WHY FILM?

AFRICAN FILM COMMISSIONS NETWORK

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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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INTRODUCTION

"Film industry" is an umbrella term that is used to describe a range of activities that drive and support the creation and distribution of entertainment media content - for feature films, television programmes, advertising commercials, stills photography, corporate and business-to-business video and digital media production including computer games. This is a massive global business worth $1.6 trillion today. And it is growing: the PriceWaterhouseCooper's Global Entertainment Media Outlook report 2012-17 projects that the worldwide entertainment and media market will continue to grow at a compound annual growth rate of 5.6% generating revenues of US$2.2 trillion by 2017.

Many governments have invested in developing a working environment for "film industry" growth because of the economic, social and cultural benefits that the sector can bring. Every international production that can be persuaded to film on location in a city or country means a high profile, low-impact injection of foreign currency that can create jobs, stimulate small business activity and potentially expose the country's tourism brand and positive images to a wider market.

From a job creation perspective, the largest inbound productions provide freelance work for more than 1500 people with jobs created for camera operators, sound and lighting technicians, caterers, plumbers, carpenters, animal trainers, truck drivers, make-up artists, graphic artists, photographers, set designers, painters and actors. Production budgets are further spent in the wider community on a range of products from hardware to props, plants to steel, paint to timber, draperies to carpets, furniture to portable dressing rooms to generators. Even a 30 second international television commercial spends around US$145,000 (R1.45 million) in just two days when filming on location. Given the myriad of benefits and opportunities thrown up by film production, many governments have created an agency or initiative that is specifically mandated to address film production issues and harness the economic benefits of film production on location. These countries include (but are by no means limited to) Algeria, Argentina, Austria, Azerbaijan, Barbados, Belarus, Bosnia-Herzegovina, Brazil, Bulgaria, Canada, Cayman Islands, Colombia, Croatia, Cyprus, Czech Republic, Denmark, Egypt, Estonia, Fiji, Finland, France, Georgia, Germany, Greece, Hong Kong, Hungary, India, Ireland, Italy, Jamaica, Japan, Jordan, Kosovo, Latvia, Lebanon, Luxembourg, Macedonia, Malta, Montenegro, Morocco, Netherlands, New Zealand, Nigeria, Philippines, Poland, Qatar, Romania, Russia, Serbia, Slovakia, Slovenia, Spain, South Africa, South Korea, Sweden, Switzerland, Thailand, Trinidad & Tobago, Tunisia, Turkey, Ukraine, the United Arab Emirates, the United States and Uruguay. This entity is widely known as a "Film Commission".

The first Film Commission was formed in the United States during the late 1940s in response to the need for film companies to have a local government liaison who could coordinate local services such as police, state troopers and highway patrols, road and highway departments, fire departments, park rangers and all of the other essential municipal and government services for shooting a production on location. As more production companies began to look beyond the Limits of a Hollywood for realistic and varied locations, more cities and states and eventually countries began to see the need for production coordination liaison.

INTRODUCTION

There are now well over 320 film commissions in more than 40 different countries - although the name of the entity is no longer strictly the "film commission." This may be particularly appropriate in African countries where the term "commission" often has other "talk shop" connotations. Other naming options include:

Shoot
Film
Film In
Screen
.....on Film
Film On ....
Reel....
....Film & Digital,
Filming.....
.....Motion Picture
.....On Screen
.....Screen Agency
.....Film Office
Media Development Agency

This tool kit is therefore designed to provide a broad overview of what it takes to set up a Film Commission in Africa, and serves as a checklist of the activities you'll need to undertake to get the programme of the ground.

CONTENTS

A. WHY CREATE A FILM COMMISSION

There are a number of valid arguments that reinforce the need for country, provinces, states and cities to create Film Commissions.

A.i THE JOB CREATION ARGUMENT

Every international production that can be persuaded to shoot on location in a particular destination means a high-profile, low-impact injection of foreign currency that can create jobs, stimulate small business activity and potentially expose the country's brand and positive images to a wider market.

An excellent example of this is the 2004 Tom Cruise movie, The Last Samurai, which shot in the Taranaki Region of New Zealand. Film Taranaki, the local Film Commission, conducted an economic impact assessment on the film's contribution to the economy and determined the following:

Industry	**National Spend**	**Taranaki Spend**	**Taranaki%**
ancillary services to construction	$3,830,000	$3,830,000	100%
retail trade	$5,450,000	$2,930,000	54%
accommodation	$10,000,000	$10,000,000	100%
bars, clubs, cafes and restaurants	$3,650,000	$3,325,000	91%
road freight transport	$450,000	$337,500	75%
water and rail transport	$450,000	$45,000	10%
air transport, services to transport and storage	$1,650,000	$232,500	14%
communication services	$1,550,000	$265,000	17%
insurance	$150,000	$0	0%
property ownership and mgmt and real estate	$9,591,000	$9,591,000	100%
vehicle and equipment hire	$5,825,000	$4,128,000	71%
employment, security and investigative services	$996,000	$996,000	100%
motion picture, radio and TV services	$40,324,000	$12,946,000	32%
personal and other community services	$1,522,000	$1,218,000	80%
	$85,438,000	**$49,844,000**	**58%**

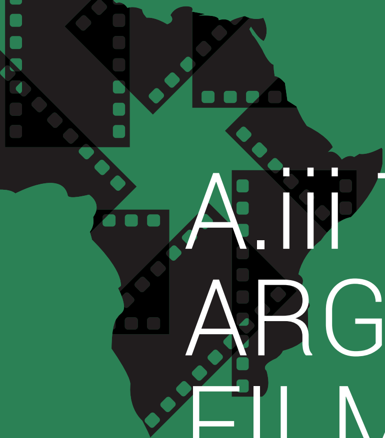
It should also be noted that The Last Samurai was actually set in Japan.

But it's not just feature films that pack an economic punch. The Commercial Producers Association of South Africa notes that each commercial production shot on location in South Africa earns the production company (before company costs) – US$ 10,470.00 per day – that's more than the actual budget and profits of a 22 minute local tv production.
The main benefit to a local economy is that film production is DISINTEGRATED which means that services, skills and labour are all bought in from the local community in to participate in the production process. This can result in significant economic impact along the value chain.

A.ii THE POLITICAL ARGUMENT

Strategic Engagement with the Film Industry through the creation of a Film Commission can also create a number of political benefits for government. These include:

• Increased private sector investment in non-traditional economic sectors;
• Increased attraction of entrepreneurs into the marketplace to provide services to the sector;
• Improved public finance, through increased cash inflow / tax revenues;
• Stronger institutions required to facilitate productions and manage the growth
• Improved business environment that attracts other investors
• Improved positioning of the country / region in relation to competitors.
• Strong connection to the regions due to highly mobile productions using all parts of the country;
• Potential to women's, poverty-related beneficiaries; Youth development opportunities.



A.iii THE TOURISM ARGUMENT FILM TOURISM

Film Tourism is a growing phenomenon worldwide, stimulated by both the growth of the entertainment industry, and the increase in international travel.

Typically, locations where a successful film has been filmed demonstrate a 54% increase in tourism visits over the following four years. That translates directly to economic benefits; Ernst and Young, in a report produced for the New Mexico Film Office in 2009 recorded that for every dollar spent in the state on film and television production, an additional $2.50 was generated in the tourism sector.

Film London studies report that films and television programmes depicting the UK are responsible for attracting about 1 in 10 overseas tourists, who spend around £1.8 billion a year, and they estimate that approximately 28 million visitors visit Britain each year after viewing the country on the screen. Internationally, these kinds of figures are noted again and again, translating to huge numbers of travellers.

2012's global benchmarking survey TRAVELSAT© Competitive Index noted that around 40 million international tourists chose their destination mostly because they saw a film shot in the country. On average - and depending on the destination and market – the report suggests that up to 10 visitors in every 100 would choose a destination mostly thanks to movies. This channel is particularly useful at attracting first time visitors, young travellers and short stay / city breakers in particular.

Lord of the Rings / The Hobbit
• Tourism increased by 400% after the films premiered.
• International vacations to New Zealand rose 10%
• 8.5% of visitors cited The Hobbit as one reason for coming
• 13% took part in some kind of hobbit-themed tourism like visiting a film set.
Alice in Wonderland (2010)
• Antony House in Cornwall, England - visitor numbers increased 400% after the film's release

Robin Hood (2010)
• Sherwood Forest, England received a 5.5% increase in visitors per year (500,000)

The Twilight Saga
• Forks, Washington, USA - Hotel nights have increased by 1000%

Fried Green Tomatoes
• By the early 1990's, Juliette, GA had dwindled down to a population of 4. "Whistle Stop Café" owner Robert Williams estimates that the annual number of visitors to Juliette, GA is around 100,000.

Safe Haven
• Prior to the theatrical release of the movie Safe Haven in February, the Southport, North Carolina's website received 322 page views. When the movie hit the big screen on Valentine's Day 2013, those web numbers skyrocketed to 86,981 for the month of February. Over the next four months collectively, that website received more than 250,000 page views

Film Tourism has proven particularly attractive to BRICS travellers. Chinese road movie Lost in Thailand (2013) is explicitly cited as the main reason for a 44.4% increase in Chinese visitors to Thailand Tourism investment of as much as 29.6 billion Thai baht into the Thai economy since 2013.

A.iv THE KNOWLEDGE ECONOMY ARGUMENT

Building film sector capacity enables governments to harness the Global shift from traditional economic models to a knowledge- and information- based economy. From the basis of media literacy too:

• Citizens who are media literate are better able to make informed choices with regard to the audiovisual content market.
• They are better informed about what they want to see and better able to evaluate the implications of their choices.
• They will also be better able to protect themselves and their loved ones from harmful, offensive or undesired content and they will be more demanding of the kinds of content that reflect their own cultures and traditions.

A.v THE FACILITATION ARGUMENT

The size and scope of international productions frequently requires cross-sectoral and intra governmental cooperation, which cannot easily be achieved without proactive government buy-in and leadership from the top. Cross-departmental facilitation may be required on physical architectural, heritage or cultural issues.

CASE STUDY: I AM LEGEND

Six nights of filming on the Lincoln Bridge
250 crew members
2,000 extras incl. 160 National Guard members,
Three Stryker armored vehicles & several hummers
A 110-foot cutter, a 41-foot utility boat, and two 25-foot Response Boat Small craft.
A Coast Guard HH-65 Dolphin helicopter flew in with a crew of five, as did an
Army-issue Black Hawk helicopter
Required the Cooperation of the following NY AGENCIES
Economic Development Corp.,
Department of Environmental Conservation,
the Army Corps of Engineers,
Coast Guard,
New York City Department of Transportation,
New York State Department of Transportation
Department of Small Business Services, Federal District of New York
New York Police Department
NYPD Aviation Unit,
Federal Aviation Administration
U.S. Army
The National Guard
Mayor's Office of Film, Theatre and Broadcasting
Health & Safety
Street Cleansing

A.vi THE REPUTATIONAL ARGUMENT

• 1.8 Million Words - the value of one minute of video – is equivalent of 3,600 typical web pages.
• If you write an average of one web page an hour, it would take you 150 days of writing to achieve the impact of one minute of video.
• 45.4% - the percentage of Internet users who view at least one video online over the course of a month.
• 100 Million - the number of Internet users who watch online video each day.

Media is not neutral. It contains embedded arguments, points of view, and messages. More than merely reflecting shared beliefs, customs and value-systems, the media plays a critical role in constructing identities and social ideology. It promotes, challenges, and mediates prevailing attitudes toward corporeality, race, gender, class, sexuality, occupation, (etc.) which permeate culture and language.

Yet the dominant view of Hollywood is to see the continent in three ways -
• sweeping and epic scenery dotted with wildlife and gin-swilling expats
• Or blood-letting rebels, senseless civil wars, despotic leaders and Western exploitation
• Or grinning clowns

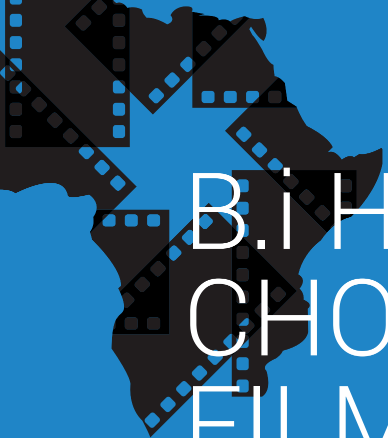
We cannot change this dominant view of Africa unless we engage with it proactively and energetically.

This relates directly to issues of Soft Power, concept that describes the ability to attract and co-opt rather than coerce, use force or give money as a means of persuasion. Soft power is the ability to shape the preferences of others through appeal and attraction. A defining feature of soft power is non-coercive.
The currency of soft power is culture, political values, and foreign policies. Hollywood films are a form of soft power through which America presents itself to the rest of the world. Africa needs to wield this soft power more effectively.

A.vii THE AFRICAN CENTURY ARGUMENT

• Six of the world's 10 fastest-growing economies between 2001 and 2010 were in Africa, according to The Economist
• The International Monetary Fund says that between 2011 and 2015, African countries will account for 7 of the top 10 spots.
• Economic growth accelerated across the continent, in 27 of its 30 largest economies.
• Real GDP rose by 4.9 percent a year from 2000 through 2008, more than twice its pace in the 1980s and '90s.
• Africa's collective GDP, at $1.6 trillion in 2008, is now roughly equal to Brazil or Russia.
• McKinsey Global Institute (MGI) research shows that resources (oil, minerals etc.) accounted for only about a third of the newfound growth
• Standard Chartered forecasts that Africa's economy will grow at an average annual rate of 7% over the next 20 years, slightly faster than China.
• By 2050, 1 in 4 people on Earth will be African.
• Africa will add 1.3 billion people over the next few decades— roughly equivalent to the current population of China.
• By 2050, Nigeria will have a larger population than the USA.
• 6 of the 9 countries with the fastest population to 2050 will be in Africa: Nigeria, Democratic Republic of the Congo, Ethiopia, Tanzania, and Uganda
• Africa to be the only region that will continue to grow after 2050.
• Africa has the youngest population in the world.
• The median age of Africa' people is 18 – 7 years younger than Asia
• The number of young people in Africa will double by 2045.
• Africa's youth population is not only growing rapidly, it is also getting better educated.
• Between 2000 and 2008, Africa's working age population (15-64 years) grew from 443 million to 550 million; an increase of 25%.
• If this trend continues, the continent's labour force will be 1 billion strong by 2040, making it the largest in the world, surpassing both China and India
(McKinsey Global Institute, 2010).

The African Continent after 2030 will feature the youngest and largest workforce on the planet, increasingly educated, and with more disposable income. One in four people on Earth will be African. And in order to tap that last, untapped market, the film industry - studios, indies and advertisers - will begin creating audio-visual product that can reach the African audience. That includes films with content and cultures and characters that the African audience can connect to, and advertising campaigns trying to sell products into the same market. This in turn will result in increased trans-African / cross-border trade and increased need for Sector Development, Management and Coordination



B.i HOW FILMMAKERS CHOOSE THEIR FILMING LOCATIONS?

When deciding where to film, Producers attempt to find the perfect balance for their specific production – between the financial costs, and the potential risks of filming on that location. Filmmakers are principally looking for:

- Filming facilities and equipment
- Diverse Filming locations close to tourism infrastructure
- Good communications and transport infrastructure
- Well-developed hospitality industry close to filming sites
- Hospitable political and social environment
- Availability of capital / incentives

The principle consideration behind any production-on-location decision is the script. If the script calls for locations in the African rain forest for instance, then that may indeed be the first place producers will look at in order to realize that vision. However, a number of other factors – most of them financial - will impact on that decision and will ultimately affect the final choice. This is why even having a location specifically identified in the title of a movie title offers no guarantee that the film will actually be shot there.

Script-based decisions rely on the creative imperatives of uniqueness and authenticity. In a marketplace that's saturated with film releases, a unique, authentic location can help a movie stand out from its peers.

A further, more recent phenomenon is the selection of locations is the need to specifically to draw in audiences in growing markets. As much as 60% of a Hollywood movie's income is now earned in the International box-office and producers are increasingly setting their films in countries – India, Russia and China for instance - that will drive revenues. In the future, the strength of the African economy and the demographics of the continent will make Africa an important filming destination.

However, far more important than mere creative decisions, is the associated cost of filming in a particular location. The 2008 SPI Olsberg report for the British Film Commission charts the various ways producers approach their budgets.

US majors compare the costs of production in different locations in a variety of ways. Sometimes, complete budgets are conducted. However, often only summary budgets are prepared. Sometimes, "baskets" of (presumed) representative crew rates are compared. Sometimes a budget is prepared by a ocal line producer, with a broad range of relationships and an understanding of how to extract the best value from the territory. Sometimes the line producer does not have this expertise and the analysis is conducted on the basis of information the studio possesses about previous productions. Sometimes, one person compares two territories; sometimes two different people prepare different budgets, with the (again presumed) expectation that they both have the same kind of film "in their heads"

B.ii HOW FILMMAKERS CHOOSE THEIR FILMING LOCATIONS?

Comparative quotes will be drawn up for production at the actual location suggested by the script, as well as a number of other destinations where that location can be re-created. This is a like-versus-like comparison between what it costs to pay for labour or hire equipment or procure services in one jurisdiction compared to another. Examples of this comparison, usually based on the US dollar or the Euro, are made usually based on the US dollar or the Euro, are made available by most film commissions as part of their promotional materials. In this globalized industry, what producers are attempting to do is to compare their actual purchasing power – literally, the amount of goods or services that can be purchased with a unit of currency – in a number of possible locations.

In the case of our theoretical film set in the African Rainforest, producers will be asking themselves whether the authenticity of filming on location will justify the costs of filming, and whether there are other locations closer to home (such as Hawaii, or Puerto Rico) where the jungle can be "faked", and whether those destinations will offer incentives. Deliberations will include the comparable costs of flights to the DRC (compared to Hawaii, for example), the complexity of permit and visa processes, the availability of a local talent pool that can be made to look sufficiently "jungly", or an art department capable of manufacturing African-style props (such as car number plates) or costumes in Honolulu.

Since few locations globally are actually able to offer every single element of the film production value-chain as it would ideally be available in Hollywood, New York or London, it is understood that a certain amount of crew and technical expertise will need to be imported. (In fact, as a new and untested destination, senior or "key" crew are almost certainly going to be brought in at this point in Africa's evolution.) Producers will therefore calculate the relative advantages and disadvantages of shipping in the missing elements. These costs can be significant.
Costs are obviously affected by the amounts of equipment to be shipped, the time and distances to be travelled / shipped and by the number of crew and cast who need to be given air tickets (most flights over a certain distance require top crew to travel business class) and hotel accommodation (4-5 star) and per diems. Even exchange rate fluctuations must be taken into consideration.

The financial juggling undertaken to finalise a budget is rarely performed to actually save money or do the job cheaper. Instead, the goal of every Producer is to cut extraneous and unnecessary costs so that the bulk of the finance they have raised ends up on the screen as better production values.

Producers also look at the various work practices of the different countries and states – the length of the work day, the rules and regulations of hiring, tax obligations etc. – that will determine value for money on the location. Other implications for costs arise from the time it takes to integrate foreign crewmembers with the local workforce, as well as issues such as language and cultural practices.

B.iii HOW FILMMAKERS CHOOSE THEIR FILMING LOCATIONS?

A further interesting input on the Budget decision-making process is how issues of work practice can impact on the number of days available to make a film. Producers are often therefore interested to know how many production days they can expect for their budget. For instance, if a budget of $25 million will get 20 production days in one country, versus 25 production days in another, with the higher number of production days being optimum, the producer is likely to lean towards the greater number of shoot days.

All of these costs are specifically balanced against a destination's risks, which come in a number of shapes and sizes.

- Physical Risk refers to threats to the cast and crew's health and well being.
- Financial Risk concerns the overall cost to shoot and incidental costs of travel, subsistence, tax rebates etc.
- Psychosocial Risk involves public or private loss of self-esteem or the esteem of others e.g. producers or other scouts, of choosing one location over another.
- Time Risk includes elements of the overall time to conduct the shoot, time to setup and pull down sets, travelling times to location sites, availability of key sites at the right time and for the right duration, etc.

In this highly cost-competitive environment, many destinations attempt to positively influence producer's purchasing decisions in favour of one particular location over another by increasing that location's cost-effectiveness. This is usually in the form of Film Incentives, which provide a rebate to the film company based on the amount of money they have spent. The first significant Film Incentive to attract international productions was also introduced in Canada, in 1997. In 2000, just four States in the USA collectively offered just US$3 million in Film incentives. Today, 45 States offer incentives programmes valued at between US$1.5 - $1.8 billion per annum. Incentives are now offered in various formats by the governments of Australia, Austria, Belgium, Bulgaria, Brazil, Canada, the Cayman Islands, Colombia, Croatia, Fiji, France, Germany, Hungary, Iceland, Ireland, Isle of Man, Italy, Latvia, Lithuania, Luxembourg, Malta, Malaysia, Mexico, New Zealand, Serbia, South Africa, South Korea, Spain, United Arab Emirates (Abu Dhabi) and the United Kingdom, as well as by governments at province, state and city level within many of these countries.

Sometimes however, decisions are extremely unpredictable, such as unseasonal weather, star or director personal preference, or storyline. Movie stars notoriously enjoy spending their time in London and Sydney – less so in Bucharest or Sofia. Burn After Reading (2008) shot in Brooklyn rather than Washington DC where it was set, because the Coen Brothers preferred to stay home with their young families. KwaZulu-Natal in South Africa famously won the production of Zebra movie Racing Stripes (2005) because the trained equines required for the film could not be moved across provincial lines due to African Horse Sickness quarantine restrictions, while Cape Town won production of the mini-series The Poseidon Adventure, (2005) because the local boat building industry had the experience required to build the ship-based sets.

SUMMARY OF FILMMAKER NEEDS

• Cost; bottom-line financial feasibility of a location trumps virtually all other issues.
• Cost-effectiveness is subject to a variety of issues including exchange fluctuations, travel distances, and availability of local hire of skilled cast/crew/equipment/services.
• Cost considerations are also influenced by the availability Film Incentives.
• The availability of authentic locations. The flexibility of a location so that it might "stand in" for somewhere else is a valuable commodity. Studios and other production-ready spaces are also useful.
• The ease of working in that location is extremely important. This is influenced by support from all levels of Government, for instance the availability of competitive incentives, clear permit approval processes, location access, visa processes etc.
• A vibrant and effective tourism infrastructure of good hotels, restaurants and other leisure activities to ensure that time spent away from home is pleasurable.
• Post Production services – and the bandwidth with which to disseminate information and images rapidly and inexpensively.
• Decisions are further influenced by a variety of unpredictable dynamics, such as seasonal weather, star / director personal preference, or storyline.

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