss of legendary actor, songwriter and film producer, Joe Mafela. Joe Mafela had enjoyed an illustrious career in the film and television industry for over 40 years, making him one of South Africa's most celebrated personalities.

At the age of 22, Joe Mafela's career in the film industry began with his acting debut in *Real News* (1964), a film directed by the renowned Peter Hunt. In 1974, Mafela took on the role of Peter Pleasure, a Malawian character in South Africa's first Black feature film, *Udeliwe*, with Cynthia Shange. During the 1980s, his television career took off with a role in the highly popular Zulu sitcom, *Squidi 'Snaysi* ("It is good, it is nice"). His working relationship with the SABC led him to become a creative director, working with voice-overs, radio materials,

advertising, and production. Joe Mafela's first music album, *Shebeleza*, was released by Gallo Records in 1996 when his song, *Shebeleza*, was used as the theme song for the Africa Cup of Nations. Shortly after, Mafela released three more albums, all containing lyrics of varying South African official languages. Joe Mafela was a pioneer in the South African entertainment industry, receiving a Theatre Management of South Africa Lifetime Achievement Award, a Duku Duku Award, and the Best Comedic Actor Award.

Joe Mafela's overwhelming impact on the entertainment industry will forever be imprinted in the hearts of South African filmmakers.

Image Source: SABC1

SPONSORS & PARTNERS OF DURBAN FILMMART

FOUNDERS



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PROGRAMME PARTNERS



EXHIBITORS



INDUSTRY HUB





**TALENTS
DURBAN**



FRIDAY, 14 JULY

REGISTRATION: 08H30-17H30 DAILY

09h00 - 10h00

KwaZulu-Natal Film Commission: Meet the Kenyan Delegation
Suite 5

10h00 - 12h00

Talents Durban Masterclass: From Novel to Script: Busisiwe Ntintili and Tsitsi Dangarembga:
Suite 5

12h00 - 13h00

SA National Film and Video Foundation: SA Industry Economic Impact Research.
Suite 3

12h00 - 13h00

Talents Durban: Seeing Docs Differently: Jacquie Jones
Suite 4

13H00 - 14H00 LUNCH

14h00 - 16h00

Women Led Film: In conversation with Tilane Jones, Executive Director, Array Now
Suite 5

16h00 - 17h00

Round Tables with Festivals and Funds
Suite 4

15h00 - 17h00

KwaZulu-Natal Film Commission: Funding: SA/Kenya Structures
Suite 3

SATURDAY, 15 JULY

REGISTRATION: 08H30 - 17H30 DAILY

09h00 - 10h00

Pitch Perfect: How to Pitch Workshop with Stefano Tealdi
Suite 5

09h00 - 10h00

KwaZulu-Natal Film Commission: Co-producing with Kenya – The Way Forward
Suite 3

10h00 - 11h00

10 Questions to ask yourself before making your pitch: Charles Hopkins, Shoreline Entertainment
Suite 5

11h00 - 12h00

Department of Trade and Industry: Emerging Black Filmmakers Workshop
Suite 3

12h00 - 13h00

SA National Film and Video Foundation: Female Filmmaker Project
Suite 3

13H00 - 14H00 LUNCH

14h00 - 15h00

KwaZulu-Natal Film Commission: African Content Distribution
Suite 3

14h00 - 15h00

Talents Durban Masterclass: Crafting a successful animated project pitch: Vanessa Ann Sindens
Suite 4

15h00 - 17h00

Caiphus Semenya and Letta Mbulu: Film Music Scoring
Suite 3

16h00 - 17h00

Finding the Right Partner: Round Tables with Industry Professionals
Suite 5

DAY LONG SESSIONS

14-15 July, 09h00 - 17h00

CineFAM - Africa Accelerator Incubator Programme (Closed)

North Ilanga

15 July, 09h00 - 17h00

The Africa Pitch

Suite 2

15-17 July, 09h00 - 17h00

Finance Forum Meetings (Closed)

Suite 1

16 July, 14h00 - 17h00

Sisters Working in Film and Television Workshop

North Ilanga

17 July, 10h00 - 12h00

SA National Film and Video Foundation: Speed Meetings (Closed)

North Ilanga

17 July, 15h00 - 17h00

The Callsheet Fast Track Networking Event Sponsored by the Film and Publication Board (Closed)

North Ilanga

PROGRAMME



8th

Durban FilmMart

at the Durban International Film Festival 2017

SUNDAY, 16 JULY

REGISTRATION: 08H30 - 17H30 DAILY

08h30 - 10h00

M-Net Presents: Women Led Film: Media Briefing
Suite 5

10h00 - 12h00

AFDA Pro VR 360 Master Class
Tech Demo
Suite 4

10h30 - 12h00

Industrial Development Corporation: Film Finance: State of the Industry
Suite 5

12h00 - 13h00

SA National Film and Video Foundation: Canada/South Africa co-production agreement.
Suite 3

13H00 - 14H00 LUNCH

14h00 - 15h00

DFM Case Study: The Wound
Suite 5

14h00 - 16h00

Talents Durban Masterclass: Alby James: Interpreting the Script
Suite 4

15h00 - 16h00

Department of Trade and Industry: Engagement with USA Studios
Suite 3

16h00 - 17h00

Women Led Film: Round Tables
Suite 5

16h00 - 17h00

Manic at the Box Office: Panel Discussion
Suite 4

MONDAY, 17 JULY

REGISTRATION: 08H30 - 17H30 DAILY

09h00 - 11h00

M-Net Presents: Women Led Film: Disrupting Status Quo Panel Discussion
Suite 5

10h00 - 12h00

Talents Durban Story Junction
Suite 4

11h00 - 12h00

Making Socially Impactful Documentaries: Panel Discussion
Suite 5

12h00 - 13h00

SA National Film and Video Foundation: Exhibition and Distribution of South African Content
Suite 3

12h00 - 13h00

Editors Suite: Effective Editing Panel Discussion
Suite 5

13H00 - 14H00 LUNCH

14h00 - 15h00

Virtual Reality: What's Happening in Africa and What Can We Make Happen? Electric South and AFDA
Suite 4

14h00 - 15h00

Talents Durban: Understanding German Film Funds
Suite 3

15h00 - 17h00

Pitch Perfect: Open Pitch Session
Suite 5

LEAD SPEAKERS AT DFM

Mentors



Alby James

Talents Durban Masterclass: Interpreting the script

Alby James has been a producer, director and writer for nearly 40 years in film, television, radio, theatre and opera, and as an educator of creative skills and professional practice. Being a

British-born Black person, he is especially interested in cultural diversity, which he represents in his productions. He has also worked with government agencies, universities and industry bodies to develop mentoring programmes that improve the effectiveness of companies and individuals. He is currently setting up a production company in the UK and South Africa to produce films and series that reflect the diversity of life. He leads a new short course for directors at the National Film & Television School in London, to introduce women, Black, Asian and disabled people, to the industry. He is also a mentor in the Berlinale Talents programme, a jury member for the Script Station and the Berlinale's World Cinema Fund.

After graduating from university with a degree in international development, he worked as an assistant director at London's Royal Court Theatre, then for the Royal Shakespeare Company at the Barbican Theatre. He became artistic director of Temba Theatre Company in mid-1984 and his work toured nationally in the UK and mainland Europe.



Busisiwe Ntintili

From Novel to Script: Durban Talents Masterclass

Busisiwe Ntintili is an award-winning scriptwriter, lecturer, filmmaker and producer. Her most recent achievement has been screenwriting the box office hit, 2016 feature film,

Happiness is a 4 Letter Word. She holds a Bachelor of Arts (Honour's) Degree in English Literature and French from Rutgers University. After 20 years and a formal education, Busisiwe returned from America to continue working as a creative in South Africa. She has worked with the advertising agency, *Leo Burnett*, the radio station, 94.7 Highveld Stereo, museums, major television broadcasters, Monash University and Big Fish School of Film. She has written for the past 15 years for South African television and film, including soapiers, comedies, feature films, mini-series and drama series. Her latest award, together with a writing team, was Best Drama Writing Team for the 2013 SAFTAs. Her creative experience spans Head Writing, Scriptwriting and Directing. Busisiwe has been interviewed at length, about writing and the state of the arts, on radio programmes, magazines, newspapers and television. Her lifelong vision is for her work to restore the pride of South African children, highlight the beauty, originality, perseverance and humanity of the South African people and give South Africans creative tools to transform their lives.



Charles Hopkins

10 Questions to Ask Yourself Before Making Your Pitch

Charles Hopkins currently lives in Los Angeles and is an executive at Shoreline Entertainment, an independent film

sales and production company. Before moving to the United States, Charles studied at the University of Melbourne. While completing his post-graduate law degree, Charles engaged in a variety of experiences in the Australian entertainment industry including entertainment law, script development and live comedy production. After re-locating to LA, he gained experience in production and talent management before settling at Shoreline Entertainment. Since working as manager of production & development at Shoreline, Charles has overseen the acquisition of projects in development for the sales division, attended various film festivals and markets in an acquisition and/or sales capacity, and negotiated a variety of deals with producers, talent, and distributors. He has also initiated the development of several independent film projects, coordinated the production of independent features, and worked with CEO, Morris Ruskin on a variety of pitch documents for investors.



Ingrid Kopp

AFDA Pro VR 360 Master Class Tech Demo

Ingrid Kopp is a co-founder of Electric South, a non-profit initiative to develop virtual reality and mobile storytelling projects across Africa. She is also a senior consultant in the Interactive Department at the Tribeca Film Institute where she works with a fusion of storytelling, technology, design and social change. Along with MIT's Open Documentary Lab, she leads the Interactive Media Impact Working Group, exploring how emerging media engages audiences. They have recently launched Immerse, a new publication for Medium, as an extension of this work. She curates the Tribeca Storyscapes program for interactive and immersive work at the Tribeca Film Festival. She started her career at Channel 4 Television in London before moving to NYC in 2004 and has been based in Cape Town since 2015. You can always find her on Twitter: @fromthehip.



Jacquie Jones

Seeing Docs Differently with Jacquie Jones

Jacquie Jones is a Peabody Award-winning writer, director and producer. Her film credits include the series, *180 Days*, *Africans in America* and *Matters of Race* for PBS, as well as *Behind Closed Doors: Sex in the 20th Century* for Showtime and *The World Before Us* for the History Channel. Jacquie has been the executive producer for several award-winning

series on PBS (American Public Television), as well as the executive producer for seven seasons of *AfroPop: The Ultimate Cultural Exchange*.

Jacquie has also created media for important American museum collections. In addition to her filmmaking, Jacquie has created several ground-breaking projects, events and festivals. Her work has appeared online at Huffpost.com and Ebony.com, as well as in several anthologies including Deborah Willis' *Picturing Us: African American Identity in Photography* and Manthia Diawara's *Black American Cinema*.

While being the executive director at the National Black Programming Consortium of NBPC, Jacquie established herself as a leader in the evolving digital media landscape through innovative partnerships and initiatives such as the Katrina Project in 2005, the ground-breaking New Media Institute, an annual event that trained over 500 media makers of color in emerging technologies, which she founded in 2006, and the online public interest media portal, BlackPublicMedia.org.



Karen Harley

Women Led Film: Media Briefing Effective Editing: Panel Discussion

Karen Harley is a Brazilian filmmaker and editor, currently living in Rio de Janeiro. She has co-directed *Waste Land*, which won the audience award at the Sundance and Berlin Festival 2010, and was nominated for best documentary at the Oscar Academy 2011. She has also directed some short film documentaries on Brazilian artists such as Leonilson (*With the whole ocean to swim*) and Ernesto Neto (*We fishing the time*). As an editor, she has worked with directors such as Lucrecia Martel (*Zama*), Marina Willer (*Red Trees*), Anna Muylaert (*The Second Mother*), Lina Chamie (*Friends*), Claudio Assis (*Rat Fever*), Matheus Nachtergaele (*The Dead Girl's Feast*), Murilo Salles (*End and Means*), Mika Kaurismaki (*Mama Africa*), Marcelo Gomes (*Cinema, Aspirins and Vultures*) and Karim Ainouz (*I travel because I have to, I come back because I love you*). Many of these films were shown in festivals like Cannes, Berlin, Venice, Rotterdam and Sundance.



Lisa Wickham

CaribbeanTales TV Series Accelerator Workshop. Women Led Film: Media Briefing

Award-Winning Producer-Director/TV Personality, Lisa Wickham is founder of Imagine Media International Limited, a multi-media production, event management & PR entity based in Trinidad and Tobago. She is also the founder-publisher of E-Zone the Mag!, the Caribbean Film and Media Academy and The Lisa Wickham MasterClass Series. Wickham is the author of the book *'On A Positive Note: Words of Inspiration'*.

A founding Director of CaribbeanTales Worldwide Distribution Company, Wickham has filmed and produced work in several countries across Africa, Europe, North America and the Caribbean and has worked with local, regional and international organisations, agencies, cast and crew.

Wickham is currently Producer on the film HERO: The Life and Times of Ulric Cross, shot in Ghana, UK, Canada and Trinidad.



Mila Aung-Thwin

Making Socially Impactful Documentaries: Panel Discussion

Co-founder of Montreal's EyeSteelFilm, Mila Aung-Thwin revels in the diverse documentary joys of writing, directing, producing, editing, selling and mentoring. He has produced more than 25 feature documentaries, including *Up the Yangtze*, *Forest of the Dancing Spirits*, and the Emmy award winning, *Last Train Home*. His most recent film as a director, *Let There Be Light (SXSW 2017)*, is about the century-long quest for nuclear fusion. He served as president, for 5 years, of RIDM, Montreal's International doc festival, as well as juror for the International Emmy Awards, AFI DOCS, the New Zealand Film Awards and the Sundance Film Festival. He has also taught documentary film programs to students in places such as Inukjuak, Nunavik, Yangon and Myanmar.



Moikgantsi Kgama

Women Led Film Panel Discussion (lead panellist)

Moikgantsi Kgama is an audience development specialist with a reputation for excellence in her field. Her credits include: *I Will Follow*, academy award nominated, *Trouble the Water*,

Killer Sheep and Lumumba. She is also the founder of the Harlem-based non-profit media arts organization, ImageNation which presents progressive media about and by people of color, with the goal of establishing a chain of art-house cinemas dedicated to these works. Through a variety of public exhibitions and programs, ImageNation fosters media equity, media literacy, solidarity, cross-cultural exchange and highlights the humanity of Pan-African people worldwide. ImageNation is currently developing its existing *Raw Space* culture gallery in Harlem, into a 60-seater, boutique cinema-café dedicated to Black and Latino film, music and culture. Moikgantsi's accolades include being named one of '25 Women Who Are Shaping the World', receiving the Trailblazer award from Reel Sisters Film Festival and a proclamation from the City of New York for her work with ImageNation. Moikgantsi earned a BS in newspaper journalism from Syracuse University's Newhouse School of Public Communications. She serves as the director of communications at Harlem Congregations for Community Improvement.



Nicole Brooks

CaribbeanTales TV Series Accelerator Workshop. Women Led Film: Media Briefing

Nicole Brooks is the vice-president of CaribbeanTales Worldwide Distribution, as well as facilitator/manager of the CaribbeanTales Market Incubator Program. Within her

vast career as a content creator, Brooks has spent over 15 years envisioning narratives that illuminate the people of the African Diaspora. Her extensive accomplishments include filmmaker, director, performer, singer, playwright, composer, curator, teacher and 'art-ivist'. In addition to her duties at CaribbeanTales, Brooks simultaneously creates, develops and produces content for multiple platforms, including film, television and the performing arts. Through her company, Asah Productions Inc., founded in 2005, Brooks has generated a body of work for television and film. Highlights include *Echo* (Sun TV/As One Inc.), *How She Move* (Sienna Films), and *Aferee* (B. Lindsay creation), an African dance documentary shot in Senegal. Brooks has also produced three consecutive seasons of *Divine Restoration* (Vision TV), produced *Living in Toronto* (CBC), and acted as story editor for *Lord Have Mercy* (Vision TV/Leda Serene), Canada's first multi-cultural sitcom. Expanding her storytelling beyond the small and big screens, Brooks' latest theatrical work, *Obeah Opera*, premiered in PANAMANIA, presented by CIBC, an arts and culture festival celebrating the Toronto 2015 Pan American/Parapan American Games.



Sabrina Schmidt Gordon

Hot Docs Mentor

Sabrina Schmidt Gordon is an award-winning documentary filmmaker from NYC. Her editing debut won an Emmy for WGBH's, *Greater Boston Arts* series. She has continued to distinguish herself as a producer, editor, and director.

Her latest film, *Quest*, premiered at the Sundance Film Festival in January 2017, winning the Grand Jury Prize at several festivals, including the Full Frame Documentary Film Festival, where it also won the Human Rights award. Her feature debut as a producer and editor, *Hip-Hop: Beyond Beats and Rhymes*, also premiered at Sundance in 2006, and was named in the Chicago Tribune's, "Best Documentaries of 2007." In 2015, Sabrina's directorial debut, *BaddDDD Sonia Sanchez*, won the Best Film Directed by a Woman of Colour award at the African Diaspora International Film Festival. Sabrina is also co-producer and editor of *Documented*, the story of Pulitzer Prize-winning journalist, Jose Antonio Vargas. The film had record viewership on CNN, with numerous impressions on Twitter, generated Oscar buzz, and a nomination for the NAACP Image Award for Best Documentary Film. Sabrina consults on engagement and impact campaigns for documentary projects, and teaches documentary filmmaking at the Columbia University Graduate School of Journalism and the CUNY Graduate School of Journalism.



Shmerah Passchier

AFDA Pro VR 360 Master Class Tech Demo

AFDA Pro Knowledge Curator, Shmerah Passchier, has written, directed and produced in the film & television industry. She has travelled to 10 African countries where she directed for magazines, TV, reality TV shows, documentaries for SABC 1, 2 & 3, and several channels on DSTV. Shmerah Passchier has studied for, and achieved, a master's degree in film from AFDA and a master's degree from Wits University, in Anthropology. She is currently reading for a PhD in Cyborg Filmmaking & Virtual Reality at Wits.



Stefano Tealdi

Finance Forum Packaging / JUMPSTART

Originally born in Johannesburg, South Africa in 1955, Stefano Tealdi initially studied Architecture in Torino, Italy, before commencing work in film and TV as the Head of Production

at the Politecnico di Torino. Later founding Stefilm, Tealdi continued to work as a director and producer of documentaries and documentary series. Since 2008, he has directed *A World of Pasta*, *Doctor Ice* (Science Film Festival - Milano 2009), *Coffee Please and Tea for All*, and the series, *Food Markets - In the Belly of the City*. His recent works include: *Mostar United* (IDFA 2009), *Vinylmania* (IFF Rotterdam 2012), *Char... the No Man's Island* (Berlinale Forum 2013). Stefano has directed all 17 editions of the annual Italian workshop, Documentary in Europe, has chaired EDN (European Documentary Network) and is the national coordinator for INPUT, Television in the Public Interest. Tealdi tutors film development and production at universities and master courses, and film pitching for organizations, such as Biennale Cinema College, Cannes Film Market, Films de 3 Continents – Produire au Sud, Media Business School, Med Film Factory, Scuola Holden, TFL-Torino Film Lab, ZELIG Film School.



Tilane Jones

**Women Led Film: In conversation with
Tilane Jones, Array Now
Women Led Film: Media Briefing**

Tilane Jones is the Executive Director of ARRAY, a film distribution collaborative focused on filmmakers of color and women. ARRAY has acquired sixteen feature films since 2011, including, Ava DuVernay's award winning, *Middle of Nowhere*, Andrew Dosunmu's, *Restless City*, Storm Saulter's, *Better Mus' Come*, Neil Drumming's, *Big Words*, and Haile Gerima's, *Ashes and Embers*. Jones is also the manager of production for Forward Movement, serving as a producer on all the company's visual products. Her film credits include: Ava DuVernay's *Middle of Nowhere*, *This Is the Life*, *I Will Follow*, August 28th: *A Day In The Life Of A People*, *Selma*, the Oscar nominated Netflix documentary, *The 13th* and acclaimed fashion and beauty films for Prada and Fashion Fair with *The Door* and *Say Yes*, respectively. Her television credits include: BET's, *Black Girls Rock*, *My Mic Sounds Nice*, along with John Legend interludes Live, Essence Music Festival 2010, and ESPN Films', *Venus Vs.*



Tsitsi Dangarembga

Talents Durban Masterclass: From Novel to Script

Born in Mutoko, Zimbabwe, Tsitsi Dangarembga completed her education in her home country, where she worked as a copywriter and started writing seriously as a poet and

playwright. She obtained her Master's in Filmmaking from the German Film and Television Academy, Berlin. She has produced several documentaries and has credits on most of Zimbabwe's feature film classics, including *Everyone's Child*, which she co-wrote and directed. She lives in Harare, where she founded the production house, Nyerai Films and the International Images Film Festival for Women. She also founded the Institute of Creative Arts for Progress in Africa where she works as director. Her award-winning short music video, *Kare Kare Zvko (Mother's Day)* was screened at the Sundance Film Festival. Her filmography includes: *Der Schattentheaterspieler (The Strings that pull the Puppeteer)*, *Everyone's Child*, *Minen bis zum Horizont (Mines on the Horizon)*, *Hard Earth: Land Rights in Zimbabwe*, *Elephant People*, *Kare Kare Zvako (Mother's Day)*, *High Hopes*, *Pamvura (At the water)*, *Peretera Maneta (Spell My Name)*, *Growing Stronger*, *Sharing Day*, *I want a wedding dress*, *Nyami-Nyami*, *Rural Women*, *Kuyambuka (Crossing Borders)* and *In Her Father's Village*.



Vanessa Ann Sinden

Pitch Perfect. Crafting a Successful Animated Project Pitch

Vanessa is an award-winning producer of both live action and animated films. With over 18 years of filmmaking experience, she is currently based at Triggerfish Animation Studios in Cape Town and is producing a slate of projects (TV and Film) that are currently in development. Her all-round experience led to her to be the co-producer of Africa's most successful and award-winning animated feature films to date - *Adventures in Zambesia* and *Khumba*, in which she played a key role in not only producing these ground-breaking films, but developing key procedures and structures for this pioneering studio and their productions. She has a passion for animated filmmaking and a background that is firmly rooted in brand strategy, marketing and project consultancy.

INDUSTRY PROGRAMME

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VISIONARY BE BOLD

WOMEN LED FILM FOCUS

Women Led Film – Disrupting the Status Quo

The Durban FilmMart, together with the Durban International Festival (DIFF), presents an in-depth program, entitled, *Women Led Film – Disrupting the Status Quo*, which addresses the inequalities and challenges that women face within the film industry, specifically in South Africa and on the continent.

The 2017 industry programme presented an in-depth programme focusing on the role of women in the industry. Calling for an inclusive dialogue on the role of women, the Durban Film Office, the Durban International Film Festival, the National Film and Video Foundation (NFVF), the lobby and advocacy organization Sisters Working in Film and Television (SWIFT), and international partner, CaribbeanTales Media Group, all provided input into the **Women Led Film - Disrupting the Status Quo** programme. The programme was supported by lead sponsor M-Net, and presented a number of workshops, roundtables and panel discussions with leading women in film.

The DFM program includes workshops, roundtables and panel discussions with leading women in film. Parallel to this, the DIFF will be highlighting films made by, and about women, within its screening program.

This focus promises to stimulate an important dialogue for women filmmakers in South African and on the African continent.

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TILANE JONES AND MOIKGANTSI KGAMA

CINEFAM – THE ACCELERATOR INCUBATOR PROGRAM



Overview

CaribbeanTales Media Group (CTMG) and the Durban FilmMart (DFM) presented CineFAM – Africa, a new partnership launched in 2017 to support the development of original, serialized television content created by women from Africa and the African Diaspora.

CineFAM (a Haitian-Creole word meaning, “Films by women”) is an initiative of CaribbeanTales to support bold, original films by women of colour, worldwide. This Accelerator program aimed to build capacity and creative leadership amongst women of colour who are under-represented in leadership roles.

For this first edition of CineFAM-Africa, projects were selected to enter into the program held at DFM, which exposed participants to CaribbeanTales’ accelerator, a unique process including a great overview and guide on how to create the basis of marketing, pitching and financing.

The accelerator culminated in a mini-pitch. The winner qualified to participate in the renowned CaribbeanTales Incubator (CTI), in Toronto, Canada. CTI is a year-round development and production hub for Caribbean and Caribbean diaspora producers, which aims to create strong, compelling and sustainable content for the global market.



LISA WICKHAM AND NICOLE BROOKS

FINANCE FORUM

Mentors



Don Edkins

Don Edkins is a South African documentary filmmaker and producer based in Cape Town. He has produced the Southern

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

Finance Forum Coordinators



Brenda Nquku



Faiza Williams



Lucas Rosant

Lucas Rosant's past international experience with festivals and markets has enabled him to develop an extensive network of emerging talents, worldwide. He has worked for different International Film Festivals, such as, La Quinzaine des Réalisateurs (Directors' Fortnight, Cannes) and Paris Cinema International Film Festival. He has also created and headed the Paris Project for 7 years. He has been consulting

with and matchmaking different co-production forums and festival markets for many years. These include: Thessaloniki International Film Festival (Greece), Dubai Film Connection - Dubai International Film Festival (UAE), Open Doors - Locarno International Film Festival (Switzerland), Producers Network - Cannes Film Market (France), Produire au Sud - 3 Continents Film Festival (Nantes, France), HAF (Hong Kong Film Financing Forum), Durban FilmMart (South Africa), Berlinale Coproduction Market (Germany), the CineMart (Rotterdam Film Festival) and Venice Film Market. He also joined the EAVE network in 2010, the reading committee of the Hubert Bals Film Fund in 2011, and was appointed senior expert for the Euromed Audiovisual III. Lucas Rosant recently created his own production and consulting company, Melia Films, which co-produced *The Dream of Shahrazad* (François Verster, South Africa, 2014) and carried out a diagnosis and strategic development plan for the FESPACO (Festival Panafricain de Ouagadougou) and MICA (African Film Market), commissioned by the European Union in 2013.

Industry Programme Coordinators



Katlego Taunyane



Toni Monty

10TH TALENTS DURBAN



Overview

The Durban International Film Festival and Berlinale Talents presented the 10th anniversary of Talents Durban.

This year's edition of Talents Durban ran from 14-18 July under the theme, "*Perspectives: Seeing Things Differently*". An observation that film alone may not change the world but can show the world when it changes.

Each year, Talents Durban invites 25 to 50 emerging filmmakers from around the African continent, for an intensive five-day programme of workshops, seminars, and masterclasses, as well as hands-on development programmes on selected projects. Talents are also partnered with experts and mentors from their respective fields of specialization.

To date, the programme has enjoyed continuous success in the continent, with over 300 participants and 33 African countries represented.

As part of the 10-year celebrations, this edition not only highlighted the stories of Africa, but created a culture of Africans telling our own stories, from our perspective, using our own experiences.

Talents Durban plans to open doors for other disciplines including animation, sound, production design and acting, in future editions.

Talents Durban Coordinator



Menzi Mhlongo

Talent Press

1. Djia Mambu Nlandu (Democratic Republic of Congo)
2. Domoina Ratsara (Madagascar)
3. Nthabiseng Nontsikelelo Mosieane (South Africa)
4. Wilfred Okiche (Nigeria)

Talents Participants 2017

- Alaa Abdelrazek (Egypt)
- Angela Wamai (Kenya)
- Belinda Yanga (Nigeria)
- Djia Mambu Nlandu (Democratic Republic of Congo)
- Charles Mawungwa (Zimbabwe)
- Christopher Sinclair Kets (South Africa)
- Clare Louis (South Africa)
- Cyrielle Gnignipoutya (Cameroon)
- Domoina Ratsara (Madagascar)
- Gloria Huliwer (Zambia)
- Harto Macharia (Kenya)
- Imran Hamdulay (South Africa)
- Jihene Ayari (Tunisia)
- Jordan Ndawula (Uganda)
- Lemohang Mosese (Lesotho)
- Llewellyn James Rice (South Africa)
- Marie Laura Bayala (Burkina Faso)
- Mario Fradique Bastos (Angola)
- Mia Cilliers (South Africa)
- Mohamed Aly (Egypt)
- Mohamed Suliman (Sudan)
- Moreetsi Gabang (Botswana)
- Nthabiseng Nontsikelelo Mosieane (South Africa)
- Rama Thiaw (Senegal)
- Selaelo Maabela (South Africa)
- Samantha Nell (South Africa)
- Samuel Joseph Akiwumi (Ghana)
- Thembelihle Masache (South Africa)
- Wilfred Okiche (Nigeria)
- Yassine El Idrissi (Morocco)

VIRTUAL REALITY

AFDA Pro Virtual Reality Master Class at DFM

Daily interface with technology is a reality in global motion picture production that defines filmmaking & media production in the 21st century. We are a tool-making species. Our ability to use new tools gives us greater levels of efficiency to survive and thrive in a rapidly transforming world. Evidence shows that the Digital Revolution erases barriers to entry as the tools of production are democratized by falling prices and technological interfaces becoming auto-didactic.

By leveraging the potential offered by the tools of the Digital Revolution, we can amplify our voice as filmmakers & media practitioners in our quest for self-representation. By adopting and adapting digital technology to articulate stories, these tools empower us at every stage of production from script to screen.

The purpose of the Virtual Reality master class was to understand and engage with the basic principles of the medium of 360 Virtual Reality including, the emerging principals of engagement within a virtual environment, technical developments & proficiency of current standards of production & technical limitations, implicit with VR 360.



ELECTRIC SOUTH



INGRID KOPP

JUMPSTART

Jumpstart is a programme designed to boost emerging South African filmmakers by providing an opportunity to be exposed to the professional market place where they are able to develop pitching tools and engage with the local and international industry.

Supported by DFM partner, Produire au Sud of Festival des 3 Continents, in Nantes, France, and the Durban Film Office the programme introduced emerging filmmakers to the art of project pitching, and provided participants with a guide on how to maximize festivals and markets, and expose them to the workings of local and international industry.



Guillaume Mainguet

Head of Produire Au Sud

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



Fezile Peko

Durban Film Office: Project Manager

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

2017 PROJECT SELECTION

DOCUMENTARIES:

As I Want (Zay Mana Aizya) (Egypt)

Producer: Karim El Hakim; Director: Samaher Alqadi

Behind Closed Doors (Morocco)

Producer: Karoline Henkel; Director: Yakout Elhababi

Better Sundays (Kenya)

Producer: Kelvin Kimathi; Director: Lydia Matata

Desterrados (Mozambique)

Producer & Director: Yara Costa; Producer: Fábio Ribeiro

Encore (South Africa)

Producers: Liesel Priem and Jolynn Minnaar;
Director: Jessie Zinn

Lobola, A Bride's True Price (South Africa)

Producer: Sarah Basyouny; Director: Sihle Hlophe

Rajada Dalka (Nation's Hope) (Somalia)

Producer: Andreas Rocksén; Director: Hana Mire

Uasi (Working Title) (Kenya)

Producers: Matrid Nyagah and Linda Ogeda; Director: Soko Sam

Womxn: Working (South Africa)

Producer: Tiny Mungwe; Director: Shanelle Jewnarain

Y Revolution (South Africa)

Producer & Director: Suzanna Du Toit

FICTION:

An African Tale (Kenya)

Producer: Shirleen Wangari; Director: Gilbert Lukalia

Border (Benin)

Producer: Arouna Sacca Mora Kpai; Director: Idrissou Mora Kpai

Borderlines (South Africa)

Producers: Kim Williams and Paul Egan; Director: Meg Rickards

Dabulaphu (The Short Cut) (South Africa)

Producers: Zikethiwe Ngcobo and David Max Brown; Director: Norman Maake

Matigari (Congo)

Producers: Luzuko Dilima and Fidelis Duker;
Producer & Director: Balufu Bakupa Kanyinda

Miles from Nowhere (South Africa)

Producers: Bongjiwe Selane; Director: Samantha Nell

Rainbows Don't Last Long (Egypt)

Producer: Halina Dyrschka; Director: Mayye Zayed

Richard was Here (South Africa)

Producer: Jack Chiang; Producer & Director: Akona Matyila

The Girl from Wereldend (Namibia)

Producer: Dylan Voogt; Director: Jana Eleanor Bruckner

The Lotus (South Africa)

Producer: Bonie Sithebe; Director: Philani Sithebe

The Sovereign (South Africa)

Producers: Cait Pansegrouw, Elias Ribeiro and Gary King;
Director: Wim Steytler

The Woods (South Africa)

Producer & Director: Kofi Zwana

PARTNER PROJECTS:

Hot Docs-Blue Ice Fellows

Testament (Kenya)

Producer: Meena Nanji; Director: Zippy Kimundu

The Master's Plan (Cape Verde)

Producer: Hanne Phlypo; Director: Yuri Cenninck

Realness

Life in a Spiral (Senegal)

Director: Rama Thiaw

This is not a burial, it's a Resurrection (Lesotho)

Director: Lemohang Mosese

The Kingdom of Casuarinas (Angola)

Director: Mario Fradique Bastos

Victoria Falls (Zambia)

Writer: Gloria Huwiler; Director: Jahmil XT Qubeka

WHAT OUR DELEGATES HAD TO SAY

“Thank you for a great Durban FilmMart. It was particularly good this year. I really felt the high calibre and incredibly impressive quality of the projects. I am currently in talks with several producers and directors about their projects. Thank you as always for inviting me and I look forward to seeing you again next year.”

- Alexandra Stone, CMP Ltd.

“The Gauteng Film Commission (GFC) is pleased to have been part of the Durban FilmMart (DFM) 2017. The platform created an opportunity to network and share relevant information with the industry and relevant stakeholders who attended the Durban International Film Festival 2017. We look forward to participating again in the coming years. For the first time, there was also an opportunity to exhibit at the Durban FilmMart 2017 where GFC was able to interact with international and national industry role players, including other film commissions like Kenya and Namibia.”

- Puisano Phatoli, Marketing Manager, Gauteng Film Commission

“Thanks for the invite. It was worth it! We look forward to seeing you and being a part of future editions as we tell our own authentic stories through film, in partnership with all stakeholders.”

- Luxury Msiza, eTV

“Our partnership with DFM, in my opinion, was imminent and maybe a shy overdue. We have been in discussion for years regarding combining the forces of our two organisations but had yet to find the right fit. Well, that fit was found in the focus of uplifting and training South African women in the field of television – something that has never been done before. CaribbeanTales’ renowned Market Incubator programme has been ongoing for 8 years and we have now stretched our unique programme to Africa for the first time, through the partnership of DFM. The two-day workshop with 6 women/projects was nothing short of amazing. Strong story ideas, along with the talent and determination demonstrated from each woman in the incubation, was nothing short of amazing and truly inspiring. Never have I met such spirits in the industry. From this process, we were also

able to, for the first time, welcome the winner of this Accelerator process into our main incubation process and have her participate in both our online advanced preparation 6-week sessions and our week-long, in person session in Toronto, Canada to prepare and participate in our Big Pitch, held in partnership with the Toronto International Film Festival. For us, this was a huge success. Our immediate conclusion was that the 2-day workshop was too short and needs to be extended. While moving forward into a new year with possible new incubators, we need to, in some capacity, continue work with the 6 projects from year one, to aid in their production. We are committed to ensuring that this work continues and grows. Many thanks to Toni Monty for the personal and amazing work. We are looking forward to planning for the next year and years to come.”

**- Nicole Brooks, VP, CaribbeanTales Worldwide Distribution Manager,
CaribbeanTales Incubator**

“Thank you for the continued great work of promoting the development, production, marketing and distribution of African Film in KZN, Durban. Thanks for a great event in 2017, which I was honoured to attend. I look forward to the continued co-operation between Docubox, DFM and DIFF, as it was a pleasant and fruitful stay.

- Peter Mudamba, DOCUBOX (EADFF)

GALLERY





2017 AWARDS

The Durban FilmMart ended on a high note with an awards ceremony at the Tsogo Maharani Hotel in Durban, South Africa on Monday, July 17.

“The DFM is one of the most important film finance platforms and industry events on the African continent, and this year’s eighth edition has certainly been our biggest.”, said Toni Monty, Head of the Durban Film Office. “We hosted over 600 delegates with over 30 countries participating in this year’s market; 17 of which were from Africa. We are thrilled that we have had a record number of 70 projects presenting at this year’s finance forum.”

Central to the Durban FilmMart have been the networking sessions and meetings held over four days between delegates, comprising of filmmakers, producers, distributors, agents, broadcasters, film funders and government agencies.

“Our annual programme would not be possible without our partners and sponsors, and we extend thanks and appreciation to the partner markets, funding bodies and development organisations who have continued to work with us in bringing African cinema to the world, and enabling us to expand the number of projects participating in the forums.”

This year, 22 official DFM film projects in development were presented at the Finance Forum through the partnership with CineMart and IDFA, Netherlands. Durban Talents was able to host 30 young filmmakers through the support by Berlinale

Talents, the Goethe-Institut and the German Embassy. Four scriptwriters’ projects were hosted at the DFM in the Realness Script Writing Residency, while Produire au Sud, France, supported the Jumpstart Project, a mentorship programme to introduce six emerging filmmakers to the art of the pitch. Two documentary projects were supported by Hot Docs Canada, and six CineFAM projects were rigorously mentored by CaribbeanTales, Canada.

“The Durban FilmMart was made possible by our principal funder, the eThekweni Municipality, and we are privileged to have the ongoing support of a city government that recognises, supports and promotes the value of our industry, and understands the importance of providing African filmmakers with a platform to connect with the world, and, importantly, to connect with African filmmakers throughout the continent.”

“Together with partners, NFVF, KZN Film Commission, and Department of Trade and Industry, we hosted three co-production delegations this year from Canada, Germany and Kenya, and special thanks go to the Canadian High Commission, the German Embassy, the Goethe Institute and Kenya Film Commission for supporting these programmes.”

“This year we were able to host a vigorous Women Led Film Focus, together with the DIFF, through the support of MNET and NFVF, as well as support from the Industrial Development Corporation for an insightful *Film Finance: State of the Industry*.”



The Awards/Grants:

- The **International Documentary Film Festival of Amsterdam (IDFA)** awarded the most promising documentary project at the DFM, **Lobola: A Bride's True Price** (South Africa), Producer: Sarah Basyouny, Director: Sihle Hlophe, with an opportunity to attend the IDFA Forum, one of the top gatherings for documentary filmmakers, producers, commissioning editors, funds, private financiers and other documentary filmmakers in Europe, in November.
- The broadcast stream, **AfriDocs**, that flies African and other international documentaries across 49 countries of sub-Saharan Africa on a weekly basis, gave a €3 000 grant to **Uasi** (Kenya), Producers: Matrid Nyagah and Linda Ogeda, Director: Sam Soko.
- The **CineMart Award**, sponsored by the co-production market of the International Film Festival Rotterdam, went to the fiction project, **Miles from Nowhere** (South Africa), Producer: Bongiwe Selane, Director: Samantha Nell. The project is given an opportunity to attend the Rotterdam Lab, a five-day training and networking event for producers from all over the world.
- **Produire au Sud of Festival des 3 Continents (Nantes)**, awarded the fiction film, **Miles from Nowhere** (South Africa), Producer: Bongiwe Selane, Director: Samantha Nell, with an opportunity to attend its developmental workshop program, PAS, where they will be given tools, expertise, and opportunities to develop European networks.
- **VideoVision Entertainment** awarded the "Best South African Film Project" to **Dabulaphu (The Short Cut)**, Producers: Zikethiwe Ngcobo and David Max Brown, Director: Norman Maake. They received a prize valued at R75 000, which guarantees its release once it is completed. The prize also includes marketing and distribution support from VideoVision Entertainment.
- **Versfeld & Associates**, publicity consultants, will develop publicity material and advise on publicity profiling through the two development projects: **Womxn: Working (South Africa)**, Producer: Tiny Mungwe, Director: Shanelle Jewnarain, and **Richard Was Here** (South Africa), Producer: Akona Matyila, Director: Jack Chiang.
- **Sørfond** awarded the project **Uasi (Kenya)**, Producers: Matrid Nyagah and Linda Ogeda, Director: Soko Sam, with an opportunity to pitch at the Sørfond Pitching Forum in Oslo later this year.
- **CineFAM-Africa Incubator Accelerator Programme** award to pitch at the Caribbean Tales Film Festival in Toronto, went to Mary Ann Mandishona for **Mamba Kazi - African Warrior Queens**.



INDUSTRY LOUNGE

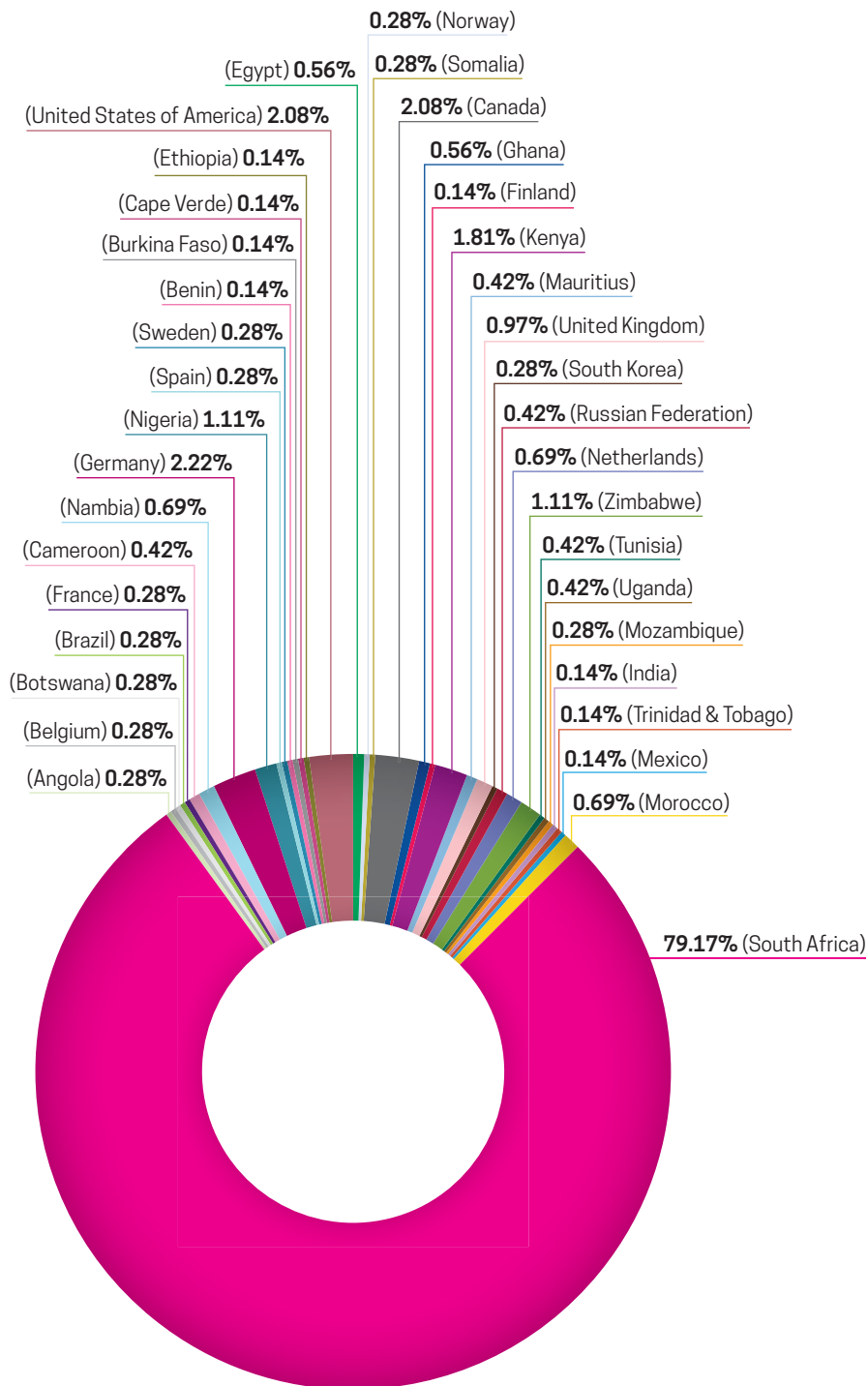


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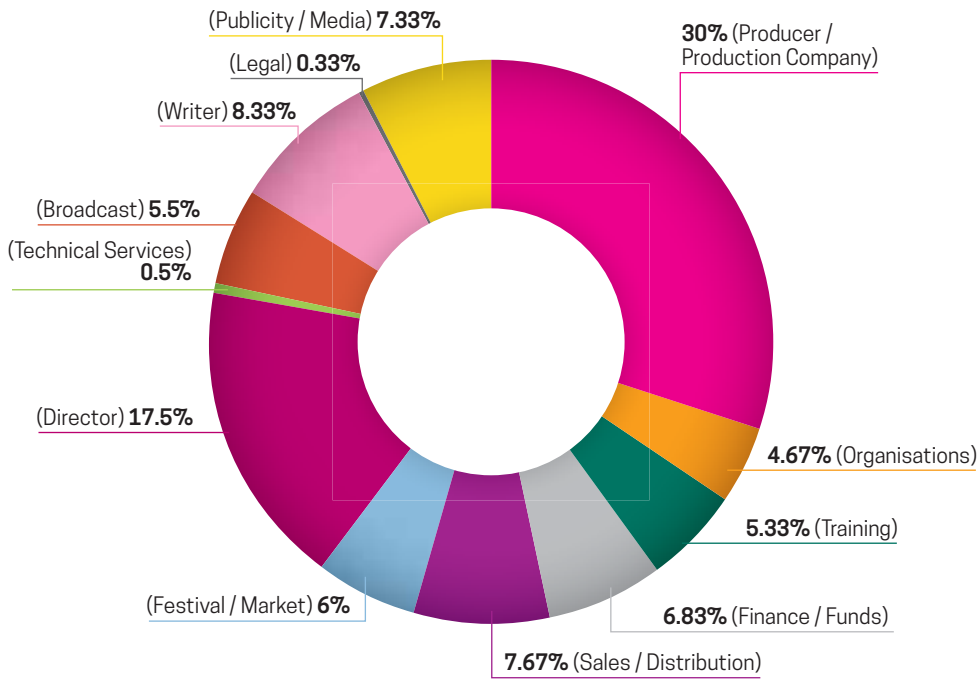


2017 DELEGATES

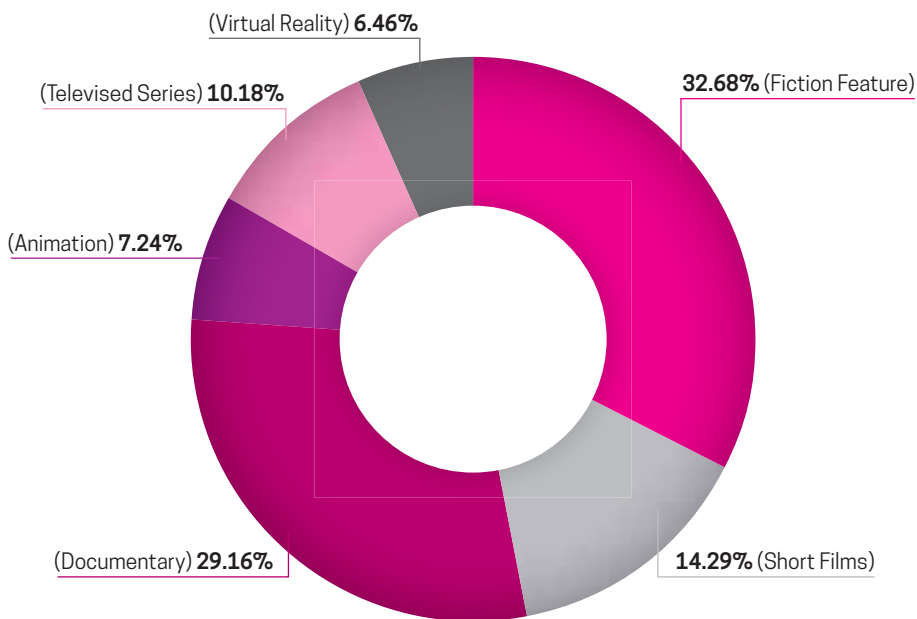
Countries Hosted



Delegate Type



Delegate Focus



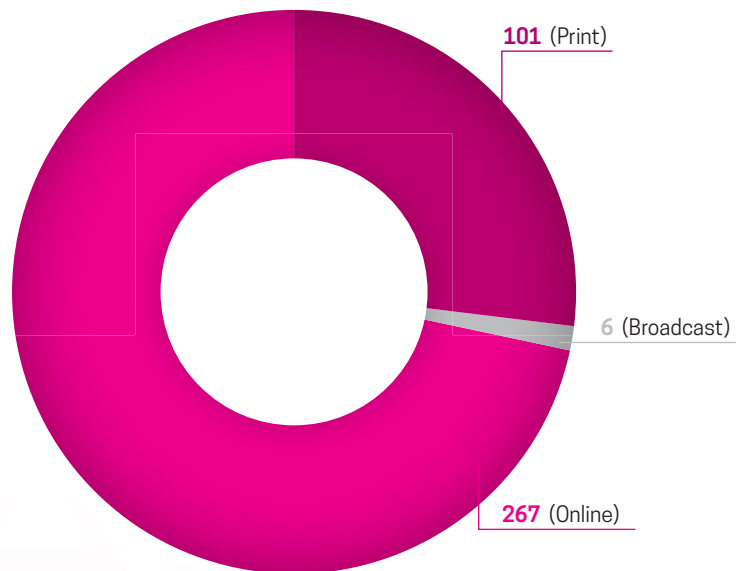
PUBLICITY REPORT

Summary of Coverage

Total number of media “clippings” – 374

ADVERTISING EQUIVALENT SUMMARY		
Print	101	2 970 328,55
Broadcast	6	423 431,33
Online	267	12 992 173,36
Total		16 385 933,24

PR VALUE		
Print	101	8 910 985,65
Broadcast	6	1 270 293,99
Online	267	38 976 520,08
Total		49 157 799,72





8th
Durban FilmMart
at the Durban International Film Festival 2017

Durban FilmMart

– moving film ahead on the continent

The **Durban FilmMart (DFM)** is one of the most important film finance platforms and industry events on the African continent, and this year's eighth edition was certainly the biggest since it began eight years ago in the coastal city of Durban, South Africa.



Filmmakers in discussion during this year's DFM

"It was a very busy few days at this year's Durban FilmMart with an estimated 900 meetings taking place between projects and potential investors, and the results have been very positive," enthuses Ties Monty, head of the Durban Film Office, the eThekweni Municipality's film industry unit that partners with the Durban International Film Festival to present the DFM which took place from 14 to 17 July this year.

"Our eighth edition was amazing and we are very pleased with how the market has grown from strength to strength in fulfilling its vision to develop African content and network African filmmakers. We had over 600 delegates from over 30 countries participating, including 17 African countries, and we have received very positive feedback from them about how our pan-African profile has grown."

Central to the Durban FilmMart were the networking sessions and meetings held over four days between delegates comprising filmmakers, producers, distributors, agents, broadcasters, film funders and government agencies.

The DFM hosted a co-production finance forum with ten documentaries and 12 fiction feature films being pitched by producers and directors to financiers, financiers, investors, distributors and sales agents.

"We received really wonderful feedback about the projects that were pitched during these co-production sessions," says Monty. "What is really exciting is that African filmmakers attending the market are presenting at a much higher level in comparison to when Durban FilmMart first opened its doors eight years ago – and the competition is tough. We had 22 official DFM projects in the forum supported by Cinemat, Rotterdam, and CIFA, Netherlands, as well as an additional 22 projects associated with

partner programmes including Reelness, Berlin Talents programme, Caribbean Tales and Produce as Usual, plus others with a record number of 30 projects presenting at this year's finance forum."

Another welcome addition, was the support from the Industrial Development Corporation for an insightful Film Finance 'State of the Industry' session – a useful session to help filmmakers understand the business of film.

"Of particular interest from this year's DFM was the introduction of CineFem Africa Incubator Accelerator Programme – in which six serialized television projects by women of colour were rigorously mentored by **Nicole Brookes** and Lisa Wilson of Caribbean Tales, Canada," says Monty. "We have received the most astounding feedback from these participants, who found the tough process a springboard to launch their projects into the pitching process."



Nicole Brookes vice-president of Caribbean Tales at a media briefing for Women-led Film at DFM supported by M-Net

Participant Mary Ann Mandibhona from Zimbabwe received an invitation to participate in the CineFem Caribbean Tales Incubator Programme with her project *Mamba Kad* – African Warrior Queens, specifically for 'marginalised' women of colour which is held during the Toronto International Film Festival (TIFF).

"I thought the programme was educational, challenging, enlightening and inspiring," says Mandibhona. "I learnt how to concisely communicate my pitch with confidence and I gained much insight from my fellow participants of remarkable, talented women."

"Nicole was brilliant and helpful and pushed us to represent our 'truth' as Africans or 'women of colour' within the story spectrum 'sociologically'. Lisa provided us with an advantageous balance, by providing insightful business-oriented aspects of the film industry. This 'yag of war' that happens in our creative minds is always tricky to navigate, as the 'yin-yang balance' of the mentors was helpful. Both nurtured and inspired to each CineFem participant with genuine interest and passion. For me personally this has been the most soul-rejuvenating 'film' workshop I've participated in to date. There was such a positive energy of creative excellence being shared amongst us, our diverse group of super talented 'women of colour' shall be forever connected. Nicole stimulated that creative energy with her enthusiastic approach to teaching and sharing."

"I feel renewed and empowered to continue the hard work ahead with 'drenched teeth determination' and look forward to pitching at the TIFF," she says. "With this kind of feedback from all the participants, we hope to continue developing the relationship."

Publication: Screen Africa
 Date: Friday, September 01, 2017
 Page: 42



8th
Durban FilmMart
 at the Durban International Film Festival 2017



Five Fingers for Marseilles



The Wound poster

with Caribbean Tales, in a concerted effort to grow this forum for the DFM," affirms Monty.

This year a Women-led Film Focus together with the DIFF, was enabled through the support of main sponsor M-Net and the National Film and Video Foundation (NFVF), and many workshops, seminars and discussion focused on industry transformation.

Feeding into this narrative, a new edition to the DFM was the presence of Tlani Jones, executive director of ARRAY, the film distribution collaborative founded by Oscar-winner Ava DuVernay which is focused on women filmmakers and filmmakers of colour. Jones presented a session entitled Women-led Film, which was also the thematic approach to this year's DIFF and DFM. She was also able to take numerous meetings at the DFM, and was very encouraged to see the level of passion and interest there is in Africa to drive women into significant positions within the industry.

Alongside the Women-led Film theme, SWFT (Sisters Working in Film and Television) held a hard-hitting workshop around the role of women in the film industry, looking at practical and tangible ways in which the industry could be transformed into a more inclusive one for women.

"The industry lounge was also abuzz with formal and informal meetings, and we were pleased to have VR technology showcased there by Ingrid Kopp's Electric South, together with the Goethe-Institut screening four VR shorts from Africa."

"On a country-to-country engagement level, together with partner, NFVF, IZFN Film Commission, and the Department of Trade and Industry, we hosted three co-production delegations from Canada, Germany and Kenya, and we extend grateful thanks to the Canadian High Commission, the German Embassy and Kenya Film Commission for supporting these programmes with vision and enthusiasm."

"The journey of growing the Durban FilmMart over the past eight years has been remarkable. What started as an idea to create a business networking

hub for African filmmakers all those years ago, has grown into a well-established platform for African projects in development, and the progress is palpable. Through Durban FilmMart we have seen filmmakers who were previously fairly unknown to the global filmmaking community, develop strong global networks and partnerships, multi-tasking a number of projects. We have witnessed the development of Durban FilmMart alumni: the writing is stronger and the collaborations well thought out, with filmmakers



Khalo Matabane's The Number

who in earlier years were unsure of which direction to take, now governing their own paths. Many alumni have catapulted themselves into the hearts and minds of global audiences and filmmaking communities. This is what we intended all those years ago. We just had no idea it would evolve so quickly."

Some of the projects that have recently hit the news, to come out of the DFM include **Inxeba (The Wound)** (DFM 2014) by John Trengove, produced by Urucu Media, which premiered at DIFF this year and will have its theatrical release in 2018, and is the SA hopeful for an Oscar nomination. And two DFM alumni projects have recently been selected for this year's Toronto International Film Festival: the South African western **Five Fingers for Marseilles** (DFM 2013) by Michael Matthews, produced by Sean Drummond, and Khalo Matabane's **The Number** (DFM 2012) which was filmed in IZFN last year.

"These are but three of many many projects that were incubated at the DFM, and went on to develop into fully fledged films" says Monty. "It is really encouraging to see this model working for the industry. The City of Durban has indeed become an important platform for African filmmakers to connect with the global market place."

"The Durban FilmMart was made possible by our principal funder, the eThekweni Municipality, and we are privileged to have the on-going support of a city government that recognises, supports and promotes the value of our industry, and understands the importance of providing African filmmakers a platform to connect with the world, and, importantly, to connect with African filmmakers throughout the continent."

Supporting African Women Filmmakers

25 May 2017 : Weekly Gazette (Westville)

AVE: R 4 600,80

Circulation: 15000,00

Dimensions: w:180 h:150

Publications: Weekly Gazette (Westville)
Date: 25 May 2017
Page: 6

Supporting African women filmmakers

CaribbeanTales Media Group (CTMG) and the Durban FilmMart (DFM) announced a new partnership to support the development of original serialised television content created by women from Africa and the African Diaspora. CineFAM is an initiative of CaribbeanTales, who was founded and run by women of colour from the Caribbean and African Diaspora, to support bold original films by women of colour worldwide.

'Cinefam' in the Haitian-Creole language means 'films by women.' This Accelerator aims to build capacity and creative leadership among women of colour who are underrepresented in leadership roles.

"Through this partnership, we hope to build a bridge between the two organisations that will raise the voices of African women filmmakers," said Toni Monty, Head of Durban Film Office and DFM the co-production and finance market, which is a joint programme of the Durban

Film Office (DFO) and the Durban International Film Festival (DIFF), South Africa.

CineFAM - Africa, which will be led by CaribbeanTales Vice-President Nicole Brooks, is a two-day program that will take place during the Durban FilmMart 14 to 17 July. For this first edition of CineFAM - Africa, South African women producers and African women producers living in South Africa are invited to submit their film projects of original serialised television content for consideration. A total of five projects will be selected, and entered into the program to be held at DFM exposing participants to CaribbeanTales' accelerator unique process including a great overview and guide on how to create the basis of story, marketing, pitching and financing.

The accelerator will culminate in a Mini-Pitch. The winner will qualify to participate in the renowned CaribbeanTales Incubator (CTI), in Toronto, Canada. CTI is a year-round development and production



CineFAM - Africa will be led by CaribbeanTales Vice-President Nicole Brooks

hub for Caribbean and Caribbean Diaspora Producers that aims to create strong, compelling and sustainable content for the global market.

Durban FilmMart Supports Tv Content Created By African Women

2 Jun 2017 : Government Publications: Ezasegagasini Metro

AVE: R 9 898,92

Circulation: 42116,00

Dimensions: w:172 h:108

Publication: Government Publications: Ezasegagasini Metro

Date: Friday, June 02, 2017

Page: 24

Durban FilmMart supports TV content created by African women

METRO REPORTER

THE Durban FilmMart has partnered with CaribbeanTales, the Accelerator Incubator Programme, which will provide an exciting new platform to support the development of women-led audio-visual content in Africa and the African Diaspora.

"Through this partnership, we hope to build a bridge between the two organisations that will raise the voices of African women filmmakers," said Toni Monty, Head of the Durban Film Office within eThekweni Municipality's Economic Development

and Investment Promotion Unit.

CaribbeanTales CEO Frances-Anne Solomon said the programme was founded and run by women of colour from the Caribbean and African Diaspora. "This partnership provides an unprecedented platform and opportunities for South African, African and African Diaspora female film producers," she said.

Solomon added that Africa is a natural partner for the Caribbean.

"We are pleased to be building a relationship with Durban FilmMart to bring our Incubator Accelerator programme to Africa," she said.

CineFAM - Africa, which will be led by CaribbeanTales Vice-President Nicole Brooks, is a two-day programme that will take place during the Durban FilmMart from 14 to 17 July.

For this first edition of CineFAM - Africa, South African women producers and African women producers living in South Africa are invited to submit their film projects of original serialised television content for consideration.

Five projects will be selected and entered into the programme to be held at the Durban FilmMart. This will help expose participants to CaribbeanTales'

accelerator unique process including an overview and guide on how to create the basis of a story, marketing, pitching and financing.

The winner will qualify to participate in the renowned CaribbeanTales Incubator (CTI), in Toronto, Canada. CTI is a development and production hub for Caribbean and African Diaspora producers that aims to create strong, compelling and sustainable content for the global market.

To submit a project visit www.caribbeantalesincubator.com

Submissions close on 16 June 2017.

Women Filmmakers Flex Their Muscle At Film Fest

30 Jun 2017 : Berea Mail
AVE: R 6 981,45
Circulation: 27162,00
Dimensions: w:92 h:199

Publication: Berea Mail
Date: Friday, June 30, 2017
Page: 17

Women filmmakers flex their muscle at film fest

FILM enthusiasts are in for great treat next month as the 38th edition of the Durban International Film Festival (DIFF), which was officially launched last week, takes place from 13 to 23 July.

"Over a thousand online submissions were made this year, SA films amount to a total of 74 and 40 from the rest of the African continent, 18 from South America, eight from the Middle East, 55 from Europe, 15 from North America, eight from India and seven from Asia making a total 225 films this year," said newly-appointed DIFF Manager, Chipu Zhou.



Newly-appointed DIFF Manager, Chipu Zhou speaking at the launch of the Durban International Film Festival

The Durban Film Mart (DFM) which takes place during the DIFF, will see some delegates from South Africa, the continent and abroad, gather in the city to engage

in the business of film. A diverse industry programme is scheduled for this year's DFM, which aims to stimulate collaboration between African filmmakers and international producers and financiers.

The festival promises many opportunities for African filmmakers to build valuable business networks during the four days of masterclass' seminars and industry events at the Tsogo Elangeni Hotel.

Women-led film productions have also been given preference, which Zhou said DIFF was passionate about. "It was a deliberate move by us to include more women filmmakers, which speaks to the growth of the film industry in Africa," she said.

Among the South African films included for this year's festival is *The Wound* the South African film about a man whose life unravels as he tries to reignite relations with a childhood friend while they serve as mentors for younger men during a traditional rite of passage and *Asinamali!* written by award-winning Mbongeni Ngema in 1983, it has had successful runs even in Broadway, Manhattan, and New York City.

The Playhouse will be the hub for screenings, the Durban Natural Science Museum will be used for the micro-budget films and the Tsogo Elangeni Hotel will be used for the exhibitions and workshops.

Visit www.durbanfilmmart.com

Callsheet

1 Jul 2017 : Callsheet
 AVE: R 32 378,92
 Circulation: 9008,00
 Dimensions: w:188 h:242

Publication: Callsheet
 Date: Saturday, July 01, 2017
 Page: 26

EXCITING LINEUP OF SPEAKERS FOR DFM 2017

The 8th Durban FilmMart (DFM), Africa's premier film finance and co-production forum, has an exciting lineup of speakers for this year's edition, which takes place at the Tsogo Sun Elangeni Hotel from 14 - 17 July 2017 during the Durban International Film Festival.



Tlale Jones, Executive Director of Array is a leading speaker at DFM.

A diverse and insightful industry programme has been scheduled for this year's DFM, which aims to stimulate collaboration between African filmmakers and international producers and financiers. Key speakers include Film Distributor Tlale Jones, Audience Development Specialist Molegantsi Kgama, Film Executive Charles Hopkins, Writer-Director Shmerah Passchier, Virtual Reality Expert Ingrid Koop, Distributor Nicole Brooks, Editor-Director Karen Harkley, Editor-Producer Sabrina S Gordon, Screenwriter-Producer Misa Aung-Thwin, Screenwriter Busiwah Ntshiri, Filmmaker, Playwright, Poet and Activist Tskisi Dangarembga, Producer-Director Stefano

Tlaidi and Producer, Director and Writer Abby James. Tlale Jones is the Executive Director of Array Now, a film distribution collaborative focused on women filmmakers and filmmakers of colour, will be speaking about Array Now and the role it plays in supporting "Women Led Film". Since 2011 Array has acquired key titles, including Ava DuVernay's *Middle of Nowhere*, Andrew Dosunmu's *Restless City* and Halle Gorima's *Ashes and Embers*. Jones' production credits include DuVernay's *Selma* and the Oscar-nominated Netflix documentary *The 13th*, as well as a range of high-profile fashion and beauty film and television productions. Molegantsi Kgama is an

Audience Development Specialist whose credits include *I Will Follow*, *Killer Sheep*, *Lumumba* and the Academy Award-nominated *Trouble the Water*. Kgama is also the founder of the Harlem-based ImageNation Cinema Foundation, which presents progressive media made by people of colour. Nicole Brooks, Vice President of CaribbeanTales Worldwide

Distribution facilitates the CaribbeanTales Market Incubator Programme. Brooks will be presenting "CinefAM - Africa, an Accelerator Programme for African Women Filmmakers". Brooks has spent more than 15 years developing narratives that illuminate the peoples of the African diaspora. With substantial experience as a filmmaker, director, performer, curator and teacher, Brooks also produces content for film, television and the performing arts.

Charles Hopkins is an Executive at Shoreline Entertainment, an independent sales and production company based in Los Angeles who will lead a masterclass called "Ten Questions to Ask Yourself Before Making Your Pitch". As a Shoreline Executive, Hopkins has overseen acquisitions of projects in development, attended various festivals and markets for acquisitions and sales, and has negotiated a variety of deals with producers, talent, and distributors. Ingrid Koop and Shmerah Passchier will lead a masterclass and workshop around "Virtual

BROOKS HAS SPENT MORE THAN 15 YEARS DEVELOPING NARRATIVES THAT ILLUMINATE THE PEOPLES OF THE AFRICAN DIASPORA.

Durban Group Premieres Four Features At Film Festival

12 Jul 2017 : The Witness, Lifestyle & Entertainment

AVE: R 10 979,28

Circulation: 13118,00

Dimensions: w:120 h:255

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Publication: Witness, Lifestyle & Entertainment

Date: Wednesday, July 12, 2017

Page: 9



From left: Hugh Bonneville, Neeraj Kabi and Gillian Anderson in *Viceroy's House*, showing at the Durban International Film Festival.

PHOTO: SUPPLIED

Durban group premieres four features at film festival

VIDEOVISION Entertainment's director of acquisition and distribution, Sanjeev Singh, announced recently that the company will premiere four films at the 38th Durban International Film Festival, which runs from July 13 to July 23.

Leading the line-up is the opening night film *Serpent*, followed by *Below Her Mouth*, *The Killing Floor* and *Viceroy's House*.

"As a Durban-based company, we are delighted to have the South African premieres of our films at the festival, and to have writer-director Amanda Evans present her debut feature *Serpent* as the opening night film," said Singh.

"Of special significance is *The Killing Floor*, the first film from the Durban production company KZF. *Below Her Mouth* is a ground-breaking film with an all-women crew, while *Viceroy's House* explores the role played by Britain's last Viceroy to India, Lord Mountbatten, in negotiating independence and handing India back to its people in 1947."

Serpent explores a romantic escape into nature which becomes the ultimate moment of reckoning when a husband and wife are trapped in a tent with a deadly black mamba.

Below Her Mouth is a bold, uninhibited drama that begins with a passionate week-

end affair between two women.

The Killing Floor follows a sequence of events — while a vigilante group orders a hit man to execute the first of four drug dealers, Melvin Poos sits in his magistrate friend Billy's offices and reflects on his life. He has no choice but to concede that he has failed. As a writer, as a farmer, as a man. Not one of his five novels, his five "canon's of truth", has been picked up for publication. He's also in the process of losing his inheritance, a magnificent sugar estate.

In *Viceroy's House* we see Lord Mountbatten, tasked with overseeing the transition of British India to independence, being met with conflict as different sides clash in the face of monumental change. This year marks the 70th anniversary of India's independence from Britain as well as the partition of India and Pakistan in 1947.

Videovision Entertainment has sponsored the Best South African Film Project prize since the inception of the FilmMart. Valued at R75 000, the prize guarantees the winning film a commercial release once it is completed and includes marketing and distribution support. The Durban FilmMart runs from July 14 to July 17. — Supplied.

• For the full programme of the Durban International Film Festival, go to <http://www.durbanfilmfest.co.za/>

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EThekweni Supports Local Film Makers To Tell Authentic Stories

28 Jul 2017 : Government Publications: Ezasegagasini Metro

AVE: R 13 038,90

Circulation: 42116,00

Dimensions: w:176 h:139

Publication: Government Publications: Ezasegagasini Metro

Date: Friday, July 28, 2017

Page: 6

EThekweni supports local film-makers to tell authentic stories

NONDUDUZO NGCONGO

LINKAGES created by eThekweni Municipality to support and connect local emerging filmmakers with the world industry's role-players to ensure their development have been praised.

These sentiments of gratitude came during the 8th Durban FilmMart (DFM) Awards on 17 July at Tsogo Sun Maharani Hotel which marked the end of a successful four-day programme which commenced on 14 July.

Filmmakers, partners and sponsors extended their gratitude to the City for initiating the platform, which also promotes working relationships between countries.

DFM, which is the Durban Film Office brainschild has become the industry's catalyst for growth as it facilitates finance and co-



Local filmmakers celebrating their achievements with local and international sponsors. †

Picture: SUPPLIED

production opportunities for the African film industry.

Durban based Tiny Mungwe, who is the producer of *Woman: Working documentary*, said this was her first project to be featured on DFM which ran parallel with the Durban International Film Festival (DIFF).

"A lot of good things and promising business deals emerged from this platform and I am grateful."

Mungwe added that as filmmakers, they no longer consider relocating to other cities because Durban is fast becoming Africa's film hub and provides developmental platforms and linkages.

Toni Monty, Head of the Durban Film Office said she was proud that local talent, mostly from Durban dominated the DFM Awards. In addition, she said films which are the product of the DFM are now shown globally and were featured in the DIFE

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CREDITS AND ACKNOWLEDGEMENTS

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Publication & Branding:	Afrospace Branding Studios

