

TOOL KIT



AFRICAN
FILM
COMMISSIONS
NETWORK



ABOUT FILM COMMISSIONS

A "film commission" is a specialist business unit mandated by government to contribute to competitive, sustainable, local economic development. It achieves this by promoting and supporting film and video production and other film-related activities in their respective jurisdictions. Around the world, Film Commission organizations are the first point of contact for International Filmmakers seeking information about filming in country or city. To this end, Film Commissions play an important role in unlocking the economic opportunities of film sector engagement for their respective jurisdictions.

Best practice therefore recommends that African countries build Film Commission capacity to respond to the opportunities. This e-book is therefore aimed specifically to provide African governments and their agencies with the tools for developing Film Commission capacity.

ABOUT THE AUTHOR

Martin Cuff is a sought-after consultant, marketer, producer, strategist, speaker, writer and trainer. He is Africa's leading authority on Film Commissions and on government interactions with the film industry on location. He has worked across five continents to support and develop film production capacity and filming-on-location, with extensive experience in countries ranging from Serbia to Peru, the USA, Republic of Georgia, Tanzania, Indonesia, Sweden and Namibia. He is the former Executive Director of the Association of Film Commissioners International, (the global body representing the interests of over 350 governments from more than 40 countries), the former Film Commissioner of the State of Colorado in the USA, the Cape Film Commissioner in South Africa, the Acting Manager of the Cape Town Film Permit Office, the former Chief Operations Officer of Sithengi, the Southern African Film and Television Market and the Chairman of the South African Association of Stills Producers.

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arts & culture

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LOCATIONS AFRICA



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1 WHAT IS THE MAIN FOCUS OF YOUR FILM COMMISSION?

Government Film Sector interventions typically take place within two major spheres of interest:

a. ECONOMIC FOCUS

The focus of many governments with regard to the film sector is Economic Development. They focus on the economic benefits of film production – the job creation, stimulation of local business, skills share, tourism growth, and sustainable development with a low-to-negligible environmental impact. The role of these agencies is typically help attract inward investment, to create a level playing field for filmmakers in terms of access and legislation. Economic-focused film commissions are often housed and funded by Economic Development or Trade and Industry departments.

b. CULTURAL FOCUS

The alternative focus is on film-as-culture. These agencies focus on cultural development activities including the funding of the production process from inception through to distribution, market participation, improving skills training and education about the moving image. The reason for this focus on culture is because film is widely understood as a vital tool for Social Development and Social Integration - in particular offering citizens the opportunity of crafting and shaping their own images through the creation of film and television.

c. COMBINED FOCUS

Beyond the silos of culture and economy, Government Film Sector entities typically tackle a range of overarching issues that relate to both Cultural and Economic goals. These include:

- Providing leadership and guidance or the industry.
- Acting as an interface between the industry, its representative bodies and the government.
- Promoting film activity in the country's regions and ensure that national and regional bodies work in concert to contribute towards the national film industry's goals and objectives.
- Promoting and encouraging use of digital technology.
- Helping to ensure an adequate supply of skills and new talent.

This crossover reflects the “broad ecology” of the film business today, where the economic and cultural benefits of the sector are increasingly closely intertwined. Given the economic opportunities, we recommend that Film Commissions develop a primarily economic focus.



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2 HOW WILL YOUR FILM COMMISSION BE STRUCTURED?

Internationally, there is no fixed or definitive structure for a Film Commission; they are set up by cities, counties, states / provinces or federal governments. They are generally operated and funded by various agencies of government, such as the governor's office, the mayor's office, chambers of commerce, convention and visitors' bureaus, tourism offices and business and economic development departments.

There's also no typical institutional structure; Film Commissions can be private-non-profits, Private Public Partnerships, government line departments or divisions of Economic Development Agencies of Cultural Offices.

Film Commissions can be:

- INTERNAL LINE DEPARTMENTS – structured as a division of a larger state agency, such as an investment promotion agency or tourism office.
- STAND ALONE AGENCIES – established as unique free-standing entities with their own governance to handle the film portfolio.
- CONTRACTED SERVICE PROVIDERS – outsourced to a skilled private company to handle the work.
- PRIVATE-PUBLIC PARTNERSHIP – a solution that creates formal collaboration between government and the industry.

Many international organizations are operating within a framework of recent institutional change – a landscape of mergers, restructuring and realignment in order to create the body most relevant to the local conditions, and the demands of streamlined and efficient governance.

When deciding how to structure your Film Commission you obviously need to determine how it is going to be funded. Indeed, the two questions are actually part of the same issue: where best to place this new organization in order to ensure it has the requisite support from government, as well as a ready operating budget to deliver on its mandate.

One of the biggest factors in the successful implementation of a Film Commission is that there be at least one champion – an individual or department willing to go through the necessary processes to lead the film commission to fruition.



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3 WHAT ARE THE "MUST HAVES" FOR YOUR FILM COMMISSION TO BE INTERNATIONALLY RECOGNISED?

A Film Commission is an organization, institution, department or body that must be formally mandated by its respective government to contribute to competitive, sustainable economic development through providing free, impartial, professional services to attract film and video production and other film-related activities to their jurisdiction.

The Membership Criteria for the Association of Film Commissioners International is instructive as to the expectations of Film Commissions globally. It states:

ARTICLE VII. RIGHTS, DUTIES, AND PRIVILEGES OF MEMBERSHIP

Section 7.01. Active Membership Requirements.

A. The film commission must provide core services, without fee, including (a) location scouting assistance, (b) liaison services with Industry facilities and services, (c) augmented research, and (d) liaison to and among the community, production companies and government.

B. The film commission must avoid actual or apparent conflicts of interest between the official duties and services of the film commission office and the private financial interests of the film commissioner and film commission employees. Such persons must avoid employment by or significant financial holdings in production companies, vendor or service business which provide commercial products or services in film and television production.

C. Similarly, the film commission must not be or be controlled by a labor union, private for-profit business organization or proprietary commercial entity.

D. The film commission must provide full film liaison and location services, and location scouting upon request to the qualified imported and indigenous production community. Location services shall include augmentation of location research.

E. The film commission must provide service and support from the initial contact to the close of production, including also on-call problem solving. In providing its services, the film commission should work with and be supportive of the local production community, particularly in the areas of information and referral services.

F. The film commission must be endorsed and supported as the film commission for a defined geographic area, by the respective national, state, provincial or local government, and must verify and document such affiliation at the time of application using forms prescribed by the Board of Directors.

G. The film commission must act as liaison between the Industry and all levels and units of government. This includes, but is not limited to, facilitation of permitting.

H. The film commission may utilize volunteers as long as all such volunteers are under the supervision and control of a Film Commissioner.

² The fee-free nature of the business is a clear attempt to distinguish the impartial responsibilities and ethos of film commissions from the commercially-driven work of service production companies.



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4 WHICH STAKEHOLDERS NEED TO BE INVOLVED?

A lot of a Film Commission's work requires cooperation and collaboration across silos of both government and private sector partners. In order to function effectively therefore, the Film Commission must identify the core allies, champions and stakeholders who are prepared to support and fund its work. Stakeholders typically include:

- Government

The Government is a significant stakeholder in film industry activity, because government officials are frequently the first point of contact for film producers to access important services. Furthermore, Government is also the custodian of public locations vital for filming – as well as for protecting and nurturing the country's patrimony.

- Tourism Industry

The Tourism industry is a stakeholder and beneficiary of the film industry, both because the film industry makes extensive use of tourism infrastructure (hotels, flights, car hire etc.) and because of the increasing trend of tourists visiting sites they have seen in the movies.

- Local Community

The local community are the residents and custodians of filming locations, and therefore vital to the provision of film industry access. They are also the source of services to be provided to productions and the crew/talent/labour

- Business and Industry

Businesses are also the source of services to be provided to productions, and the crew/talent/labour that can contribute to the offering.

- The Media

The Media are important partners in disseminating a pro-film message, and communicating the film commission's activities and needs to a broad set of audiences.

And of course:

- Film Industry

Film Industry stakeholders include the Producers who will assist in attracting international production and in servicing those productions once they chose to film in the country. It also includes those Support Service Providers whose offering is predominantly related to the production of film and television.

Film Industry stakeholders also include that vast range of individuals and businesses whose labour and services are not specialised film industry offerings but can nevertheless benefit when film production activity occurs.



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JOBS & SERVICES

Actors

Camera

Casting Agents

Computer effects & graphics

Crew / Labour

Crewing Agents

Distributors

Equipment Rentals

Film editing and projection

Financing

Grips

Lighting & Sound

Location Management

Location scouting

Make-up

Music & sound

Photography

Producers & Directors

Production Accounting

Scriptwriting

Set construction

Special effects / VFX

Titles

Transport accommodation

Video post production

Wardrobe

MORE OPPORTUNITIES

Accommodation – hotels, private homes

Metal workers, cutters & turners, welders

Taverns, bars and restaurants

Gardening, landscaping, Florists, Garden Centres, Tree Nurseries

Transport - taxi services, airport transfers

Tour operator services, Travel agencies / Booking services

Hair Salons, Beauty Shops, Make-up artists Electricians, electrical assistants

Boats, Marinas, Diving services

Tour guides / Chaperones / Drivers

Haulage, Courier & Freight services

Wardrobe, Clothing, Ironing, Laundry Seamstresses

Props, rugs, wall hangings, furniture, textiles, art – retail / hire

Training services / Schools / Language Schools

Saddlers, saddles & leather goods, farriers

Car, Van, Truck, Motobike Hire

Construction, thatching, building trades, painting, plumbing

Locations, location hire, venues

Maintenance services - vehicles, plant & equipment, plumbers

Carpenters, hardware, lumber yards



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5

WHAT ARE
YOUR
BUSINESS
FUNDAMENTALS?

Every Business Plan begins with these three items.

VISION - A vision is a vivid mental image of what you want your business to be at some point in the future, based on your goals and aspirations.

Having a vision will give your business a clear focus, and can stop you heading in the wrong direction.

MISSION – the mission statement captures, in a few succinct sentences, the essence of a business's goals and the philosophies underlying them

GOALS - visionary goals usually fall within four general areas: service, social, profit, or growth.

You'll need to consider what yours are, as part of your planning process.

Further, you'll also need to ask yourself:

- WHY IS THIS FILM COMMISSION NEEDED? (see Part A above) – what particular gap will it fill?
- WHAT ARE FACTORS THAT NEED TO BE IN PLACE IN ORDER FOR IT TO BE A SUCCESS?

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6 WHAT SERVICES WILL YOUR FILM COMMISSION OFFER?

All Film Commissions provide a variation of the same services. The logic of the roll-out of these services is fairly straight-forward.

Firstly, in order to consider a location for filming, producers require a range of information both on filming locations, financial incentives, available crew and talent, and other useful information. The Film Commission's role is to collate this information and prepare it for dissemination.

Secondly, the Film Commission then needs to market and distribute this information to clients. It will achieve this via a variety of methods and using a range of tools.

Thirdly, the Film Commission will continually look at the country's actual offering and make proactive efforts to plug gaps and improve services so that the destination is not waiting until productions are in progress before potentially harmful issues are resolved.

And fourthly, the Film Commission works tirelessly to ensure that the local community of skills and services are ready and available to respond to film industry needs as they arise, so that the monetary value of incoming production remains in the area.

A fifth area is becoming important too; positioning the area to take advantage of any tourism that may arise from film productions.

Services the Film Commission may offer therefore include:

- International Marketing and promoting of the area as a diverse, cost-effective, quality location for productions, using a variety of tools – including events participation, familiarisation tours, studio visits and other options.

- Collating and creating and seeking buy-in for the rules, regulations and standards concerning production in country. Information includes regional contacts, state / municipal by-laws and environmental legislation, working conditions, employment legislation and practices, customs & immigration processes.
- Specific focus on providing “green” guidance on the appropriate ways to work at locations of social, cultural, religious, archaeological, environmental and other interests, for example codes of conduct, standard practices etc.
- Local marketing to government, business, communities and other stakeholders on the potential/importance of the film industry to the economy.
- Compilation of databases of locally-available film industry products and services, - including listings of crew, talent, services, facilities and equipment.
- Acting as intermediary between government and the industry on the policies, legislation and regulations necessary for the successful functioning of the sector. This includes providing tools to regional cities considering local film commissions/offices.
- Assisting Filmmakers with international marketing / market attendance (plus creating a formal framework for supporting their preparation for markets)
- Support for learning and training opportunities to build skills and fill gaps in the sector;
- Conducting and coordinating research, and compiling reports and statistics on filming activity.
- Coordinating the tourism sector to take advantage of filming activities



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PRODUCTION MANUAL CONTENTS - INFORMATION TO BE ASSEMBLED

- Facts & Figures About the City / Region / State / Country
- Links To Current "Good News Stories" From Intl. Publications
- Overview Of National Film Experience
- State & City Maps
- TRAVEL INFORMATION – Esp. Direct Flights, Time Zones Etc.
- Visas And Work Regulations
- COST COMPARISONS Vs. Competitors
- LOCATIONS – Range Of Options, Government Contacts
- Rules / Regulations / Working Conditions / Codes Of Conduct
- Location Permissions / Permit Processes
- Studio Options / Multi-purpose Production Space
- Co-production Treaties
- Incentives



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7 WHO ARE YOUR CORE CLIENTS?

Your core clients are film producers, obviously – the makers of feature films, television programmes, documentary films, advertising commercials, stills photography, corporate and business-to-business video and digital media production including computer games. There are several key roles you may encounter, some of which are listed below:

- a. **LINE PRODUCER / UNIT PRODUCTION MANAGER** - The Line Producer or Unit Production Manager plays a crucial role in costing the production in order to provide investors with the confidence to invest in the project. An LP/UPM is the head administrator for a film project, who makes a film happen by taking care of all business and administrative matters. They prepare the film's budget, and the day-to-day planning and running of the production. Based on a shooting script, the LP/UPM is responsible for the more detailed planning and execution of the below-the-line costs (primarily for physical production). The LP/UPM often negotiates deals (for location, equipment, etc.) and hires the remaining crew, typically on the recommendation of the keys and/or based on prior experience with trusted individuals.
- b. **PRODUCTION MANAGER** - Production Managers are in charge of the expenditure of the 'below-the-line' budget. They help to negotiate rates of pay, and conditions of employment, ensuring compliance with regulations and

codes of practice. They negotiate, approve and arrange the rental and purchase of all production materials, equipment and supplies. Production Managers oversee the search for locations, sign location releases, and liaise with local authorities and the Police regarding permits and other permissions. On smaller productions they may also negotiate contracts with casting agencies.

- c. **LOCATION MANAGER** - The Location Managers' primary role is to identify and find ideal locations for a film shoot, reporting to the Producer, Director and Production Designer. The role also involves negotiating with each location's owners about a number of issues, such as the cost and terms of the hire, crew and vehicle access, parking, noise reduction, and what official permissions may be required. Once filming has begun, Location Managers are in charge of managing all aspects of shooting in each location, and also ensuring that every location is handed back to its owners in a satisfactory condition after the shoot.
- d. **ASSISTANT LOCATION MANAGER** - Works with the Location Manager and the various departments in arranging technical scouts for the essential staff (grips, electric, camera, etc) Is onset during the filming process to oversee the operation, whereas the Location Manager continues preproduction from elsewhere (generally an office) on the upcoming locations. location possibilities.



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e. LOCATION SCOUT - Does much of the actual research, footwork and photography to document location possibilities.

f. LOCATIONS RESEARCHER – On larger productions, is assigned exclusively to do desktop / internet research work for the Locations Department, freeing the Location Scout to concentrate on photographing location possibilities or other tasks.

Major Studios / Intl Television:

g. PRESIDENT/PHYSICAL PRODUCTION - the head of all physical production for a major studio; has the authority to approve all production budgets when films are greenlit by his creative counterpart, the President/Head of Production; is usually the supervisor of the higher-budgeted, more complex and often sensitive productions.

h. VP, PHYSICAL PRODUCTION - oversees the physical production of films (the nuts-and-bolts of making the film); approves the hiring of the line producer & unit production manager; liaison between the production company and the studio's creative executives assigned to the film; trouble-shoots daily production of film.

i. Executive Producer / Showrunner - the person who is responsible for the day-to-day operation of a television series. (The duties of a showrunner often combine those traditionally assigned to the writer, executive producer and script editor. Unlike films, where directors are in creative control of a production, in episodic television, the showrunner outranks the director.)



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8 HOW WILL YOU REACH THESE CLIENTS?

Reaching clients is surprisingly difficult. Many producers won't be interested in hearing about your location until they're actually in need of your location. Nevertheless, it helps to be prepared. Various tools exist including:

a. WEBSITE (and mobile apps)

A website is obviously a vital tool. It can be built from scratch, although options for this service do exist internationally including:

- Reel Scout - <http://www.reel-scout.com/>
- MovieSite – Locations, Marketing & Project Management Software – <http://www.moviesite.biz>

b. SOCIAL MEDIA

Adopting and managing new media tools is an integral part of marketing. Sites such as Pinterest and Facebook can be utilised to reduce the costs of set up.

c. TRADE PUBLICATIONS

There are a number of international trade publications (including blog/websites) that focus on the Business of film production. Advertising in these publications can reach audiences. They include, but are not limited to:

- Variety Online
http://www.variety.com/index.asp?layout=mediakit_prod
- Hollywood Reporter
<http://www.hollywoodreporter.com/ad/media-kit>
- The Business of Film
<http://www.thebusinessoffilmdaily.com/mediakit.html>
- Deadline Hollywood
<http://www.deadline.com/advertise-with-us/>
- Screen International
<http://www.screendaily.com/home/advertising/screen-international-advertising/5001534.article>

- MovieScope - <http://www.moviescopemag.com/category/contact/advertise-with-us/>
- Beyond Cinema - <http://www.afci.org/beyond-cinema/current-advertising-rates>
- P3 Update - <http://www.p3update.com/component/content/article/95>

d. LISTINGS

Listings publications are always useful, if only to ensure that industry knows how to reach us. Leading publications for the African Community include:

- KFTV (Kemps) Directory - <http://www.kftv.com>
- The Location Guide <http://www.thelocationguide.com/directory>
- The Whole Lot Directory – <http://www.wholelot.co.za>
- The Filmmakers Guide – <http://www.callsheet.co.za>

e. FESTIVALS, EVENTS, EXPOS

With more than 660 film markets and festivals around the world, there are numerous marketing opportunities for every film commission to meet filmmakers and producers. The key is to identify which events have most prime relevance to reaching your commission's target audiences within the resources available. Leading destinations include:

- There are several expos dedicated specifically towards connecting Film Commissions and Producers. These include:
 - The AFCI Locations and Global Film Finance Show (US Market) <http://afcilocationsshow.net/>
 - Paris Images (French Market) <http://parisimages.fr/EN/location-expo.html>
 - London Focus (UK Market) <http://www.tlgfocus.com/>



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Many film commissions choose to reach clients via film festivals, or the film markets attached to them. The most popular of these include:

Cannes Film Festival, American Film Market, South by Southwest, Toronto Film Festival, Berlin Film Festival, Rotterdam Documentary Festival, the AICP (Commercial Producers) shows in Los Angeles and New York, Hong Kong International Film Festival and Busan International Film Festival.

Leading African / Diaspora film events include:

- 3 Continents Film Festival
- Africa in Motion Film Festival, UK
- African Film Festival of Cordoba
- Australian African Film Festival
- Berlin Black International Film Festival
- Cairo International Film Festival
- Cape Winelands Film Festival
- Cinemafrika Film Festival, Sweden
- Durban International Film Festival
- Kenya International Film Festival
- Luxor African Film Festival
- Milan African Film Festival
- New York African Diaspora Film Festival
- Pan African Film & Arts Festival, Los Angeles
- Pan African Film Festival Cannes
- San Diego Black Film Festival
- Zanzibar International Film Festival

f. RELATIONSHIP MARKETING

Relationship Marketing can be conducted, reaching producers via the organizations that represent them. In return for sponsorship, many organizations are interested in offering training and other opportunities for exposure to their members. Key US organizations include:

- Location Managers Guild of America
<http://www.locationmanagers.org>
- Film Independent
<http://www.filmindependent.org>
- International Documentary Association
<http://www.documentary.org>
- Producers Guild of America
<http://www.producersguild.org>
- Association of Independent Commercial Producers
<http://www.aicp.com>

Each of your target countries will likely have similar associations which you should research.

The focus of a Film Commission Marketing strategy is value-for-money and targeted reach. In particular, the cost of international advertising must always be cross-checked against the greater effectiveness of a promotional trip. (In other words, nothing quite beats face-to-face interaction.)



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9 HOW TO STRUCTURE YOUR BUSINESS PLAN?

Having considered all of the above questions, you can now begin drafting your business plan. A typical outline might be:

1. VISION, MISSION, GOALS

1.i VISION

1.ii MISSION

1.iii GOALS

1.iv STRATEGIES TO DELIVERY ON THE GOALS & OBJECTIVES

2. THE BUSINESS:

2.i OVERVIEW

2.ii PRODUCTS & SERVICES

2.iii WHY THIS AGENCY IS NEEDED

2.iv KEY SUCCESS FACTORS

2.v FINANCIAL SITUATION / NEEDS

3. ORGANIZATION & OWNERSHIP

3.i DETAILS OF OWNERSHIP

3.ii EXPERIENCE

3.vi STAKEHOLDERS

3.vii MEMBERSHIPS & AFFILIATIONS

4. THE MARKET

4.i THE MARKET

5. CUSTOMERS

5.i KEY CUSTOMERS

5.ii KEY TARGET MARKETS

6.i KEY COMPETITORS

6. OPERATIONS

6.i LEGAL CONSIDERATIONS

6.ii QUALITY CONTROL

6.iii RISK MANAGEMENT

7. MARKETING PLAN

7.i MARKETING OVERVIEW

7.ii MARKETING MATERIALS

7.iii WEBSITE (and mobile apps)

7.iv SOCIAL MEDIA

7.v ADVERTISING

7.iv.i TRADE PUBLICATIONS

7.iv.ii LISTINGS

7.v FESTIVALS, EVENTS, EXPOS

8. FUTURE PROJECTS

FILM / TAX INCENTIVES

CO-PRODUCTION TREATIES

FILM FUNDS

9. FINANCIAL ARRANGEMENTS

FINANCE REQUIRED



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10

HOW TO
STRUCTURE
A BUDGET?

The following includes some of the key items to include in a film commission budget, which should be tailored to your own specific local requirements.

EXPENDITURE

HR

Salaries (gross salaries including social security charges and other related costs, local staff)⁴

Technical

Project Manager

Administrative/ support staff

Accounts Assistant

Administration Assistant

Marketing

Consultancy Fees

International Consultant

Local Consultant

OPERATIONS

Accounting and Auditing

Bank Account Open

Bank Charges

Broadband

Computer Expenses - PC maintenance

Consumables - office supplies

Courier

Entertainment Expenses

Furniture, computer equipment

Legal Fees

Legal Establishment

Office Rent

Officers Liability Insurance

Other services- electricity/ maintenance

Photocopier

Postage

Public Liability Insurance

Publications / Subscriptions

Rent of vehicles

Recruitment Advertising

Staff Training & Development

Telephone / Fax / Internet

Translation Services

Transport / Car Hire / Parking

MARKETING COLLATERAL

ADVERTISING

Marketing - Advertising (ad placement)

Marketing - Ad Design

EVENTS & ACTIVITIES

LOCAL EVENTS

Includes Venue Hire, AV Hire, Catering, Printing & Copying

Annual General Meeting - Year 1

INTERNATIONAL EVENTS

Include Booth hire, AV, Registration

Eg. Durban International Film Festival

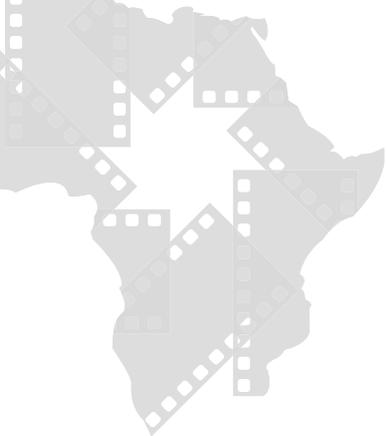
TRAVEL

DOMESTIC TRAVEL – linked to Local Events

INTERNATIONAL TRAVEL – linked to

International Events

Include flights, accommodation, ground transport, per diems



The AFRICAN FILM COMMISSIONS NETWORK is a non-profit association that supports and promotes the development of the film industry and culture of Africa. The Europeans have the European Film Commissions Network, the Asians have Asia Film Commissions Network, the South Americans have the Latin American Film Commissions Network. And now we have the AFRICAN FILM COMMISSIONS NETWORK.

The AFRICAN FILM COMMISSIONS NETWORK is designed for government film professionals; if you are tasked with the development of the film and media economy in your area, then this organization is for you. Following internationally established and recognized norms, members of the network are the professional Film Commissions, Film Offices or Film Institutes in Africa that are established and operate with the official sanction and mandate from their respective national, provincial / state or city governments. Membership is also accepted from official Tourism Agencies, Investment Promotion Agencies and other governmental initiatives tasked with promoting the development of the film economy within their territories.

The AFRICAN FILM COMMISSIONS NETWORK is managed by LOCATIONS AFRICA with grant funding by the South African government's Department of Arts and Culture's Mzansi Golden Economy initiative. Monies were granted for the specific purpose of supporting improved coordination, networking and

marketing of African locations and production services to international film, television and commercial shoots. The goal is to create an environment where more productions can be attracted to the African Continent, thereby "growing the pie" of available work, creating jobs, boosting small business activities, driving tourism and supporting transformation.

LOCATIONS AFRICA aims to:

- Improve the coordination and networking of African film industry bodies.
- Stimulate the growth, development and transformation of African economies through harnessing the film service industry
- Drive job creation, small business development and tourism and brand promotion.
- Support the promotion of African locations and make them more readily-available to international productions
- Increase the number of international productions shot on location across Africa
- Increase the capacity of African governments and their agencies to support sector development
- Create better linkages between African production service companies to stimulate seamless cross-border production on the continent
- Increase the number of suppliers able to provide quality services to the industry
- Share information on film-related procedures
- Build a professional and film friendly environment in which to work
- Contribute to the overall development of the African film industry