

A Network Analysis of the Durban Film Industry Value Chain
Case Study: *Attack of the Indian Werewolf*

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Abstract

The “promise of international production” is the luring motivator for any country’s development of a cinema city (Goldsmith and O’Regan, 2005: xii). Its success is dependent on the film services available as well as the cohesive operations of its value chain. This project maps Durban’s film industry, specifically looking at a locally produced film, *Attack of the Indian Werewolf*, assessing the interconnected nodes present and how they function. The value chain approach is the key theoretical framework guiding this network analysis; however the film services approach also proves evident. Globalisation theory has been incorporated as elements of globalisation manifest in the concept of a cinema city (attracting global attention for economic and social gain locally) as well as within the research findings (glocalisation, Diaspora, identity and the influence of communication technologies). Qualitative research has been employed as the research methodology through a case study design. Purposive sampling was conducted, resulting in the use of a semi structured interview and questionnaires for data collection purposes.

Key Terms: Value Chain, Film industry, Durban film industry, Network Analysis, Globalisation, *Attack of the Indian Werewolf*, Cinema city.

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Introduction

This research paper falls under a larger project titled “Durban as a Cinema City”, whose central objective is to map and analyse Durban’s position in the global network of renowned cinema cities such as Los Angeles, Rome, Prague, Berlin, London, and Sydney, among others. A cinema city is defined by its film services and the cohesiveness of these services for a successful film industry network (Mboti, 2011: 1). Los Angeles, for example, is one of the well known dominant cinema cities globally, forming the “center of global cinematic and media production” (Shiel and Fitzmaurice, 2001: 7; 31). However, Los Angeles did not always have this status. To attract production, it had to be ‘film friendly’ first. Today, in the Los Angeles area, there are hundreds of motion pictures supporting a variety of services that can all be readily marshaled to support a billion-dollar industry.¹

The film services available within a cinema city determine its success (or lack thereof). Cities such as Los Angeles, the Gold Coast (Australia) and Mumbai, for instance, have become strong revenue-generating cultural industry hubs due to the optimisation of their film services industries (Goldsmith and ‘O Regan, 2005). *Shoot Publicity Wire* (March 22nd, 2011) reports that, according to a 2010 report by the LA Economic Development Corporation (LAEDC), the entertainment industry directly employs 141,000 people and generates upwards of \$38 billion dollars annually. Because of the importance of the industry to the local economy, Los Angeles has taken many steps to compete with the incentives and programs that other cities, states and countries have created to lure film production away from Hollywood. This paper uses the value chain approach to consider the extent to which Durban fits this global model of film-friendly cities. It will map and identify Durban in terms of the global film network and help determine the areas of improvement as well as the current positive establishments in place.

¹ Shoot Publicity Wire (March 22, 2011), for instance, reports:

Today, Los Angeles City Council member Richard Alarcón introduced a motion instructing the Chief Legislative Analyst and City Administrative Officer (CAO), with input from FilmL.A., LA, Inc., local businesses, business groups, entertainment unions or other necessary sources, to report to the Jobs & Business Development Committee within 60 days on recommendations for the creation, implementation and oversight of a “Film Friendly LA” discount card.

‘The film industry is woven into the fabric of Los Angeles, with businesses across the City and across industries benefiting from the dollars spent by film productions and the workers in the industry, and we must continue to find new ways to encourage films to stay in LA’ said Councilmember Richard Alarcón. ‘My motion to create a “Film Friendly LA” is a win-win for the industry and local businesses, reducing costs for productions, increasing business at participating companies and allowing us to continue to create new incentives to keep filming local at no or low cost to the City.’

The *Durban Film and Media Sector Strategic Overview and Plan, 2009 – 2012* (2009) emphasised Durban's position within South Africa:

Nationally, the film industry generates around R5.38 billion in revenue per annum. Contributors to this total comprise of up of the Western Cape (R2.65 billion), Gauteng (R2.43 billion) and KZN (R2.37.6 million.) The Durban/KZN contribution is 4.47% of the national total.

Therefore initial perceptions suggest that Durban is not as film friendly as its South African counterparts. Questions arise regarding the position of Durban's film industry in an increasingly globalised world. Competitiveness becomes a critical issue as cities have equipped themselves with the necessary film services that attract international production. If Durban contributes just 4.47% of the national total film industry revenue, the presupposition is that it lacks the level of infrastructure, skills and networks that its regional or global counterparts portray. This paper analyses Durban's value chain using a Durban-made film, *Attack of the Indian Werewolf*, as a case study. It will investigate opportunities and/or restrictions that the cast and crew of this film encountered and in so doing will uncover areas that the industry will need to improve upon in order to compete globally.

The research questions considered in this paper are:

- How has *Attack of the Indian Werewolf* explicated the opportunities that exist within the Durban film industry?
- What limitations/restrictions do Durban filmmakers (or those keen on filmmaking) encounter?
- What changes (if any) need to be implemented in order for Durban to excel in terms of film friendliness and as a cinema city?

Therefore it begins with a review of literature based on cinema cities and their interaction with globalising elements. Thereafter the theoretical approaches that have been used will be discussed. The research methodology follows and will detail the research method and design, data collection and analysis methods to be employed. The paper includes a brief account of South African film history, dating back to 1896. The focal point of this project is located under 'findings', where the data collected is analysed in terms of the specific approaches used. It concludes with a summary of the findings and its relevance to the Durban film industry.

Literature Review

Literature about the film city or cinema city is limited, partly because film theory is usually concerned with textual analyses. In fact, one can justifiably argue that film theory still has a lot of work to do to catch up with context-based (as opposed to text-based) analyses of screen industries. Clarke (1997) states that:

whilst the histories of film and the city are imbricated to such an extent that it is unthinkable that the cinema could have developed without the city, and whilst the city has been unmistakably shaped by the cinematic form, neither film nor urban studies has paid the warranted attention to their connection

Nevertheless, there are still a few main researchers in this area. Shiel and Fitzmaurice (2001), editors of *Cinema and the City*, explore the relationship between the city and cinema. Hay (1997) provides a similar account in his chapter regarding the cinematic city and its social relations. Goldsmith and O'Regan (2005) are relevant to this paper as they discuss the film services necessary for a cinema city to succeed. The Durban Film Office (DFO) has also sponsored a number of reports that have been reviewed for this paper. In addition, key media-and-globalisation theorists have been included as their literature is pertinent to this project in terms of foregrounding how analyses of film industries cannot escape being inevitably mediated by globalising forces.

Shiel (2001: 3) challenges the disciplines of sociology and film studies to consider the “sociology of motion picture production, distribution, exhibition, and consumption, with a specific focus on the role of cinema in the physical, social, cultural and economic development of cities”. He (2001: 10) focuses on cinema’s role within globalisation, stating that “cinema exists as a part of a much larger global entertainment industry and communications network”. Shiel’s (2001) views are relevant to this paper mainly because he refers to the various film services required for a cinema city to develop. Additionally, he (2001: 10-11) emphasizes the integration and homogenization of cinema particularly in terms of the “dominance of Hollywood cinema”. Fitzmaurice (2001: 20) echoes Shiel’s view, stating that “more than ever before, cinema, world cinema, has become synonymous with Hollywood”. In exploring Durban as a cinema city, the theme of globalisation will inevitably underpin the analysis and interpretation of the data collected since the effects of globalising forces are largely inescapable in today’s intermeshed world.

Shiel (2001: 1-2) states that:

cinema has long played an important role in the cultural economies of cities all over the world in the production, distribution, and exhibition of motion pictures, and in cultural geographies of certain cities particularly marked by cinema (from Los Angeles to Paris to Bombay) whose built environment and civic identity are both significantly constituted by film industry and films

Hence cinema plays a significant role in enhancing a city's cultural economy. This correlates with the term 'cultural industry' that the *South African Film and Television Industry Report* (2008: 8) uses to describe as "a wide variety of cultural activities which all have commercial organisation as their prime motivating force". The industries recognised as cultural industries are seen as "identifiable industries in South Africa; are potentially internationally competitive; have the potential to create employment and offer opportunities for rural and urban job creation" (2008: 8). Therefore cultural industries such as the film industry play a significant role in the economy of a city. To contextualise this within a Durban perspective, this paper takes a precise look at how the local film industry has placed emphasis on enhancing Durban as a cultural industry to compete on a national and international platform.

Hay (1997), like Shiel and Fitzmaurice (2001), looks at specific cinema cities in their social and historical context. He (1997: 224) suggests that "the task of mapping current 'cinematic cities' involves identifying certain changes in the cinematic and the city as (overlapping, interdependent) formations". These are not isolated entities, rather interconnected nodes working together. Hay (1997: 216) further argues that film is a social practice with social relations that are spatially organised. Hence one needs to look at film in terms of production through to consumption. Thus we see an association with Shiel's (2001) highly particularised view of cinema as a role player in cultural economy.

The need for focusing on the film industry in this particular manner is further reiterated by Goldsmith and O'Regan (2005) in their investigation of the role of local infrastructure, skills and capacity in attracting the 'promise of international production'. For these researchers, the film services available in a city are crucial to its capabilities in a global world. Goldsmith and O'Regan (2005: 55) discuss the theoretical movement from the film industry in general to using the film services approach where "the target of intervention is not the film product but the variety of intermediate inputs, organizational arrangements, and expertise associated with the processes involved in the developing film projects". Therefore capabilities such as skills, networks and infrastructure become significant aspects for investigation. Goldsmith and O'Regan's (2005: 55-58) film services approach is a theoretical framework now being accepted by local film industries in order to improve relations with international interests. While not all

elements of the film services approach will be relevant to this paper, the approach nevertheless does provide a useful framework.

Another pertinent researcher is Cuff (2009a; 2009b; 2009c) who has provided extensive analyses of the Durban film industry on behalf of the DFO and his reports clearly portray the current position of the industry within the local, regional and international arena. Of these reports, the most applicable to this study is the *Industry Analysis through the Value Chain Approach* (2009b), a report which takes a critical look at the Durban film industry using a value chain approach. Cuff (2009b) uses four elements of analysis: the global environment which encompasses all market opportunities from a local, regional, national and global perspective; the national environment which focuses on the enabling environment and includes laws, regulations, infrastructure and international trade agreements; vertical linkages which evaluate in terms of the value chain and horizontal linkages that assess businesses at the same level and how they work in conjunction with each other.

This report is undeniably relevant to this paper. However one noticeable difference between Cuff's (2009b) report and this study lies in the research design. Cuff (2009a; 2009b) analyses the DFO in particular, and, after stating the current limitations in the industry, concludes by offering strategic solutions for improvements. This study, on the other hand, is designed on the basis of a highly particularised case study, *Attack of the Indian Werewolf*, a locally produced film. The emphasis is on the actual production scene and does not centre on the DFO. It will focus on vertical linkages that will center on "the Value Chain – Beginnings, Production, Circulation, Distribution and consumption and assessing the current status of each activity as it impacts on Durban/KZN" (Cuff, 2009b).

This study thus analyses the Durban film industry value chain in terms of its networks. A network is "a set of interconnected nodes" (Castells, 1996: 470). They are "appropriate structures for a capitalist economy based on innovation, globalization, and decentralized concentration" (Castells, 1996: 470-471). Castells' concept of network societies is generally quite relevant to this paper, but especially for its definition of a network society as a "society whose social structure is made of networks powered by microelectronics-based information and communication technologies" (2004: 3).

While the detail of the processes that led to the network society will not be discussed here, its features will prove pertinent. A network society consists of a global network with local ramifications and, as such, "various networks will have different geometries and geographies of inclusion and exclusion" (Castells, 2004: 36). The Durban film industry is part of a wider network society encompassing film production,

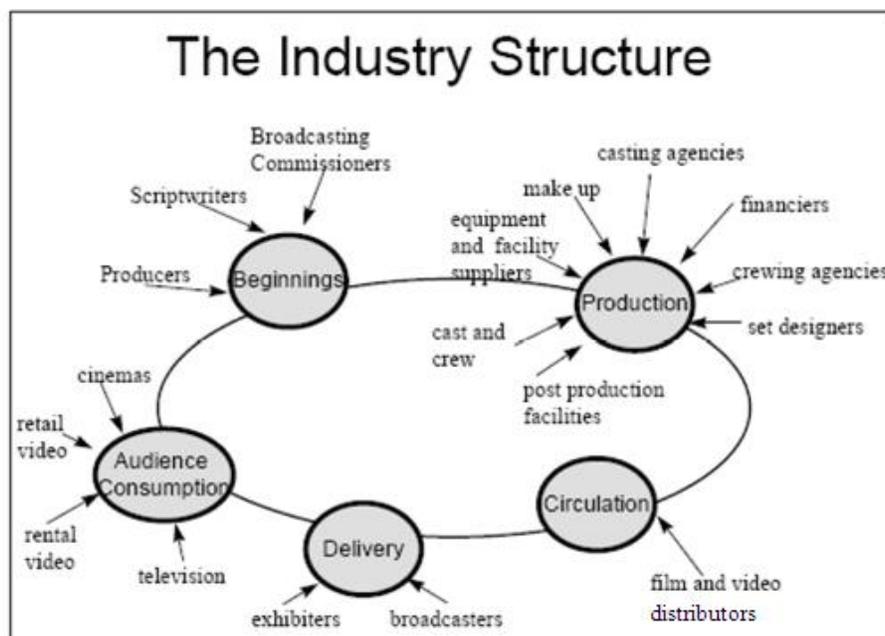
distribution and consumption, illustrating variations of inclusion and exclusion. In analysing the case study selected this project will map areas within the Durban film industry that require improvement for greater contribution to this network society, thus increasing its ability as a cinema city.

Theoretical/Conceptual Framework

Some may question the necessity of a film friendly city. However, in a globalised world, “the Durban Film Office ... aims to be a market driven, commercial organization that adds value by being accountable to its stakeholders” (Cuff, 2009c). Stakeholders will include local/regional/national filmmakers, international film service entities, funding organizations and training facilitators. If a city is not deemed film friendly then there is little likelihood of international producers considering it for off shore production. Similarly if a city is unable to train and equip local directors, producers, scriptwriters or general crew members to be able to compete with internationally trained filmmakers, then consideration for inclusion in bigger mainstream productions is unlikely.

Value Chain Approach

In business, a value chain is defined as “a set of interlinked activities performed by an organisation, right from procurement of basic raw materials down to the marketing of finished products to the ultimate customers” (Kazmi, 2008: 152). In terms of the film industry, this value chain has to include all parties involved in the process of filmmaking. Diagrammatically, the film industry value chain (together with the stakeholders/interested parties) is illustrated below:



(South African Film and Television Industry Report, 2008: 48)

This model shows the interconnectedness of all activities within the value chain, as well as the specific services within each step of the process. Cuff (2009b) suggests that the value chain approach requires “looking at the major constraints and opportunities faced by businesses in the film industry, and at multiple levels of the value chain”. Hence the value chain approach is concerned with looking at the entire process of a film from beginnings through to audience consumption (Cuff, 2009b). This approach is essential to this study as it will elucidate the progress of the Durban film industry in its current state, as well as provide a pertinent perspective on its shortcomings.

Film Services Approach

The Film Services approach will provide additional systematic thinking to this project. The Film Services approach:

- directs attention towards creating the right settings, providing incentives for film services companies to prosper. This is in aid of pitching for international production and emphasising services to meet the required needs.
- implies an orientation toward servicing an increasingly differentiated and fragmented film and television market.
- encourages the significance of the various ‘inputs’ into production in terms of their own trajectories, deficits and opportunities.
- promoting the use of these film services in other sectors and industries.
- policy intervention and development. Providing opportunities and funding to smaller projects and allowing access to networks and services.
- Interrelatedness between industries, allowing crossover and interaction with related cultural product and entertainment industries.
- rethink the relationship between the local and international industries. International interest is partly dependent on the existing local industry, indicating a certain dynamic relationship between these two industries.

(Goldsmith and O’Regan, 2005: 55-58)

Not all aspects identified by Goldsmith and O’Regan (2005) will be evident in the findings from data collection. However emphasis will be placed as research progresses.

Methodology

Research methodology: Qualitative Research

While there is no overall, encompassing definition of qualitative research, Snape and Spencer (2003: 7) offer us a useful starting point:

Those practicing qualitative research have tended to place emphasis and value on the human, interpretative aspects of knowing about the social world and the significance of the investigator's own interpretations and understanding of the phenomenon being studied.

This project employs a qualitative research perspective, collecting data and thereafter interpreting and analysing findings to better understand the Durban film industry and its value chain.

Design of study: Case Study

A case study design has been chosen as it will provide this project with both the specificity and grounding necessary for mapping the opportunities and challenges within the Durban film industry value chain in an informed way. There is no necessarily agreed upon definition of a case study. Broadly defined however, a case study is a “research design best defined as an intensive study of a single unit (a relatively bounded phenomenon) where the scholar’s aim is to elucidate features of a larger class of similar phenomenon” (Gerring, 2004: 341).

Stark and Torrance (2005: 33-35) advise that selecting this research design requires taking the social and historical contexts into account as well as the perspectives of participants who will be approached. In addition many case study reports “imply that their findings are generalizable” (Stark and Torrance, 2005: 34). This paper will be using a case study to identify more general issues within the Durban film industry. Hence the implications will be generalisable. In this particular instance, this research design (and its findings) is warranted as it is a product and hence a representation of the Durban film industry.

Sampling: Purposive sampling

Purposive sampling is a “nonprobability sampling method in which elements are selected for a purpose, usually because of their unique position” (Chambliss and Schutt, 2010: 124). In investigating sampling methods snowball sampling was also considered as this is a method of referral from the successive interviewee. Purposive sampling, however, will serve this project better as specific people who were involved in the making of *Attack of the Indian Werewolf* will be interviewed, rather than relying on references from others.

Data Collection Methods:

Method	Details
Semi structured interview	With the director of the film <i>Attack of the Indian Werewolf</i> .
Questionnaire	Emailed to selected cast and crew members.
Desktop research	Includes reviews, articles and any other sources on the film that will be relevant to this research.
Documents	Reports and plans provided by Toni Monty at the DFO (those relevant to this project) will be included.

Data Analysis Method: Process Mapping and Value Chain Analysis

Process mapping “provides a full picture of the operational context of a particular research project” (Poole, 2006: 240). This forms a relevant platform for the analysis of data collected. Mapping will allow for the identification of core features in the value chain of the film industry (Mboti, 2011: 1). This mapping will take the form of a value chain analysis.

A brief history of South African film

On May 11th 1896 South Africa saw its first moving picture screening when Carl Hertz acquired a kinoscope from England (Masilela, 1991; Maingaard, 2007: 4; Tomaselli, 2006: 126)). The audience consisted of black proletariat mineworkers and white industrial proletariats (Masilela, 1991). Hence “it was the mining industry which gave impetus to the development of film culture in South Africa” (Masilela, 1991). Maingaard (2007: 4) reiterates this as she states that South African cinema emerged with and alongside modernity when new technologies were being invented and industrialization was rapidly increasing”.

In 1898 moving images, made by Edgar Hyman, were included in the Warwick Trading company’s catalogue and exhibited in South Africa and globally (SA History, 2011). From an economic standpoint, the discovery of precious stones (gold and diamonds) led to an influx of international interest and the power dynamics that followed led to tensions between British imperialists and those with national interests (Masilela, 1991). The British film companies focused on anti-Boer films using this as a form of propaganda.

Between 1916 and 1922 South African filmmaking was able to capitalise on the lack of international films being imported due to World War I (Tomaselli, 2006: 126). African Film Productions (AFP) was established in 1923 and began producing films in South Africa. These were films in which “*Boer* and Briton were depicted as standing together under the banner of civilization against the barbaric black

tribes” (Tomaselli, 2006: 127). The most successful film produced under the AFP was *De Voortrekkers*, a film that depicted an alliance between *Boer* and Briton against the Zulus and transferred blame for the bloodshed onto Portuguese traders (who were disliked by both Afrikaners and the British (Maingard, 2007: 25-26; Tomaselli, 2006: 127-129).

In the 1930s Afrikaans nationalism began to emerge as a deliberate force and films such as *Sarie Marais* began to show British imperialism in a negative light (SA History, 2011). By the 1940s Afrikaans film production had increased and Afrikaans nationalism began to reach high levels. In the 1950s ‘black cinema’ emerged with films such as *Cry, the Beloved Country* and *Come Back Africa*. However Apartheid soon took firm hold of the country and ‘black cinema’ was stifled (Maingard, 2007: 124). During the years of Apartheid “the cutting edge of South African cinema...was in filmmaking that broke the boundaries of apartheid conventions (Maingard, 2007: 139). Beyond apartheid, in a democratic South Africa, movies such as *Tsotsi* and *Yesterday* reflect the current issues in the country. Hence “South African cinema and its links with the questions of ‘the national’ at different historical moments in different ways suggests that cinema has figured in the lives of many audiences across a varied spectrum of identities” (Maingard, 2007: 178).

This brief account of South African film history does not do justice to its intricacies and the racial, political and social undercurrents that influenced scriptwriting and production. However it does provide evidence that the industry was not created in isolation. Historical evolution is not a closed process; it involves subjects and actors who influence society based on their own interests or in resistance to domination (Castells, 2004: 22). The South African film industry began as a means for colonialists to represent false images that served their economic purposes. The Anglo-Boer War led to the use of film as propaganda (biased documentations of the war were captured on film, with British ownership influencing its production, distribution and exhibition) (SA History, 2011). Thereafter local production began as a reaction to the global context at the time (lack of international production due to WWI). In years to come the South African film industry would continue to reflect dominant ideology and suppress oppositional representations.

On the other hand, present day local productions are an indication of the changing social context in the country. While films such as *Tsotsi* remind us that the effects of apartheid still run deep in our society, productions such as *Mr. Bones* have veered away from the dramatic undertones to provide light-hearted humour. The success of the *Mr. Bones* films, for instance, would suggest that there is a market locally and

internationally for South African comedy. Therefore, while the case study investigated here may not provide connotations of our history, its script is indicative of a film industry in change.

Findings: *Attack of the Indian Werewolf*

Beginnings

The beginnings of a film refer to the “planning phase of a production” (Cuff, 2009b). It involves the process from concept through to scriptwriting, finance, location and employment of cast and crew. Masood Boomgaard, the scriptwriter/director of *Attack of the Indian Werewolf*, shared that he had always been keen on filmmaking as a career, however with the limited opportunities in Durban this was not a viable option. As a freelancer, meeting other people working in the industry he soon discovered that “many had the same ambition to end up in film but felt that they were limited”.

The idea for *Attack of the Indian Werewolf* developed when Boomgaard, along with a colleague Ashan Ramphul, were approached by an inebriated man making howling sounds. Boomgaard began writing the script whose working title was then *The Tamil Werewolf in Chatsworth*. The script was modeled on the popular Hollywood horror spoof/parody genre. This genre “has been a mainstream part of American film comedy since the beginning” (Gehring, 1999: 2). Horror spoofs/parodies such as *Scary Movie* have illustrated the nature of this genre which tends to poke “affectionate fun at the expense of a given form or structure” (Gehring, 1999: 5).

However the film was not simply a parody of American horror. By setting the film within a South African Indian context, the film took an element of globalisation and localised it. Hemer and Tufte (2005: 20) define glocalisation as a dual process of globalisation and localisation. The concept of glocalisation was coined by Robertson (1995: 40) who states that it has a “definite advantage of making the concern with space as important as the focus upon temporal issues”. In this film, colloquial language, location, imagery and the soundtrack were all contextualised within Durban. Mahomed Junaid Khan, a cast member, validated this saying that they “deliberately used genres (like the chutney song that plays during my death scene) as a means of ‘localising’ the movie”. The cinematic city is “a formation of whose value to cities lies in the production of the past” (Hay, 1997: 226). This film has local appeal as it takes a historically American genre and engages with an audience within a particular social context.

The finished script was submitted by Boomgaard and Ramphul to a number of people, and they eventually found a sponsor who provided start-up capital of twenty thousand rand. Boomgaard and

Ramphul funded the rest on their own knowing that finding further investment would be difficult (Ramphul). While this was still insufficient, it provided the impetus for them to start searching for cast and crew. Casting, however, proved difficult as “a lot of our actors are trained in theatre and they are used to doing theatre acting, which is completely different to the screen” (Boomgaard). This is crucial as it indicates that with fewer local content creators there are fewer means of training and therefore fewer opportunities for industry entrants to develop careers in film (Cuff, 2009c).

With regards to crew however, there seems to be no shortage of skills. Having worked with many people in the industry, Boomgaard and Ramphul were able to use the local network to source talented crew to work on the film. Ramphul stated that there are many skilled people in the film industry so it was unproblematic to find crew to work on this production, however the difficulty lay in “seeking help rather than hiring, as we didn’t have a large budget. Many people worked for free or at greatly reduced rates”.

In addition Boomgaard stated that he initially approached the National Film and Video Foundation (NFVF) for funding, and to date has not had a response from them. The NFVF states on their website that they will consider supporting the production of films through repayable loans, and that they are committed to local distribution and exhibition (NFVF, 2011). However in the case of this local production no assistance, and indeed no response, was issued. One of the key elements in the film services approach is policy intervention, so that smaller projects within a cinema city may receive funding and access to services and networks (Goldsmith and O’Regan, 2005: 55). In the *Durban Film and Media Sector Strategic Overview and Plan 2009-2012*, one of the weaknesses listed in a SWOT analysis of the Durban film sector is “lack of funding for local filmmakers” while one of its strengths is “local stories” (2009: 8). Cinema and the film industry contribute largely to the cultural economy of a city (Shiel, 2001). If there is strength in local stories and hence local films, then surely funding is an area that needs great improvement.

Production

Production includes pre- and post production. It is “the coming together of all elements necessary to shoot a film (Honthaner, 2010: 1). Production also includes film finance (Cuff, 2009b). Interestingly, Boomgaard stated that at the time of going into production they were aware that they did not have sufficient funds to complete the film. It is important to note that they chose not to seek the assistance of the Durban Film Office as it was in their “best interests to do this project independently” (Boomgaard).

The influence of Hollywood is present in two elements of production in this film. The first is Neville Pillay's (the lead actor) triple role casting as he plays the role of the protagonist, the werewolf and a seventy year old superintendent. Boomgaard stated that Pillay showed great versatility during auditions and as a result they decided to "go *Austin Powers*" and give him three roles. The *Austin Powers* movies are a typical Hollywood spoof that parodies spy movies, specifically the James Bond films, and stars Mike Myers in a variety of roles (Allon et al, 2002: 449).

The second element arose out of the realisation that even though they had hired boom mikes and acquired a cameraman with a High Definition camera, the sound and noise factor was unavoidable during production (Boomgaard). They approached Neil Campbell from Siyabonga Media who was willing to offer post production facilities. Sound was therefore replaced through a process called Automated Dialogue Replacement (ADR) which is "the rerecording of an actor's dialogue in a recording studio during post production in order to replace poor-quality sound" (Goulekas, 2001: 30).

In his East Coast Radio blog, Pillay (August 31, 2010) informs his readers of the technical post production embarked upon in this film:

full post production audio editing, including full dialogue replacement, ambient sound recreation and extensive effects and Foley editing...It is one of a handful of local movies given the full post production audio treatment.

In this case it is evident that Hollywood's influence has had a positive impact. As the "biggest film market in the world" it is usually criticised for its cultural products "significant domination in international markets (Hesmondhalgh, 2002: 187-188). However its dominance also puts it at the forefront of technology which has proved beneficial in this local circumstance. In terms of film production, distribution, and exhibition [Hollywood has] played their part in the formation of other cities and civic identities elsewhere (Fitzmaurice, 2001: 22). Additionally it illustrates the significance in terms of Castell's (2004) network society, as other nodes in the global film industry network society are able to profit from its inclusion even if their contribution is not as immense.

Circulation

Circulation refers to "the activities around buying and selling the print" (Cuff, 2009b). It is also known as the sales and licensing phase during which distributors "pay to receive the film and have the rights to exploit it over a specified period of time" (Bloore, no date: 10). At the time of production the *Attack of the*

Indian Werewolf filmmakers understood that they were not making this film for the big screen, “in our minds we were going to be peddling this on the street corners” (Boomgaard).

However once post production was complete they decided to pitch the finished film to Ster Kinekor here in Durban. They were then invited to do a test screening which they announced on their Facebook group page. The audience achieved during the test screening (which ran at seven in the morning on a Saturday) was so large that they had to turn people away (Boomgaard). Despite this impressive reception, the head office, which is based in Johannesburg, rejected the film’s release through this cinema house stating that they did not think it would generate huge audiences (Boomgaard).

Hype for the film continued to grow though and eventually this hype reached Videovision who then contacted Boomgaard to set up a screening. On 20th July 2010, Videovision announced the acquisition of the film in terms of distribution rights to the film. Sanjeev Singh, in charge of acquisitions, did not think that this was a theatre release however believed it had a market in terms of DVD (Boomgaard). In an article covering the acquisition, Singh (Filmcontact, July 20th 2010) stated:

We are delighted to have acquired Attack of the Indian Werewolf and to be supporting locally produced films. Despite the limited budget of the film, Masood Boomgaard has created a really funny spoof on the werewolf genre films which shows his talent and resourcefulness as a director.

This acquisition indicates that vertical linkages within the Durban film industry are important for local films to succeed. Videovision is one of the largest entertainment companies in South Africa, having “produced more than 100 feature films over the past 25 years in South Africa, the United States, United Kingdom, Canada and Hong Kong” (Videovision, 2011). The company is also one of the leading film distributors in South Africa (Videovision, 2011). If globally networked companies such as Videovision support local content then the value chain within Durban will be that much stronger. This is not to say that all locally produced films will qualify. In fact Pillay reiterates this point as he states that *Attack of the Indian Werewolf* was produced to industry standard so that it would be an attractive product for a distribution company to acquire.

Delivery

Delivery refers to “the way the film is packaged for distribution” (Cuff, 2009b). However it also includes exhibition and exploitation (Bloore, no date). Marketing of a film thus occurs during this stage of the value chain. It is important to note that with the limited budget available for the production of the film,

there were no funds to execute an effective marketing drive (Ramphul). As a result the cast and crew relied on online social media which worked to their advantage. Their Facebook group (at the time of writing this paper) has 3,597 members and YouTube has also been used extensively (Facebook, 2011). Audience reception to this will be discussed under audience consumption.

In terms of exhibition, subsequent to the acquisition of distribution rights to the film, Videovision decided to submit the film to the Durban International Film Festival (DIFF) for consideration. DIFF “is the largest film festival in Southern Africa attracting a growing audience” (Cuff, 2009b). The festival takes place annually showcasing current films from around the world as well as local productions (CCA, 2011). *Attack of the Indian Werewolf* was given two screenings at DIFF. Theatres with capacities of six hundred and two hundred respectively were sold out during these screenings. Many of the audience members were international visitors which provided an excellent platform for the film’s marketing and exhibition.

Boomgaard stated that DIFF “is important. They are willing to give a film like *Attack of the Indian Werewolf* a chance and I think that is what DIFF should be doing, giving Durban filmmakers a chance”. Fitzmaurice (2001: 24) states that film festivals are “increasingly less about the films themselves...than about the promotion of the cities in which the films are showcased”. In this regard DIFF provides more than just exhibition services for international films. It is an opportunity to promote Durban’s capabilities, and local films are a great platform for this, making these festivals mutually beneficial.

The benefit to this film translated into Videovision changing their stance and deciding that they would release the film for the big screen. However there was still very little interest from the major cinema houses. Nu Metro Suncoast however did agree to a few screenings. Once again these were sold out shows (Boomgaard). With the interest shown at Ster Kinekor during the test screening as well as the exposure at DIFF and Nu Metro, this film may have had greater success had there been further big screen exposure.

Nevertheless the DVD distribution has been doing fairly well. Nu Metro has been distributing the DVDs through a few chain stores but the supply has not been sufficient for the demand. Sanjeev Singh, the second lead actor, stated that most of the stores have run out of stock, indicating weak distribution support. Boomgaard has taken over some of the distribution duties to sustain the flow of purchase. While there are no figures on DVD sales currently available, copies have been ordered in countries such as Australia, Holland and America in addition to local purchases (Boomgaard).

Audience Consumption

Audience consumption deals with the manner in which consumers receive the final product (Cuff, 2009b). This is a crucial node in the value chain as audience perception not only defines the popularity of a film but also acts as a form of marketing itself. With no marketing budget this film relied on online social media and word of mouth. Pillay states that “this movie harnessed the power of social media before its release”. Indeed this is evident in the soundtrack for the film, specifically a song called *I get the stekkie, you get the bats*, which generated enormous hype on YouTube and provided a viral marketing tool for the film. This song was written by Boomgaard and a cast member, Nesan Pather. It was performed by Pather and the video was posted on YouTube. According to Boomgaard and Pillay this video generated 40 000 hits on YouTube and lured viewers to the *Attack of the Indian Werewolf* website.

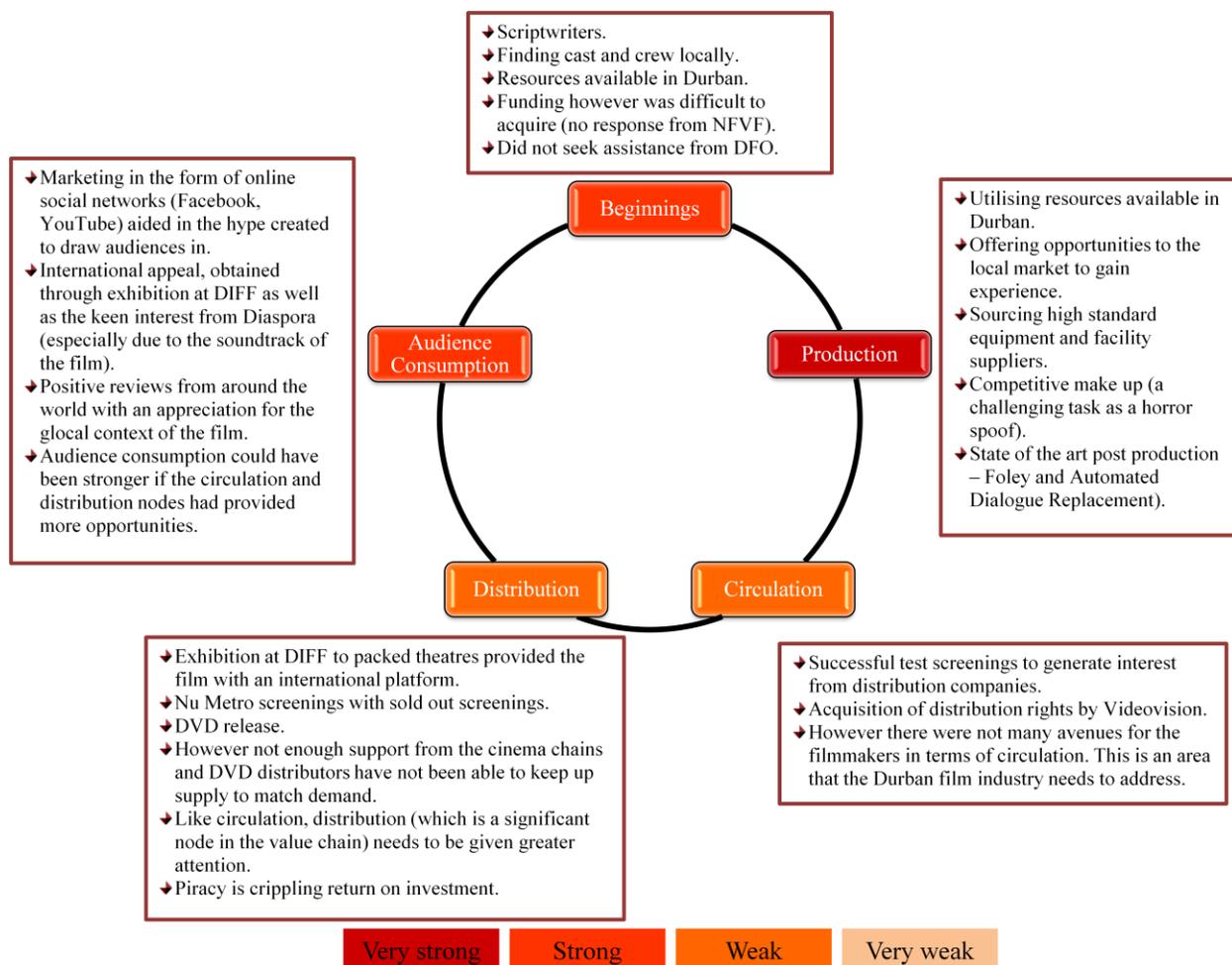
It resonated with South African Indian Diaspora. Ramphul states that “they identified with the material as it probably appealed to their sense of home”. Diaspora refers to “an immigrant group outside its homeland”, however a more appropriate term here is digital Diaspora, as these were immigrants who were using information technologies to network (Laguerre, 2010: 49). The song therefore appeals to this digital Diaspora as it promotes “transnational bonding, and thereby sustain[s] (ethnic, national or religious) identities and cultures at-a-distance” (Robins and Aksoy, 2005: 44). Boomgaard relates a response from a South African teacher living in Dubai who had recorded a video of a pool party for South African teachers living in the country. When asked to play South African music this was the song that was played. This illustrates the global audience that both the film and the song were able to generate through online social media.

Aside from social media, there are also numerous online reviews that have been written by local and international websites. Dawood (February 5th 2011) refers to the filmmakers as “a refreshing handful of talented South African Indians who have had the chutzpah to dabble in the film industry”. A reviewer on a Canadian horror movie site states that the film “is hilarious and some nice prosthetic gore as well which is a bonus” (Banger, October 4th 2010). Other movie sites have called *Attack of the Indian Werewolf* “South Africa's most ambitious film to date” (Reverbnation, 2011; Moviesite, 2011). An American site dedicated to werewolf media and entertainment praised Pillay’s performance in the film, comparing him to Tyler Perry who is a largely successful American filmmaker and actor (usually with many roles). The site further states that “it really is thoroughly interesting to see how other cultures do the whole werewolf thing” (Werewolves.com, January 16th 2011).

Evidence thus shows that there is a market for Durban produced films, not just from a local perspective but international appeal as well. The online sphere provides additional, and more cost effective, ways of circulating and distributing a film. However physical distribution methods are necessary for a film to succeed. Boomgaard states that they have not yet seen a return on investment however they have covered most of the costs that they incurred. Nevertheless this film may have done significantly better had it been afforded exposure at a higher level.

Conclusion

This paper has evaluated a Durban produced film in terms of the film industry value chain. *Attack of the Indian Werewolf* has proved that there is no lack of talent and skill available in Durban. However the opportunities afforded are limited and as a result the resources here are not being harnessed to its full potential. There are specific areas which show gaps in the Durban film industry value chain. The below diagram summarises the strengths and weaknesses of this film in terms of the value chain model used in this paper:



Funding is crucial. This is illustrated, for instance, by the film's cast and crew having to work during their breaks and between jobs, as well as the lack of assistance from NFVF. If cinema is to play a role in the cultural economy of the city then investment in this industry is necessary. Circulation and distribution are nodes that require attention. Major cinema chains need to support local content and increase the share of exposure to South African audiences. Another issue that was identified by the cast and crew is piracy. Ramphul and Singh state that the film is being sold cheaply through piracy and this has affected the return on investment. Piracy is a global problem that needs to be addressed carefully, especially at a micro level where it affects the local film industry.

Nevertheless, in terms of the film services approach and film friendliness, the Durban film industry has great potential. Boomgaard states that Durban is the World's best kept secret with great locations and resources. However these resources need more opportunities as training is not enough. More productions are necessary which requires funding. Local individuals and businesses need to invest. The DFO needs to be the driving force behind this progress in order for the industry to succeed. It is a simple equation: increasing local production will attract international interest (Goldsmith and O'Regan, 2005: 58). This will bring greater opportunities for local filmmakers to develop their skills and gain experience. As such, the local film industry will offer the global film network society resources, locations and infrastructure to match international standards, and map Durban as a fully fledged cinema city.

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Appendix

Research Study Questionnaire

Title of Project:	<i>A Network Analysis of the Durban Film Industry Value Chain Case Study: "Attack of the Indian Werewolf"</i>
Research Candidate:	Lynette Naidoo
Participant's Name:	
Participant's Role: (for the purposes of this project)	
Method of Participation:	Questionnaire
Please return by:	18/05/2011

Dear Participant

Thank you for agreeing to fill in this questionnaire. The project forms part of an Honours module called Media in the Global World. This study is being conducted at the University of KwaZulu-Natal (Howard College) as part of a larger project called "Durban as a Cinema City". Your participation will be vital to this study.

QUESTIONS:

1. Have you had any formal filmmaking training? Any training within the film industry? Please indicate what training as well as with which organizations.

2. How did you get involved in the making of "Attack of the Indian Werewolf"?

3. Were you involved in the search for cast and crew for this movie? If so, did you have difficulty finding trained professionals from Durban? Did this result in looking elsewhere (e.g. JHB, CTN) for skilled crew members?

4. What was the budget for this film and where was funding obtained from? Were there any limitations in this regard? Has there been a good ROI?

5. As an entry level Durban filmmaker what were your most challenging restrictions? What assistance did you receive from the Durban Film Office?

6. A cinema city is defined by the successful cohesiveness of its film services and a high degree of film friendliness (permits, location, services brought in to ensure that the needs of the filmmakers are prioritized). What is your opinion on Durban as a cinema city? What are the opportunities that can be highlighted and/or the restrictions/limitations that the Durban film industry needs to focus on improving?

7. One of the key focus areas of the DFO is digital media and using this to differentiate Durban from other local film industries. Did you get any assistance from DFO in terms of new media and the Smart Xchange hub? Do you think there is merit in DFO's digital media ambitions?

8. "Attack of the Indian Werewolf" was a Durban made film. However what regional, national and global implications were there for this film and/or its soundtrack?

9. Has there been much difficulty in terms of marketing, distribution and exhibition? Where did the film exhibit other than at the DIFF and Nu Metro cinemas at Suncoast Casino and Entertainment?

10. This film was contextualized within the Indian community. However has there been audience crossover to other markets? What was the audience reception overall?

Semi structured interview outline

Interviewee:	Masood Boomgaard
Position:	Director of “Attack of the Indian Werewolf”
Interview schedule date:	12/05/2011

Discussion/Question outline:

- What were the beginnings of this film – concept, script, approval, funding?
- How long did it take from concept to day one of production?
- What were the delays/restrictions/limitations, if any?
- How did you find cast and crew? Did you find well trained, highly skilled Durban based cast and crew? If not, why do you think this is so? And what can be done to equip local filmmakers?
- What were the struggles during production and how was this overcome?
- Where did post production occur? How long did this take?
- Who handled marketing and what did this entail?
- The launch was initially delayed. Why was this?
- How closely did you work with the Durban Film Office?
- Assistance from the municipality? From any other film industry players?
- Restrictions in terms of film services and film friendliness.
- What were the implications to being released at DIFF? How did this help (or not) gain recognition in the industry and among industry players?
- Have there been many restrictions to exhibition and distribution?
- An estimate of the number of people who have watched the movie in cinema or at DIFF?
- How many people have purchased “Attack of the Indian Werewolf” since it was released to DVD? Where is it available? How can one purchase it?
- Has there been great demand for this movie?
- Did it have a good ROI?
- The soundtrack to the film was hugely successful. What do you attribute this to?
- What the global implications for this film?
- The film was bought by Video Vision. What effect has this had on the film, the cast and crew, the distribution/marketing/exhibition?
- Are there any plans in place to continue marketing and distributing this film?
- Do you think that Durban is a viable cinema city? If not, what changes need to be implemented in order to compete on a national and international level?

Informed Consent Form

Title of Project:	<i>A Network Analysis of the Durban Film Industry Value Chain Case Study: "Attack of the Indian Werewolf"</i>
Research Candidate:	Lynette Naidoo
Participant's Name:	
Participant's Role: (for the purposes of this project)	
Method of Participation:	Semi structured Interview

Dear Participant

Thank you for agreeing to participate in this research study. The project forms part of an Honours module called Media in the Global World.

This study is being conducted at the University of KwaZulu-Natal (Howard College) as part of a larger project called "Durban as a Cinema City". The central aim of this project is to map and analyse Durban's position in the global network of cinema cities such as Los Angeles and Prague. My intention is to investigate the Durban film industry's value chain using "Attack of the Indian Werewolf" as my case study. Your participation in this study is therefore essential and will prove extremely valuable to my findings.

Please be advised that your participation in this study is entirely voluntary and you may choose to decline at any point. If you have any questions prior, during or after participation please feel free to direct them accordingly. You may withdraw at a later stage should you wish to do so.

There are no benefits or incentives (financial or otherwise) attached to participating in this research study and this is done on a volunteer basis. The information obtained will be treated confidentially and will be safely stored at the University of KwaZulu-Natal.

Should you need further clarity on the matter explained above, or have any questions directly or indirectly associated with this research study, please contact me or my supervisor:

Lynette Naidoo
084 609 3962
lynette-n@hotmail.com

Dr Nyasha Mboti
078 075 0179
mboti@ukzn.ac.za

Thank you

Lynette Naidoo

DECLARATION:

I, hereby declare that I am fully aware of the contents of this document and the nature of the research project, and I fully agree to participate in this research project.

However, I am taking part in this project as a volunteer, and therefore I have full rights to refuse to answer questions that I may not wish to answer. I also have full rights to withdraw at any point in this research project should I wish to do so, and my action will not disadvantage me in any way.

I wish to remain anonymous and request the use of a coded or disguised name should it be deemed necessary within this research study:

Yes

No

Signature of Participant

Date