

Invest In SOUTH AFRICA

#LoveSAFilm

The Production Destination of Choice.



SOUTH AFRICA @ THE 76TH BERLIN INTERNATIONAL FILM FESTIVAL

SOUTH AFRICAN FILM SCREENING AT THE FESTIVAL

BLACK BURNS FAST



SCREENING TIMES

Sun 15 Feb 7:00PM

HKW1 – Miriam Makeba
Auditorium (Premiere)

Mon 16 Feb 1:00PM

Filmtheater am
Friedrichshain

Tue 17 Feb 7:15PM

Cubix 6

Fri 20 Feb 9:30AM

Zoo Palast 1

Sun 22 Feb 1:00PM

HKW1 – Miriam Makeba
Auditorium

Seventeen-year-old Luthando, adorkable, bookish, and forever drifting between reality and her vivid inner world, returns for another year at a prestigious South African all-girls' boarding school. The place is governed by a conservative culture where reputation is everything, and nonconformity is quietly disciplined. As the lone scholarship girl, Luthando has learned to keep her head down, her marks up, and her single mother's high expectations close to her heart.

Her world is turned upside down by the arrival of a bold and effortlessly charismatic new pupil, Ayanda. The two begin a secret romance, and Luthando is ushered into Ayanda's orbit of confident, carefree friends, tasting a freedom she has never experienced at the school before. But juggling her old life, new friendships, and first love becomes too much.

When jealousy pushes Ayanda into a reckless decision, this not only threatens Luthando's scholarship but also her future and her relationship with her mother. Luthando finds unexpected courage and firmly stands up for her truth: she is queer, and she will no longer shrink from anyone. A film about the joy that comes from owning one's own story and identity.

Director & Screenplay:
Sandulela Asanda

With:
Esihle Ndleleni, Muadi Ilung, Mila Smith,
Khensani Khoza, Ntsimedi Gwangwa



DISCOVER THE ADVANTAGES OF FILMING IN **SOUTH AFRICA**



Great Weather



Competitive Funding Bodies



Experienced Crews



Advanced Infrastructure



Favourable Currency



Diverse Locations



Post-Production Facilities

Locations

South Africa has long been favoured as a location due to a perfect blend of conditions, infrastructure and expertise. High-end TV dramas are increasingly shooting in South Africa while advertising productions continue to frequent the country due to production value and varied locations. Commercial production remains a strong component of the South African industry. Global clients including BMW, Porsche, Smirnoff and Mars are attracted to the value and technical capacity and dependably sunny climate year-round.

Equipment

Equipment is readily available in the two main production centres of Johannesburg and Cape Town, including both Arri and Panavision. South Africa is known internationally for the quality of its service industry so getting top-notch equipment is not a challenge. The regional film commissions offer a full list of equipment service providers for their regions.

Climate

Most of South Africa has a sub-tropical climate but temperatures are moderated by the sea as it is on a peninsula. It also has a higher-than-average elevation above sea level. It is a relatively dry country, with an average annual rainfall of about 464mm.

Summer lasts from mid-October to mid-February and is characterised by hot, sunny weather peppered by frequent, heavy, tropical storms. The Western Cape, with its Mediterranean climate, is the exception and gets its rain in the winter months. As Johannesburg is 1,694m above sea level its summer temperatures tend to stay below 30°C.

Autumn runs from mid-February to April. Very little rain falls during these months and it is still warm but not too hot. Cape Town's weather is very good in autumn.

Winter lasts from May to July and is characterised in the higher-lying areas of the interior plateau by dry, sunny, crisp days and cold nights. The coastal regions are much warmer in winter. The hot, humid KwaZulu-Natal coast, as well as the Lowveld (lower-lying areas) of Mpumalanga and Limpopo provinces, have good winter weather with sunny, moderately warm days and virtually no wind or rain. The high mountains of the Cape and the Drakensberg in KwaZulu-Natal usually get snow.

The spring months are from August to mid-October. During this season, in the Cape provinces, thousands of small, otherwise insignificant plants cover the plains in an iridescent carpet of flowers.



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NATIONAL FILM AND VIDEO FOUNDATION

INDUSTRY FUNDER

The National Film and Video Foundation (NFVF) is the national custodian of the South African film industry. The NFVF is an agency of the Department of Sport, Arts and Culture that was created to ensure the equitable growth of South Africa's film and video industry.

What does the NFVF do?

The NFVF provides funding for the development, production, marketing and distribution of films and also the training and development of filmmakers. In addition, the NFVF commissions research and produces industry statistics that provide both the public and stakeholders with valuable insights into the South African film industry.

What are the NFVF's objectives?

1. Increase the number of South African films and Previously Disadvantaged Individuals (PDIs) producing them
2. Increase audience access to South African films
3. Increase the number of people trained in the industry, particularly in areas of scarce skills
4. Promote the South African film industry locally and internationally
5. Promote social cohesion and the expression of the nation's stories through film



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BRAND SOUTH AFRICA

Brand South Africa is the official marketing agency of South Africa, with a mandate to build the country's brand reputation, in order to improve its global competitiveness. Brand South Africa's primary focus is to develop and implement proactive, coordinated marketing and communications reputation management strategies for South Africa. Our main objective is to market South Africa to both domestic and international audiences, positioning South Africa as a competitive investment destination, and inspiring and instilling active citizenship amongst South Africans.

Brand South Africa was established in August 2002 to help create a positive and compelling brand image for South Africa. At that time the world was unsure what to think of South Africa, with many different messages being sent by various sources. This did very little to build the country's brand and it was evident that to attract tourism and investment there was a need to coordinate marketing initiatives to make them more effective.

This led to the creation of Brand South Africa, whose main objective is to market South Africa.

There are many benefits to having a consolidated brand image, with the most important being a consistent Brand South Africa message to create strategic advantages in terms of trade and tourism for the country in an increasingly competitive marketplace.



TOURISM & FILM
KWAZULU-NATAL



+27 31 003 9000



www.nfvf.co.za



www.kznfilm.co.za

TOURISM & FILM KWAZULU-NATAL

The garden province of South Africa, KwaZulu-Natal popularly known as the Zulu Kingdom is a sub-tropical region of lush and well-watered valleys, washed by the warm 600km Indian Ocean coastline including its blue flag beaches, astonishing natural beauty and cultural riches, adventure and diversity. One of the country's most popular tourist destinations, the province stretches from Port Edward in the south to the borders of Swaziland and Mozambique in the north.

Its western part is marked by the dramatic Drakensberg Mountain range, with several peaks well over 3 000 metres. The range has been awarded World Heritage status for its dramatic natural beauty and the wealth of San Bushman rock art found in its caves - the richest concentration on the continent of Africa.

The Zulu kingdom also entices you to experience untamed wilds. Also found amongst the popular big 5 game reserves in the country is Hluhluwe-iMfolozi which is the oldest game reserve in Africa.

It is a summer rainfall area, with a climate that ranges from extremely hot along the coast in summer, to heavy snow on the mountains in winter.

The Midlands are drier than the coast and can be very cold in winter but forever picturesque.



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www.idc.co.za



callcentre@idc.co.za

INDUSTRIAL DEVELOPMENT CORPORATION

The Industrial Development Corporation (IDC) of South Africa Limited was established in 1940 through an Act of Parliament (Industrial Development Corporation Act, 22 of 1940) and is fully owned by the South African Government.

IDC priorities are aligned with the national policy direction as set out in the National Development Plan (NDP), Industrial Policy Action Plan (IPAP), and industry Master Plans.

Our mandate is to maximise our development impact through job-rich industrialisation, while contributing to an inclusive economy by, among others, funding black-owned and empowered companies, black industrialists, women-, and youth-owned and empowered enterprises.

Simultaneously, the IDC must ensure its long-term sustainability through prudent financial and human resource management, safeguard the natural environment, and increasingly position itself as a Centre of Excellence for development finance.

We support industrial capacity development by proactively identifying and funding high-impact projects, creating viable new industries, and using diverse industry expertise to drive growth in priority sectors. This is done to facilitate sustainable direct and indirect jobs; promote entrepreneurial development and grow the SME sector; and transform communities while growing black industrialists.



We fund industrial development projects, play a catalytic role in promoting partnerships across industries within and outside our borders, and promote regional economic growth through:

Our Work

- Proactively identifying and funding high-impact and labour-intensive projects;
- Leading the creation of viable new industries;
- Using our diverse industry expertise to drive growth in priority sectors; and
- Taking up higher-risk funding projects.



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ENCOUNTERS SOUTH AFRICAN INTERNATIONAL DOCUMENTARY FESTIVAL

The Encounters South African International Documentary Festival is the country's formative documentary event, screening contemporary South African and International features, and short documentaries. The festival occurs annually in Cape Town and Johannesburg. With over 100 titles, the festival positions itself as a premier documentary festival both locally and internationally. Furthermore, Encounters is a platform to promote and support local talents as per our mandate.

The Close Encounters Laboratory, in partnership with SABC and ETV has been phenomenally successful and in 10 Labs has produced 48 films. It has launched the careers of a number of South Africa's innovative young filmmakers. Alumni of the Lab include Dr Bev Ditsie, Omelga Mthiyane, Andy Spitz, Pule Diphare, Mandilakhe Mjekula, Riaan Hendricks, Vincent Moloi and Portia Rankoane. All these immensely skilled filmmakers have benefited from the Lab and their films have done well locally and abroad.

The festival not only showcases content to the audiences but provides sessions and masterclasses to equip filmmakers with business skills and help filmmakers go global with their projects.



CO-PRODUCTIONS

Co-Production is a general term covering a variety of production arrangements between two or more production companies undertaking a TV, film, or another video project. International co-production refers to two or more production enterprises from different countries undertaking such projects.

There are two types of co-productions:

- Creative control is shared between local and foreign partners, and there is a mix of local and foreign people in creative positions.
- A straightforward co-financing arrangement in which one partner provides partial funding while another company undertakes the actual production.

To date, South Africa has entered co-production treaties with Canada, Italy, Germany, United Kingdom, France, New Zealand and Ireland. South Africa will continue to enter co-production treaties with various countries for the benefit of the industry.

The effect of these agreements is that a film or TV programme, which is approved as an official co-production, is regarded as a national production of each of the co-producing countries. It thus becomes eligible to apply for any benefits or assistance available in either country. An added advantage is that each of the co-producers brings access to their domestic market.



CO-PRODUCTION TREATIES

Download the relevant document title below from the NFVF website (www.nfvf.co.za)

- South Africa & Canada
- South Africa & Germany
- South Africa & Italy
- South Africa & United Kingdom
- South Africa & France
- South Africa & New Zealand
- South Africa & Australia
- South Africa & Ireland
- South Africa & Netherlands

INCENTIVES

SA Film & TV on Production and Co-Production (SA Film)

Objectives

The objectives of the South African Film and Television Co-Production Incentive is to support official co-productions that will contribute towards employment creation, local procurement and enhance the international profile of the South African film and television industry while increasing the country's creative and technical skills base.

The incentive is designed to address the historical imbalances in the sector and ensure diversity and inclusion at all levels of production including ownership and control.

Benefits

- Incentive is calculated at twenty-five percent (25%) of Qualifying South African Production Expenditure (QSAPE).
- An additional five percent (5%) of QSAPE is provided for productions hiring at least twenty percent (20%) of Black South African citizens as head of departments (HODs) and
- Procurement of at least thirty percent (30%) of the QSAPE from fifty-one percent (51%) South African black-owned entities which have been operating for at least a period of one (1) year.
- The incentive programme offers a reimbursable grant to the maximum of R25 million per qualifying project.

Project Eligibility Requirements

The South African Film and Television Co-Production Incentive is available to projects that have been certified as co-productions by the competent authority:

- Productions must have a minimum QSAPE of R2.5 million for all qualifying production formats and a minimum of R500 000 for documentaries.
- The applicant must submit a copy of the advance ruling at application stage for and a copy of the final ruling at claim stage.
- At least fifty percent (50%) of the principal photography must be filmed in South Africa;

- At least fourteen (14) calendar days of the principal photography must be filmed in South Africa; and
- For productions with a minimum QSAPE of R50 million, the fifty percent (50%) and fourteen (14) calendar days' requirements may be waived and such discretion will take into account the budgetary implications of the decision made.
- The director must be a South African citizen, unless the production requires the inclusion of an individual not covered by this clause, in which case approval may be given at the provisional approval stage;
- The writer and producer credits include South African citizens, unless the production requires the inclusion of an individual not covered by this clause, in which case approval may be given at provisional approval stage (either exclusive or shared collaboration credits).
- At least two highest-paid performers must be South African citizens, unless the production requires the inclusion of an individual who is not a South African citizen, in which case approval may be given at provisional certification stage.
- The majority of the film's HODs and key personnel must be South African citizens, unless the production requires the inclusion of an individual who is not a South African citizen, in which case approval may be given at provisional certification stage.
- The production company must achieve at least a level three (3) B-BBEE contributor status in terms of the B-BBEE Codes of Good Practice;
- The SPCV must achieve at least a level four (4) B-BBEE contributor status in terms of the B-BBEE Codes of Good Practice.

Mandatory Conditions

- The applicant must be a South African production company.
- Use of multiple subsidiaries and connected companies to be regarded as production companies is not allowed.
- The applicant must procure a minimum of 20% of qualifying goods and services from entities which are 51% black-owned by South African citizens and have been operating for at least one year.
- The applicant must complete and submit an application prior to commencement of the project anywhere in the world. If a project commences prior to receiving an outcome from the dtic, the applicant would have done so at their own risk.
- If the applicant chooses to commence with the project prior to receiving an outcome, the project must be fully funded. Should such projects receive an approval, the project will not be eligible for milestone payments;

- The applicant must have secured at least twenty-five percent (25%) of the total production budget (TPE) which should be fully committed at application stage;
- Where the project is not fully funded, the applicant must have secured at least twenty-five percent (25%) of the total production budget at application stage; supported by firm commitment such as concluded agreements and ring-fenced funds in the Special Purpose Corporate Vehicle (SPCV) Bank Account. Such applications must receive an outcome before commencing with the principal photography;
- Prior to commencing with principal photography the applicant must have secured 100% of the budget following the grant awarding decision by the dtic and such proof must be submitted.
- The applicant must provide the dtic with a financial plan and signed contract from financier(s);
- The applicant must register a SPCV incorporated in the Republic of South Africa solely dedicated to the production of the film or television project to participate in this incentive programme. The SPCV must be wholly owned by the applicant.
- The qualifying expenditure and payments made to third party companies must be settled directly from the primary bank account of the established SPCV

Application Forms and Guidelines are available on the Department of Trade, Industry and Competition (DTIC) www.thedtic.gov.za.

Recent International Projects Shooting in South Africa

- International Films shot in KZN
 1. Mission impossible 8 - Parts of it were shot in KZN.
 2. The kissing booth 3 - Shot in Palmcliffe Ezembeni, Ushaka Marine world, and the Beach front.
 3. The woman King – shot in Hluhluwe area.
 4. A Wesley's South African Christmas- shot in Durban
- International Films shot in Western Cape
 1. One Piece, S1 – shot at the Cape Town Film Studios (tanks/ship build) and various locations around Cape Town. (Film Afrika)
 2. The Woman King – shot some scenes at the Castle of Good Hope, which is a very popular filming location in Cape Town (Moonlighting)
 3. 1923 TV Series – shot some scenes on location at Kalk Bay Harbour (Moonlighting, Locations team won an award for the locations at LMGI awards in 2023)
 4. Raised by Wolves shots on the back lots of New Vision Studios in Somerset West (Film Afrika)
 5. Monster Hunter – shot on location as Atlantis Dunes (Moonlighting)
 6. Warrior, Cape Town Films Studios, huge San Francisco period set (Moonlighting)
 7. Mission Impossible – shot on various locations in SA. (Moonlighting)

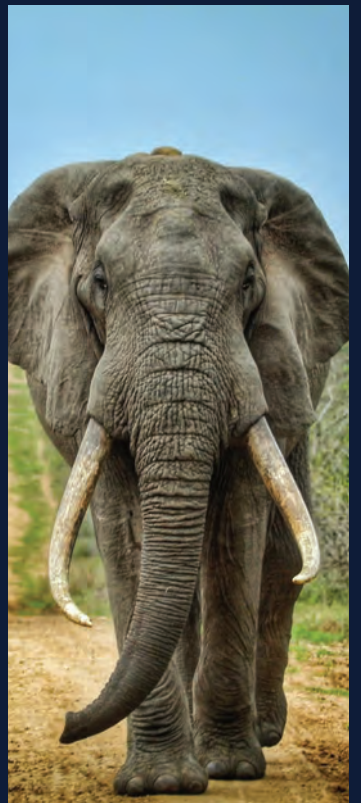


LOCATIONS

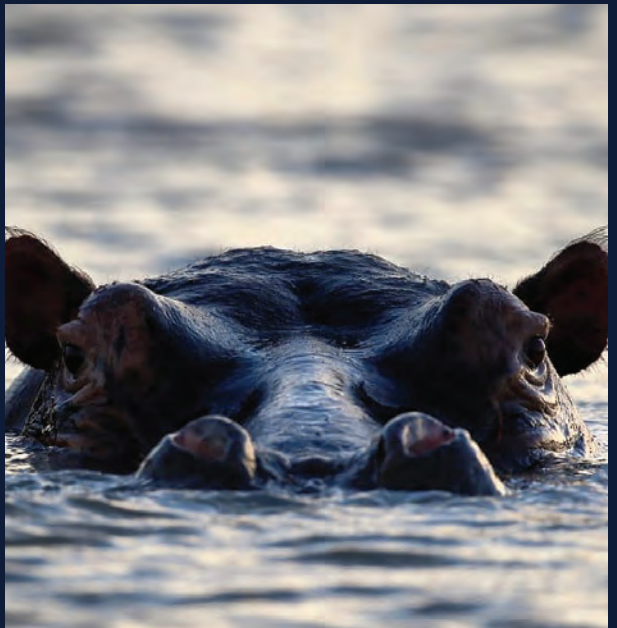
As a premier tourist destination, South Africa offers diverse locations filled with beauty, symbolism, and rich history of human endeavour.

From vast mountain ranges and lakes, tropical-style beaches, rolling wheat fields, mysterious forests, meteorite descents of the Tswaing region to the Maropeng cradle of humankind plateau. You can find just about any scenic view in this one country, be it desert areas of the Kalahari or the lush forestry of KwaZulu-Natal, Limpopo, and Mpumalanga regions; from mud huts to business district skyscrapers that can rival most cities in the world, South Africa has it all. And then there is the sun.











ADDITIONAL RESOURCES

For more information about filming venues in South Africa visit the websites listed below.

• www.amazingspaces.co.za

• www.wesgro.co.za

• www.durbanfilmoffice.com

• www.gautengfilm.org.za

• www.sa-venues.com

• www.tlcsa.co.za

• www.locationgallery.co.za

Studios

• www.capetownfilmstudios.co.za

• www.atlasstudios.co.za

• www.atlanticstudios.co.za

• www.sasani.co.za

• www.urbanbrew.co.za

SOUTH AFRICAN PARTICIPANTS ATTENDING THE BERLIN FILM FESTIVAL

COMPANY REPRESENTATIVE	COMPANY	EMAIL ADDRESS
Maishe Mosala	KZN Tourism and Film Authority	maishe@visitkznsa.com
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Georgina Daza daza	Queens and Imitators	daza.georgina@gmail.com
Lisa-Marie Pyanee	In The Ring of Trust	lisapyanee@gmail.com
Nomvuselelo Dlamini	Father Time	nomvuselelo@seamlesscut.co.za
Cait Pansegrouw	Filmmaker	misscaitp@gmail.com

Morning Light

The project is futuristic and engaging, supported by an impassioned motivation. The applicant has demonstrated the ability to collaborate with Namibia, making this a strong opportunity to expand networks. It is an exciting project, with the applicant seeking production and post-production funding, co-funding, distribution, and overall financing. The applicant has some experience, particularly through participation in Durban FilmMart access, and is capable of operating on an international platform by leveraging opportunities for multiple projects in development. This is a female-led, evolved, and technology-driven project with international appeal, and the applicant is well positioned to grow, gain experience, and learn from the environment.

Queens and Imitators

From a narrative perspective, this is a distinctly South African project, with crossover appeal due to its examination of the impact of Eastern culture, particularly American culture, on Black townships. The concept is interesting, and the applicant appears eager to learn and ready for the opportunity. The subject matter and approach show strong potential for international interest, and the project is female-centric with a focus on beauty queens.

In the Ring of Trust

The project explores universal themes, and the applicant has producing experience but is seeking to take a step into co-production. Currently in the final stages of development, this fast-paced, emotionally charged thriller merges gritty realism with human depth, exploring power, exploitation, and resilience through a distinctly South African lens while offering global relevance. The applicant is seeking financing, distribution, and creative collaboration and is open to learning and further evolving the film through international collaboration. The concept has strong potential for the international market, with a female lead at its centre. The project is at the script stage, and the filmmaker appears enthusiastic and well suited for the opportunity. As an Indian participant, the project also contributes positively to diversity.

Father Time

The concept is universally relevant, exploring the relationship between a father and son and the dynamics that must be navigated. The motivation submitted is strong and demonstrates clear passion. The candidate is eager to find opportunities for growth, and although the project is still in the early stages of development, its universal relevance is a strong advantage. The applicant is open to learning and developing new relationships and has a clear plan for the opportunities she intends to pursue at the festival.

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