WOMEN IN PRODUCTION: THE SOUTH AFRICAN FILM AND TELEVISION PRODUCTION INDUSTRY

Nirvana Bechan

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Summary

The aim of my research has been to understand more fully the working conditions of women in the independent production sector of the film and television industry in South Africa. The research took the form of a literature survey, interviews and a survey questionnaire. The first stage of the field research, the interviews, took place mainly in Johannesburg and Cape Town. The interviewees spoke about their work experiences in general and of particular issues facing them given their gendered status. The second part of the field research involved a questionnaire survey to test the perceptions of the information gained from the interviewees using a broader range of women. The results of the research show that there has in effect been little change in the industry in the workplace conditions of women and of women of colour in particular. There are more women working now in positions of authority in the industry but the number remains relatively small compared to the number men in similar positions. White men continue to dominate most sectors of the independent film and television production industry.

The most marginalised group are women of colour. They are almost non-existent in the field, largely because of the nature of their patriarchal upbringing which did not allow them to see the film and television production industry as one in which they could make a career for themselves but also as a result of the segregation laws of the apartheid era, which meant that the production industry in any creative or senior capacity was open only to Whites.

There are a number of structural problems in the industry that need to be addressed before major efforts can be made to bring more women into the industry. The industry needs for instance to develop a proper formal structure and to disseminate information about the nature of the industry. In the meantime, however, aspirant women filmmakers should use their initiative and make every effort to survive successfully in the industry.

Declaration

I, Nirvana Bechan do hereby declare that the whole dissertation unless specifically indicated to the contrary in the text, is my own original work.

Signed : N. Bechan

Date : 15/12/99

Student Number : 921300982

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Abbreviations

AME	African Media Entertainment
ANC	African National Congress
CEO	Chief Executive Officer
CGE	Commission for Gender Equality
COVET	Community Video Educational Trust
e-tv	Public television station
EU	European Union
FAWO	Film and Allied Workers Organisation
FAWU	Food and Allied Workers Union
FRU	Film Resource Unit
IBA	Independent Broadcasting Authority
IPO	Independent Producers Organisation
JSE	Johannesburg Stock Exchange
M-Net	Pay television station
NFVF	National Film and Video Foundation
NGO	Non Government Organisation
NP	National Party
NTVA	National Television and Video Association
NQF	National Qualifications Forum
NYU	New York University
OWN	Open Window Network
PAWE	Performing Arts Workers Equity
SABC	South African Broadcasting Corporation
SPCA	Society for the Prevention of Cruelty to Animals
UCT	University of Cape Town
UDF	United Democratic Front
UND	University of Natal – Durban
WIFT	Women in Film and Television
WOS	Women of the Sun

Chapter One Introduction

The primary aim of this research is to gather information on the workplace condition of South African women in the production sector of the South African film industry with a view to gaining a better understanding of the forces at work both for and against women so as to make recommendations which potentially could remedy matters. Women of colour are singled out as the group most in need of redress through proactive facilitation of access to the production sector of the South African film industry.

Internationally the traditional and (until fairly recently) commonly acceptable gendering of jobs -'man's work'/'women's work'- has had a major impact on the jobs and roles of women as workers whether in the private domain of the home or in the public domain outside of the home. Women have traditionally, particularly in patriarchal society, been 'elevated' to motherhood and charged with the role of primary care-giver. In the West, particularly since the two World Wars, during which women of necessity took on a wide range of men's traditional roles both within the home and outside of it, women have been objecting to their 'elevation' and the prescription of their role in society. Feminist groups have pointed out that 'elevation' in fact means 'subjugation' and that being 'granted' a prescribed role and being 'elevated' results in marginalisation. As women have slowly gained more economic leverage they have been prepared to accept fewer limitations placed on their economic and labour choices. Yet, the position of the larger mass of women has hardly changed. Women on the lower income levels are frequently still trapped in patriarchal structures; are still fulfilling the roles constructed for them by their male dominated society. In the so-called developing countries, women on all levels of society are even more constrained by the cultural and socio-

economic practices which define the societies in which they live as 'second-class' human beings precisely because they are women. Chapter Two reviews briefly in broad outline the socio-cultural and socio-economic practices that have traditionally defined the position, role and condition of women in the workplace.

South Africa is an anomaly in the sense that it is in some ways a 'developed' Western nation and in others an 'un/underdeveloped African' nation. While small groups of (mainly White) women have asserted themselves and been able to achieve their full potential to some degree, few (as interviews reveal) have had an easy time of it or achieved anywhere their near full potential. This is true of South African women in general, but even more so of women of colour. Part two of Chapter Two examines the literature available on the condition of South African women in the workplace.

My interest in film and the film industry led to my becoming more and more aware of how the generally prevailing poor working conditions of women in the South African workplace was worse for those women whose desire it is to work in the production sector of the South African film industry. While many South African women, both within the production sector of the South African film industry and without, and both as members of a public/formal workforce and of a private/informal workforce may not ascribe to feminism as a politics nor be able to articulate the social/cultural/economic practises they perceive to be the cause of their inferior status compared to men's, they do express their frustration and anger about their lives. Women who have been conscientised to women's rights seek equality with men and wish to be acknowledged as equal in competence, skills/ability to men and to be rewarded with salaries commensurate with the jobs they do and not penalised for their gender. Except for a few notable examples, the production sector of the South African film industry appears still to be male-dominated and male-orchestrated. Women of

colour seem to be non-starters. Such observations led directly to my interviewing a wide range of women who have gained visibility, (albeit only partially) in the production sector of the South African film industry.

I carried out extensive interviews with women who are working in various areas of the production sector of the film industry. The interviews were conducted in Johannesburg, Durban and Cape Town. The findings of the interviews indicated that there are in actual fact very few women, and especially very few women of colour, working in the production sector of the South African film industry. Significantly, a recurring theme amongst the interviewees was the frequency of institutional obstructionism and exclusion women encounter, stemming, the women believe, from their gender status.

(When I talk about women involved in the 'film industry' in South Africa in general, I am referring to all those women who work in an independent production capacity in the fields of documentary making, educational programmes and feature film-making.)

Knowing that they have to survive economically while pursuing their dreams, women have been inclined to go into support industries which are affiliated to, or which service, those industries which make use of film production. I thus interviewed women not only working in production in the feature film and documentary film industry, but also those working in advertising agencies. These interviews are analysed in Chapter Four.

Certain perceptions and beliefs about women in the film industry and about women of colour, in particular, were other recurrent themes among the interviewees. It is on these recurring themes that the questions for the questionnaires were based in order to test their validity. One hundred

respondents (of all races) across the industry were chosen as respondents. The methodology used for the interviews and the survey are discussed in Chapter Three. The data are analysed and evaluated qualitatively, and the tendencies discussed in Chapter Five. The paucity of interviewees and respondents (which precluded the use of a quantitative analysis as a validitory mechanism) is significant and as such indicative of the invisibility of women in the production sector of the industry. Chapter Six synthesises the major findings and sets out recommendations through which access to and advancement in the production sector of the industry. Finally Chapter Seven concludes the study.

(a) Theoretical understanding.

Theoretical readings outline certain historical, cultural and socio-economic practices that define gendered roles for women both in society and consequently in the workplace. The film production industry in particular is a vocational sector that has been traditionally held as a male domain. This male-oriented, male-perspective, physical working environment has also perpetuated the male viewpoint (not excluding those men who have taken a feminist position) in almost all mainstream films made by all the large film industries in the world. Until the early eighties, films tended to be overwhelmingly patriarchal in their approach and presentation and thus functioned as confirming moments of the prevailing patriarchal milieu. The role of women in the production of film can be linked to the gradual historical progression of women into the workforce in general from the beginning of the 1900's.

Few South African feminists have addressed the role of women in the workplace, in general, and in the production sector of the film industry, in particular, in an attempt to right the wrongs. Feminist 'economic' theory in South Africa fails to unpack the implications of the aspirations of women (in a

what is still essentially a patriarchal society) to be involved in the production sector of the film industry. It also does not unpack the financial implications consequent on the thwarting of women's aspirations vis á vis the production sector. Integral to this study is an understanding of how feminist theory might deconstruct and reconstruct the educational and economic positioning of women within the production sector of the South African film industry.

(b) 'Independent' women filmmakers.

As stated earlier, my use of the term 'filmmakers' includes all and only women who work within the production field of advertising, documentary making and feature filmmaking. These women could be working in the capacity of production assistant, producer or director, to name but a few, as roles in production are many and varied. When specific women are mentioned, their actual positions are stated. The study is concerned solely with those women who operate in the independent sector of film production in South Africa and particularly with women producers and directors. The study is not concerned with those women employed by institutions, such as the South African Broadcasting Corporation (*SABC*), *M-Net* and *e-tv*, on a full-time basis. At some stage of their careers many of the independent women filmmakers, however, will have been contract workers to institutions such as the *SABC*, while maintaining their independent freelance status. My study of these women will include their work produced for national film and television, corporate productions and international productions within South Africa. All of the women investigated in this study belong to independent production companies involved in the making of feature films, advertisements and documentaries. It is very common for these sectors of film production to overlap within one production company.

The actual field of feature filmmaking remains almost untouched by women (with a few exceptions like that of Katinka Heyns) apparently primarily for

historic, economic, and political reasons. While there are more opportunities available now than there were in the past, these remain largely unexploited (for reasons which will later become clear), especially by women of colour.

Most of the aspirant South African women directors and producers have (given the apparent 'closed-shop' nature of the production sector) found alternative access routes to working in feature film production, mainly through advertisement- and documentary-making. According to most of my interviewees, these fields remain plagued with gender-equality problems, which inevitably continue an unjust environment in the South African film production industry. For instance, although women numerically dominate the field of advertising in South Africa - albeit often at a lowly level of function - there are factors at play in the advertising industry that limit entry, on any level, to women of colour and at higher levels, to women.

In terms of documentary-making in South Africa women have featured very rarely. Women only really started entering the production sector in the mid-1980's when White middle-class women, among them, Harriet Gavshon and Kate Turkington began as producers and/or directors.

Furthermore, independent women film producers receive very little support from the very broadcast institutions who could support them by commissioning their productions and skills on a freelance/contract basis and thus go some way to ensuring economic security for the women concerned.

The role of women in the production of documentaries and advertisements is explored in this dissertation as these sub-genres of film production are those which can and do provide women with the security of a market-related occupation. In practice, advertisement- and documentary-making are lucrative

and allow prospective feature filmmakers, whatever their gender, to survive financially while they 'indulge' their creative desires.

As stated earlier, the main aim of this research is to come to an understanding of the working and economic position of women (and women of colour, in particular) in the production sector of the South African film industry, with a view to making recommendations which might improve both the lot of women in the production sector and resolve problems of access to it. A major element of the research has been to survey women's opinions, feelings and perceptions about the daily conditions which define their working lives. In reading and evaluating the information gained from both the interviews and questionnaires, the particularities and peculiarities of South African society, culture and history were taken as crucial informing moments of the women's situatedness.

Chapter Two outlines in brief these informing moments, first in general terms and then as they affect the lives of South African women - whatever their colour.

Chapter Two Literature Survey

2.1 Introduction

Chapter Two comprises a survey of the research done on the role of women in the production of film in the film industry, generally, and in the South African industry specifically. The historical condition of women economically and educationally within patriarchal social frameworks is deconstructed. This deconstruction serves to situate the current role and position of women in the film industry both in South Africa and overseas, and shows how the traditionally patriarchal placement of women on a level below men has negative repercussions for women which reverberate through every part of their lives as women, particularly economically.

Before World War Two the commercial and industrial 'public' workplace was perceived primarily as a male domain. During the War the role, profiles and condition of women in the 'public' workplace changed dramatically; particularly in the Western nations. The post-war period was particularly important, because, in their fight to retain their working status in the face of the demobilisation of the armed forces (primarily male) women banded together in solidarity groups. The means and strategies that had been devised during the 'emancipation of women and franchise for women movements' after World War One were developed and expanded to tackle the broader condition of women in both society and in the public workplace. A resurgence of 'feminist movements' in the late seventies and in the eighties led to the improvement of women's condition in the private domain (inheritance acts, rape within marriage). Feminists at this stage were also concerned with the repositioning of women in every field of endeavour-whether the literary professional, diplomacy, politics, public domain workers-and with equal pay for equal work.

Issues of occupational segregation also form a very important part of this study. Women still perceive themselves to be discriminated against educationally and economically as a result of their gender. Connell (1994:31) states:

> Men control the major institutions in our society: corporations, the state, the media, and the education system. And it is scarcely news that there are massive economic advantages to being a man. More men than women have paid jobs. Among people with paid jobs, men, on average, get higher wages than women. Men control the large concentrations of wealth (look at any list of billionaires). The majority of people without an income, or who earn very low incomes, are women.

The film industry is no exception to Connell's assertion of male domination. Feminist film theory and practise developed out of the perceived stereotypical representations of women in film and of their employment conditions in the production of film. In Britain, for example, there have been many developments. Many women have formed filmmaking groups in reaction to the male dominant film industry in an attempt to re-appropriate the representation of the role of women in society. The result has been that many women filmmakers have produced and directed independently feminist films, thereby giving rise to a burgeoning alternate feminist cinema. This in its turn had led to the birth, in its own right of feminist film criticism; among others psychoanalytic film theory (which is discussed briefly in **§2.3.2**, below).

Women filmmakers have come a long way in Britain and the United States since the 1980's. Although more and more women have reached important positions in the film industry in Britain and the United States, the industry in these countries is largely still dominated by men. Women of colour, particularly, have not made much progress in penetrating the film industry in either of these two countries. The most common reason given for this by established filmmakers (who are in the position to hire or commission new filmmakers) is that there is just not enough expertise amongst women of colour. The available statistics, however, (gained from the interviewees) present a very different picture and show in fact that expertise is available but is just not exploited by those in the position to hire and commission.

Chapter Two is divided into three sections. Section **2.2** provides an account of the gendered condition of women both in their daily and working lives. An understanding of the gendered female condition is important as it underpins the role played by women in the production of independent film and television internationally (**§2.3**, below). The South African film and television industry in the position of women within it is discussed in **§2.4**, below.

It must be stated at the very outset that this dissertation does not in any way attempt to launch any type of feminist encounter with the South African film industry. Rather, the aim of the dissertation is to analyse and understand more exactly, the condition of women in the production sector of the South African film industry. Three facets of this condition are considered to be of particular interest;

- the position of women generally, and women of colour in particular, within the structures of independent South African filmmaking;
- the structural problems posed to the full participation of women wanting to gain entry into the industry; and
- the future prospects for an increase in the number of women of colour, in particular, working in production capacities in the South African film industry, given the effects of historical educational and economic deprivation.

2.2 Issues Affecting Women

2.2.1 *Introduction*

Historically in almost every country of the world, women have been discriminated against or been denied opportunities on the account of their gender. There are various social forces and institutions at work that still continue to deny women equal rights. These include religion and patriarchy among others. Both have impacted negatively on the working lives of women.

2.2.2 *Religion*

Religion would appear to be a universal human response to the physical world with which *homo sapiens* interacts. It might even be said that religion is the ultimate source of human security. Most of the major religions and cultural belief systems of the world assert the dominance of the male over the female. Even Ghandi (Meer, 1991:14) declared:

> Men and women are equal in status, but are not identical, man is supreme in the outward activities of a married couple, home life is entirely the sphere of women.

Christian doctrines laid down the home as the women's life and management domain and authority of the family, public life and the public sphere as the man's domain. The attributes given to the "Godhead" in all the major religions of the world are without exception male. Holy scriptures, like the Hindu *Upanishad*, the Islamic *Quaran* and the Christian *Holy Bible* all describe God as male figure. Furthermore in India, even today, Hindus practise the rite of 'sati' in which a wife is burnt to death on her husband's funeral pyre. From the moment of her marriage, a Hindu woman is seen as her husband's chattel and possession. Stein (Loomba, 1993:210) points out that widow sacrificing has also been heard of among the Scandinavians, Slavs, Greeks, Egyptians, Chinese, Finns, Maories and some American Indian tribes. According to Meer (1991:33) Muslim women in South Africa suffer the consequences of the orthodox interpretation of the *Quaran* that males dominate over the female. Muslim women, too, are therefore, little more than one of their husbands objects of possession.

2.2.3 *Patriarchy*

Women have traditionally been excluded from access to better jobs and a greater participation in the "public" labour market. According to Crompton and Sanderson (1990:16) the problems faced by women in the workplace have traditionally been perceived as having originated in the domestic sphere.

The institutions of family and marriage ('permanent bonding' in its various cultural forms) are found throughout human societies in the world. The apparent universality of the institution makes it seem as though the institution is natural and divine. The 'institutional' nature of family and marriage as social constructs virtually pre-ordain gender roles. Gender is thus also one of the first kinds of social identity learned by children. In patriarchal societies gender roles define the subordination of women in the family (frequently through defying their productive role) and this idea infiltrated into the schooling system and the workplace. Appropriate 'masculine' and 'feminine' behaviour are reinforced by these institutions. The workplace has thus historically come to have occupations based largely on gender.

According to Crompton and Sanderson (1990:18) some categories of gender relations are functionally necessary for the maintenance of particular institutional orders such as rules governing women and sexual behaviour.

2.2.4 *Marxist Feminism*

Feminist movements grew out of the industrialist capitalist societies of the west. Crucial to the development of feminist theories and movements was the social

stratification of class in the early to mid 1900's in Europe. This period of time gave rise to Marxist feminism even though class theories were supposedly gender blind. Second-wave feminism in the 1960's tried to explain the oppression of women and develop theories of gender discrimination focusing on the concept of patriarchy.

Marxist feminism propagated the entry of women into the 'public' workplace but the various sub-theories did not in any way take into consideration the actual condition, that is, the marginalisation of these same women in the workplace and the dominant positions taken by their male counterparts. Marxist feminism as quoted by Meer (1991:14), sets out that Marxists feminists position as follows:

> However terrible and disgusting the dissolution, under the capitalist system, of the old family ties may appear modern industry by assigning as it does an important part in the process of production, outside the domestic sphere, to women, to young persons and to children of both sexes, creates a new economic foundation for a higher form of the family and of the relations between the sexes.

Marxist feminism thus allows women into the workplace but it does not foresee the domination of women by male authority. Marxist feminism fails to account for occupational segregation.

Issues of gender do not only affect the type of work people do but also the rewards they get. (This is highly evident in the film industry as will be discussed in Chapter Three). According to Crompton and Sanderson (1990:3), the caring and nurturing professions that women have traditionally been granted entry into,

such as nursing and physiotherapy, have in most cases the same levels of qualification and training as professions that have been dominated by men such as dentistry and pharmacy, but the latter are given higher status. I would argue, that this type of occurrence is a sign of the capitalist state protecting and maintaining it's patriarchal status.

Capital through the aid of new technologies and new methods of work organisation has been shaping occupational structures. The reality of the power of capital in a global market severely undermines and even destroys theories of Marxist feminism. Capitalism sets out a hierarchy of workers. Gender and racial hierarchies determine who fills which places. This type of sorting is most physically evident in the advertising industry in South Africa where the majority of women occupy primarily organisational work and the minority of men work in creative and management positions. People of colour are a rarity and when they are present, they occupy menial positions such as cleaners.

Chandra Mohanty (1991:86) believes that it is imperative in developing countries such as South Africa for theories of feminism to be looked at in direct relation the history of capitalism. Such a study would, therefore, not only include racism and sexism but also colonialism, imperialism and monopoly capital. Mohanty notes the fact that one-eighth of the world's population is African and half, Asian and also that the majority of the world's population are, 'Yellow, Black, Brown, Poor, Female, Non-Christian and do not speak English'. Even so, the forces of capitalism have still managed to define the lives of women of colour through institutional power structures. Women of colour have been the last in row, and in

South Africa, have not had the privileges of economic conditions that underlie capitalist operations.

2.2.5 *Occupational segregation*

It is an undeniable fact that the average earnings of women in almost any society are considerably lower than that of men in the workplace as a result of occupational segregation. Crompton and Sanderson (1990:25) believe that, where women in the workplace are concerned, occupational segregation is vertical. Hierarchies also exist between men and women in the same occupation. In Britain during the 1970's, there was a large increase in the number of women who got jobs in the low-level White-collar clerical work environment. By the beginning of the 1980's, more than fifty percent of the eighty percent of working women in Britain filled such positions. This increase intensified vertical segregation. As Britain was, and still is, one of the leading capitalists nations, the examples set in Britain inevitably spread to other fledgling capitalists states, including South Africa. Gendered jobs and occupational segregation in the workplace are, thus, in effect the norm in countries like our own.

Vertical occupational segregation which is most apparent in White-collar bureaucracies such as insurance companies and banks, occurs in the film industry also and is implemented no differently in South Africa from what it is internationally.

Normative, economic and cultural prescriptions have shaped the position of women in the workplace. Occupational segregation has been kept in place to

maintain the patriarchal mode of dominance in production. It is now generally accepted that women who work have in fact two jobs - their formal, recognised paid employment; and their informal, frequently unrecognised unpaid work. Because, in most domestic arrangements, the onus for dealing with domestic crisis falls on the women, it is she who has to ask for time off. Inevitably, then women as a class are seen as less reliable and less desirable employees because of their domestic responsibilities.

2.2.6 *Women in the workplace*

Initially men went out of the home environment to work and women remained to take on the responsibility of household work. Since World War II a greater number of women have ventured into the workplace. Once the war ended and the men returned home, they found women firmly established in industrial jobs which had previously been in the hands of men. During the inevitable post-war social reconstruction, women became more conscious of their potential economic power and aware of their economic oppression. For many women the enfranchisement of women at the time of World War I was no longer enough. Social and subsequent, economic, freedom for women became the rallying call of the liberation movements. Initially there was little change in women's working conditions.

One of the most proactive groups in these early women's movements were women writers. Women like Elizabeth Gaskell through asserting their right to portray the social and working lives of women from the women's point of view, challenged the prevailing societal acceptance of the male worldview and the male-constructed society. The women's writing set up counter-representations of the society and its members and thus challenged the authenticity of male

portrayals of the society. The writing also, in consequence, questioned the validity and legitimacy of the patriarchal, classist society. Elizabeth Gaskell, for example, described the conditions of squalor and the "sweatshop" labour which prevailed at the time of the industrial revolution. Yet such writing, which deliberately set out to subvert the prevailing hegemony and the conditions of its rule, apparently had little effect. The same conditions of squalor and "sweatshop" labour were still evident in the working Britain of a hundred years later. Later women writers persevered, however, notwithstanding that they had to write under a pseudonym so that the texts had credibility in a male-dominated world.

Watt and Crook (1991:131) acknowledge the great volumes of feminist literature which dealt exclusively with the experience of women. Most of the literature focused on the condition of middle class women and only peripherally with that of the working classes. Furthermore the women in these novels were almost exclusively White. People of colour appeared only marginally and usually as servants. Women of colour appeared not at all except as "exotic specimens" to be ogled at in wonder and were certainly not of "the sisterhood". Yet, this racially exclusive feminist literature did play a major role in the awakening of White women to their oppressed state and, passed subsequently "down" to women of colour. Film is an even more effective medium *vis á vis* the validification and entrenchment of worldviews, because it is visual and cultural.

The institution of marriage binds women to men in a typical patriarchal master-servant relationship. As noted earlier, women are in many cultures legally and morally men's chattel. Males are superior; females inferior. Males inherit and remain independent; females marry and remain dependants. Amongst the working classes, particularly, women were by force of circumstances reliant on their men; whether their fathers, uncles, brothers, husbands, pimps. Marxist feminism claims that the entry of women into the workforce was seen as releasing women from dependency and subordination. In reality there is very

little evidence of this. Many women (and thousands of women of colour in South Africa) have been/are forced into selling their labour in an effort to maintain their families - not because they were/are seeking an escape from domestic drudgery or wish to assert their independence. Although things are changing, in practice many women's wages still belong to their menfolk and women are still subordinated to them.

Women who did not marry have long been seen as oddities and a burden. Women who marry pass from the custodianship of their fathers to that of their husbands. Even today, among the working and underclasses, if a woman doesn't marry and she has not had a dowry settled on her, she is considered most unfortunate and often becomes an unpaid servant of "charitable" relatives. Others are forced to live in abject poverty. As Crompton and Sanderson (1990:1) point out, a working woman's wage will hardly extend to the purchase of self-sufficiency.

2.2.7 *Issues of Class and Race*

Class has been another factor that has further limited the chances of women universally to compete on an equal footing with men in the workplace. According to Brimstone (1991:121), in Britain, every time there are government cutbacks, the people who suffer the most are those who are furthest removed from those who wield social and economic power - women, people of colour and the lower classes. She points out that government actions almost inevitable are taken to reinforce the power of the traditional White middle class. Brimstone contends that the whole British education system is based on the privileging of the middle classes. Working class children are in effect disempowered by the very system which purports to be educating them. The middle class culture is the official

governing culture. Brimstone maintains this dominant culture is consciously preserved and protected by the government and through government institutions, and that it will even descend to manipulation in order to perpetuate itself. The working classes, constantly are kept in a situation where they remain trapped by state powers. Their children have many more obstacles to overcome when they enter the labour market and particularly if they have ambition, than do middle class children, favoured as they are by the educational system and their position as members, by birthright, of the ruling classes.

Because race and class in South Africa for historical reasons actually translate into class categories, White people have always been seen to belong to the upper ruling classes and non-Whites to the working classes. It is for this reason that women of colour in particular have had the fewest educational opportunities available to them. According to the interviewees Blacks and Black women in particular, come from an educational background that does not equip them to enter the South African economy, let alone the production sector of the South African film industry, as the equals of Whites.

Children who come from this classes, generally come from families for whom even secondary education is a luxury. Historically, such families have chosen to finance their male children's post school education before that of any female children. In South Africa, the general practise of Indian and African families historically has also tended towards the education of male children before female children. Pundit Behader (personal communication) says that in the Indian community, up until about forty years ago, only male children were

encouraged to further their education at tertiary institutions with a view to a professional career and that funding was available to them.

From the interviews (compare **§4.4.3.2** and Appendix 4.2:202) it is evident that the effect of inferior education (and its low priority for women) was and is that people of colour (and especially women), aware as they are of their lack of education or the inferior quality of their education, find themselves unable to compete on an equal basis with Whites. This 'lack of confidence' frequently translates into a lack of belief in their own creative and inspirational abilities.

2.2.8 *Women, class and Race*

Racism not only divides societies on the grounds of colour but women too - from one another. Women are divided too economically and socially and in the career opportunities they have and the jobs they do. Furthermore as noted above **§2.2.7** in South Africa where racial division frequently translate into class division, women of the two classes seldom find that they have anything in common with one another. Some (Whites) are bosses. Others (non-Whites) are menials. The practise of 'divide and rule', generally anecdote as a basic tenet of colonialism and capitalism, has infiltrated women as a gender class in their interaction with one another. Desiree Lewis (1992:18) asserts that White middle-class feminism regards its particular group as normative and of no need of qualification while working class women have to qualify themselves. For Lewis, the irony of the situation lies in the fact that it is actually the working class women who provide the baseline for defining gender identity, establishing feminist goals and developing political strategies. She states that White middle class feminists need to scrutinise their own positions and liberate themselves

from normative illusions and assumptions of superiority. Lewis (1992:18) argues her point in the following way:

> For example, submissiveness and physical weakness may be conventionally admired traits of women of leisure protected by class and racial privilege, but they are not patriarchal prescriptions for many working-class and Black women, often depended upon as breadwinners, political activists and psychological and emotional supporters of damaged male egos.

Meer (1991:37) sees class and race as the two configurations within which all social relations are structured in South Africa. She notes that both class and race operative fairly universally in most other societies. She believes that the position of women in South Africa has to be looked at within these ideological groupings. Meer further believes that women in South Africa have unconsciously been absorbed into these two large categories and that this is why attempts to get women in this country into a solidarity have not been particularly successful.

Given the divided nature in South Africa of women as a gender class, it is possible that if women were to join forces in a particular cause, there would be much suspicion and a great deal of friction among women from the various race groups. White women would be expected to want to protect and preserve their privileged status; including their economic and educational privileges. Women from the (still) disadvantaged groups, who are economically and educationally disadvantaged are likely either to be too busy trying to survive or so incensed with the injustice of the condition, to be militant towards the White women. Either way solidarity would be unattainable.

Lewis (1992:18-20) points out that even the experience of Blackness has been appropriated by Whites through interpretation of the notion when they became a White right. Such appropriation was common in the earliest liberal movements. Many Whites took it upon themselves to speak on behalf of the Blacks. Whites just did not (some still don't) credit Black people with self-knowledge or interpretative control nor acknowledged the existence of Black voices which were articulating the African experience. The Black consciousness movement as an example of an African event and an African experience had until recently not been incorporated into mainstream historical writing nor considered as an area for serious sociological study. Until very recently (1990's) there has been no authentic accounting of the legacy of Afrocentric history in South Africa.

Generally, women's gathering and feminist groups have been concerned with women's rights rather than the rights of a particular group of women. The experience of Black women has seldom been articulated in South Africa (even by White voices) and this is probably why, until recently, there has been so little publicity about the plight of women of colour. In many cases, as noted earlier, for most African women, the struggle to survive came first (preceding even the struggle against White oppression) and both were more important and more urgent that gender equity.

hooks [sic] (1995:88), notes that in a capitalist society where White people hold the economic power, Black gender relations will necessarily be inferior to those of Whites. She states that sexist problems in the lives of Black people are viewed as unproblematic in relation to problems of race and that even White liberal and progressive White females condone Black male sexism when it comes as a response to racist aggression.

2.2.9 *Race and Gender*

Women of colour in South Africa and around the world, have always been greater victims of gender discrimination than their White female counterparts. Not only are they discriminated against on account of their colour by White people, they are also discriminated against on account of their gender by Whites - both male and female -and by men of colour. Men of colour are themselves, of course victims of racial discrimination. They have, and still do suffer the insults of members of other race groups whatever their age, of gender. Such indignity particularly undermines the patriarchally constructed male self-image. According to bel hooks [sic] (1995:88) a common response to racial oppression and abuse is to become an abuser oneself. She maintains that as long as Black males feel they cannot attain racial freedom, they will rely on the establishment of patriarchal power and male privilege to maintain (within what they conceive of as their own domain) a sense of power over others - 'their' women. It is almost inevitable then that Black men should see female struggles for self-determination as threatening to the male position inscribed by patriarchy.

hooks [sic] (1995:90-92) explains that Black men who have attained class power, social status and economic and class privileges, similar to their White counterparts are likely to copy the male tactic of dominating women through coercion in order to maintain sexist power.

2.2.10 *Working women in South Africa*

At the time that African people started losing their land rights many African men were forced into becoming migrant labourers on the mines and in the cities. Women who used to work in the fields were left in the rural areas to fend for the

families and frequently became totally dependent on their men for financial support. African women, because of their financial dependence thus came to fill a very subservient role in the African household. African women began themselves to migrate to the cities in search of a livelihood. While other women of colour, Indians and Coloured among them, filled lowly-paid unskilled jobs in the factories, the majority of the African women became domestic servants in White middle class homes. Meer (1991:38) contends that in South Africa few women in the workplace recognise their inferior/unequal status. Yet, as Meer points out, these women not only make a tremendous contribution to production in the workplace but keep families and homes running, after having had to cope with a full working day. In effect, in each twenty-four hour day these women fill two full-time jobs.

Cameron (1990: 5) explains that the promotion of literacy among Blacks was not considered a priority by the Apartheid government; nor was compulsory basic education. As with the working classes in Britain, Blacks (who form the largest working class in South Africa) if they chose to educate a child, usually chose a male over a female child. Frequently, children just didn't go to school as school fees, uniforms and books were expensive and out of reach. These practises in fact helped the White South African government to keep the mass of the Black majority illiterate and uneducated - and denied them the opportunity for creative expression through which they could have reacted against their suppression.

Many Black women who worked in middle-class White homes as domestic servants went for long periods of time without seeing their families living in the rural areas. The women were not allowed to leave their places of employment

without permission and were in fact registered to their employer. Once they left an employer they were expected to return to the rural areas within 72 hours. Lewis (1992:18) explains that the relationship that evolved between most White women and their Black workers led to the construction of White privileged based on their dependence on and exploitation of their Black employees - Black women in particular.

According to Meer (1991:12), the women who formed a large part of the urban workforce have not consciously experienced their positions as ones of suppression and they have little perception of being dominated in a predominantly male governed work environment. These women have been historically subdued into believing that matters of politics and economics are best left in the hands of the powerful male figures of state. What is of importance to them is earning enough money to allow them to make ends meet at home. Meer believes that these women have also been made to believe that nothing they do will improve their lot or that of their families.

Since the inception of the first democratic government, there have been many efforts made both by the public and private sector to ensure that women are more fairly treated in the workplace. Affirmative action also means that women should be given preference over men when competing for jobs. This practise is an attempt to make the male:female employment ratio in the formal sector more equitable. The government has set up a *Commission on Gender Equality* to assess and make recommendations on women's issues and rights. The Commission (1992:2) has indicated that the results of a survey carried out this year (1999) has showed that 41% of private companies do not have a policy on

sexual harassment. The Commission stated also that the information businesses had made available to their staff about maternity leave was far from satisfactory and needed to be rectified immediately.

2.3 Women in the international film industry

2.3.1 *Historical context*

Women have been excluded from the fields of production and direction since the very beginning of the film industry in the late nineteenth century. Women usually filled non-technical jobs like make-up, dressing, costumes and properties or functioned as production assistants. Melmy (1996:223) notes that the earliest records of women filmmakers came from the United States and France. Louis Weber was the first female filmmaker from the United States. She wrote, produced and acted in many of her own films which she dealt with feminist views about issues such as divorce. Dorothy Arzner gained success as a director during the 1930's and the 1940's in the United States.

In Britain Alma Reville who married Alfred Hitchcock and co-writer with him of many of his scripts, became a prominent filmmaker. Given the society of the time, both Reville and Box initially gained access and were given recognition because of the status of their husbands. Obst (1996:167) notes that the husband and wife trend continues to this day and that, even in Hollywood, more and more married couples are becoming business partners in the film industry. These marriages, according to Obst, are 'strategic alliances' and include marriages like that of Laurie MacDonald and Walter Parks who run the company *DreamWorks* In other instances, husbands and wives work in competing

companies but have private and personal agendas through which they support each other's career advancement.

2.3.2 *Feminist film theory*

Psychoanalytic theory, more particularly the theories of Freud and Lacan, has been instrumental in the development of feminist film theory. For Freud, *Scopophilia* centred around voyeurism and the desire of the male to see what is forbidden and erotic and the cinema is the perfect venue for voyeuristic viewing. The male is always the controller and the female is reduced to an icon. Alfred Hitchcock's *Vertigo* (1958) and *Rear Window* (1954) are famous examples of films which cater to voyeurism. In both films, the woman is the object of male fulfilment and her sexuality is naturally subordinate to that of the males.

Feminist film theorist Mulvey (Melmy,1996:231) argues that traditionally identification has always been with the male, who is the hero while the female is a threat. Mulvey believes that our patriarchal society influences our understanding of film and that film tends to mirror this society. In mainstream films, women are thus most always represented in subordinate, passive positions which reflect the societal content of the production.

Feminist film practitioners have appropriated *Scopophilia* and subverted it in feminist film by making it 'the look' directed by the female at the male viewer. *Scopophilia* is thus still associated with voyeurism and/or sexual attraction including narcissistic identification, but now in terms of a feminine persona ogling a male viewer.

In its early stages, feminist film theory was concerned primarily with the representation and sexuality of women in relation to the dominance of the male power structure within a patriarchal society. Claire Johnston, one of the earliest developers of feminist film theory (Melmy,1996:230), was actively involved in the deconstruction of the stereotyped portrayals of women in mainstream film. She was concerned with women being spectacles in mainstream film and she saw the importance of developing a film practise that questioned and challenged mainstream cinema and its patriarchal basis. She recognised that film could be used as a political tool to challenge the ruling ideology of patriarchy.

Many feminist filmmakers in Europe saw the potential of alternative films as a means of breaking away from the patriarchal constraints of traditional filmmaking. According to Melmy (1996:228), the late 1960's and 1970's was a period of academic and cultural vitality in Europe.

Melmy (1996:232) explains that in the early 1970's, many feminist filmmakers decided that the only way to change the traditional representation of women in film under patriarchal ideologies was to take extreme measures and find an alternative. Hollywood directors, Dorothy Arzner and Ida Lupino, both consciously worked to subvert the patriarchal viewpoint. Other filmmakers such as Laura Mulvey and Sally Potter wanted to produce a new type of feminist film whereby they would avoid any sense of the film's being created for a male viewership - as were the mainstream films made in the United States and Britain during this period. Mulvey's use of techniques promoting feminist film language are evident in films such as *Paenthesilea* (1974) and *Riddles of the Sphinx* (1977). Mulvey avoids using the traditional narrative structure. She also uses

unconventional camera angles in the filming process that do not represent women as mere objects to be looked at by a male audience. Mulvey was actively involved in promoting this type of feminist film by giving public lectures and producing pamphlets. This type of feminist filmmaking reached only small audiences precisely because of its subversion of traditional codes and conventions of mainstream film. Most women, not being consciously aware of their oppressed status, were either unaware of the existence of the films, or were just not ready for such a radical shift in viewpoint.

It was during this time, that many independent women filmmakers started getting together and organising workshops. In 1972 the first women's film group, *London Women's Film Group*, was formed in Britain. The main objective of the group was to spread ideas about women's liberation and enable women, especially those from the working class, to learn the skills involved in filmmaking. The group also campaigned for equal opportunities for women in the film industry.

Melmy (1996:233) suggests that towards the end of the 1970's and the beginning of the 1980's, feminist film theory and practise strongly complemented one another and established itself as a recognised form of filmmaking, giving many women faith in the belief that society could change. It was at this time, that the number of women's film groups increased in Britain and the United States. The *Sheffield Co-Op* was founded in Britain in 1975 by a group of socialist feminist documentary filmmakers.

The American group *Women Make Movies, was founded in 1972 in New York.* This organisation realised from its inception the need to advocate feminist film and video production and exhibition. The organisation has sponsored women's film festivals, workshops, conferences and have also provided technical assistance to women filmmakers. Kuhn (1990:429) explains that *Women Make Movies* is strongly committed to making the means of media production accessible to all women and to promoting feminist media to the widest audience possible.

In Britain during the mid-1970's, there was a dramatic increase in the number of documentaries being made by feminist filmmakers on women's issues. These documentaries proved far more accessible to a wider range of audience than did feminist feature films. Kuhn (1990: 431) suggests that the reason for this is that the documentaries mirror and portray real life experiences and the actual predicaments of women's lives.

In 1993, the *Women's Film, Television and Video Network* was set up in Britain. It's main objective was to campaign for a better representation of women in the film, television and video industry. The organisation set its head office in London and opened many branch offices in other regions. Since then there has been a major improvement in the gender constitution of the independent British film and television industry. Equal opportunities for women are a priority and this has led to the increased visibility of women, especially in technical capacities. Kuhn (1990:432) acknowledges that the *Women's Film, Television and Video Network* has not solely been responsible for these changes, but believes that the

organisation has played an invaluable role as a pressure group to stimulating these changes.

The increased visibility and presence of women in the film industry has had a reciprocal reaction among feminist film theorists. Melmy (1996:236) sites three distinct branches of feminist film theory and practise by the beginning of the 1980's. The first was the type of film that examines the absence of a female voice and the marginalisation of women through language. The second type of film draws on psychoanalytic theory and such films foreground through the portrayal of female characters, the manner in which women are an extension of the male voice. The third type of film is more concerned with documenting women and the predicaments they face in history.

Some film theorists such as Annette Kuhn and Anne Kaplan suggest that feminist film should not deviate from mainstream cinema as this may severely alienate audiences (Melmy,1996:235). Rather, they suggest, feminist filmmakers should work within the traditional conventions of mainstream cinema but manipulate these conventions to present a woman's perspective for a change that is not necessarily feminist in ideology.

During the early 1980's more and more women filmmakers adopted Kuhn and Kaplan's ideas and started to work within mainstream film conventions. By the mid 1980's, and with financial support from the British television station, *Channel 4*, a considerable number of documentary films made by feminist film groups like *Red Flannel.* Many of the documentaries, like *the Sheffield Film Co-Op's*, *Red Skirts on Clydeside,* portrayed the conditions of working-class women (Melmy,

1996:236). By this time there was a change of focus in feminist film theory from rebellion against male-orientated texts to a concern with the response of female viewership. Feminist film theorists and practitioners began to feel that it was possible to work within mainstream cinema.

By the late 1980's an increasing number of women were actively participating in the film industry in the United States and Britain as director, camerapersons, and as sound and lighting technicians. Many more women were attending film-training schools like the *National Film School* in Britain, as well as to film workshops.

Channel 4 in Britain became very involved in feminist filmmaking by employing many women in key positions. In 1990 *Channel 4* screened *Women Call the Shots*, a series of films made by women from all over the world. By the mid-1990's, financial support to feminist filmmakers had decreased both as a result of the recession in Britain and the growing competition from other independent film and television companies. Since then many women filmmakers have distanced themselves from feminist film movements and moved on to work as independents in the industry.

Hollywood, like the film industry itself, has been dominated by men since its beginnings and, according to Allen and Gomery (1985:155) most of the Hollywood studios grew out of the 'great man' theory of history. Allen and Gomery (1985:155) contend that women in films were a reflection of the prevailing male attitudes towards women. Women's roles were typically stereotypical, precisely because these stereotypes actually existed in society.

Although Claudia Weil, like many early women filmmakers in Hollywood, actually denied being associated with the feminist movement, she directed films in the 1970's (like *Girlfriends)* which even embraced feminist issues. Acker (1992:42) accounts for this apparent contrariness as it being women's fear that if they challenge the dominant patriarchal ideology, their careers would be cut short. In the film industry, women filmmakers frequently get caught somewhere along the line with trying to maintain their integrity while still trying to survive in an intensely market-driven industry. Lynda Obst (1996:76), a successful Hollywood producer, recognises the problem. She states that she is often asked by women in this business how she gets taken seriously. She says that the first thing that women have to learn to take seriously is themselves, she says they have to learn to assert themselves with conviction. She acknowledges that the feature film industry is a tough business to get into, but says that the reality for women then is that they have to accept that they will have to work harder than men if they want to be taken seriously. According to Acker (1992:44), these problems have always been more pronounced for women of colour than for White women. She points out that of the few successful Black directors, the most noted are men, including John Singleton (*Boyz N the Hood*) and Matty Rich (*Straight out of Brooklyn*).

Since the beginning of the 1990's, the number of female film directors has increased significantly. Between 1940 and 1980, only fourteen feature films had been directed by women in the United States. In contrast, of the four hundred

and six feature films made in 1990, twenty-three were directed by women (Acker,1992:42).

Recently women directors have also been presenting more life-like male and female characters rather than perpetuating the traditional and stereotyped idealistic heroes and villains - which in their turn perpetuate gender stereotypes and in turn gender oppression. Jodie Foster's, *Little Man Tate*, tells the story of two women caught in the battle between their hearts and their minds. Barbara Streisand's feature film directorial debut was *Yentl*. The film addresses Jewish women and the patriarchal world that confines them. The film is an outright rejection of marriage as the only acceptable way towards the growth and independence of women. Commenting on *Prince of Tides*, Streisand explains:

> Different roles give me the opportunity to show different qualities that I admire and respect in women. She is a wounded healer. There are many women who can help each other, but really have a hard time helping themselves.

Like nine other films made by women directors between 1990 and 1992, *Prince of Tides* has a male protagonist. According to Acker (1992:44), the tendency recently of women to direct films with male protagonists, is that if a woman director can prove herself marketable in a world where most scripts are about men and the target a predominantly young male audience, then she may have a wider range of choices late in her career.

2.3.4 *The case of women of colour*

Historically, Black women have rarely featured in either the print or visual media in significant or active roles, rather as passive exotics. Angela Davis (Watt and Cook,1991:131) points out that while issues of class among White women have been dealt with in literary works of the twentieth century, issues relating to Black people, and particularly to Black women, have been almost totally lacking. White women in western societies have to some degree succeeded in filtering the mainstream structures of the workplace. They have achieved some real equality and are no longer employed as mere tokens. Watt and Cook (1991:133) believe that, for Black women, however, visibility is a challenge. For White women, on the other hand, 'visibility' now translates into 'individuality' - individual variety. The term 'Black', however, used as it is as a label, is a generalisation.

According to *The Black Scholar* (25(2)1995:1/2). Black women have occupied only the most peripheral positions in Hollywood film productions and in representations. The article asserts that Black men filmmakers who have had more of an opportunity than Black women in the United States have always used stereotypes of Black life that the media has made famous, such as ghetto-style living, drug infested and crime-ridden communities. The commercialisation of these stereotypes which are meant to represent Black culture have guaranteed the films commercial success in mainstream filmmaking. When Black women like Kathleen Collins made films in the 1980's that were void of these stereotypes, critics did not know how to critique.

Euzha Palcy (Acker,1992:44), who became the first Black woman to direct a Hollywood feature film when she directed, *A Dry White Season* had this to say, 'I

knew that Hollywood would not do a film about Black people unless the main character was a White man'.

According to Acker (1992:44), Hollywood executives claim that they would hire more Black women if there were any. Acker challenges this corporate excuse by citing Black women like Debra Robinson, Zeinabu Davis and Ayoka Chenzira - all of whom are either currently directing and/or producing feature films independently or who have already made feature films. Some Black women, like Debbie Allen and Neema Barnette, have already had significant experience in directing television dramas and have also made feature films in the United States. Many South African film industry executives use the same excuse to justify the lack of women of colour in the industry (**§4.2.1**).

2.4 The South African film industry

2.4.1 *Introduction*

This section takes a look at the South African film industry in terms of gender and activity. Well into the 1980's, the role of women in the production sector of the independent South African film and television industry was almost non-existent. A few White women like Katinka Heyns and Harriet Gavshon worked in the industry during the Apartheid era in positions of power and authority, but such examples are few and far between. Women of colour started as producers and directors at the beginning of the 1990's.

2.4.2 *The African perspective*

The history of indigenous African filmmaking is, according to John Gray (1998:1), no more than three decades old. African filmmaking began in earnest in the late 1950's at the time of African independence and liberation struggles. Gray contends that the aim of African filmmakers at the time was to counter the images of Africa as they were presented by Hollywood and European filmmakers and to use the medium of film as a tool of the struggle against oppression under colonialism and neo-colonialism.

Ukadike (1998:5) says that the main attributes of African film have been the exploration of African cultural identity, the articulation of the conflicts of the continent, and the deconstruction and reconstruction of the colonial and neo-colonial experience after the birth of nationhood. Most works by African directors are activist films which in one way or the other reflect individuals attempts to re-read the colonial past as a means of understanding a neo-colonial present. Only a few African filmmakers have actually heightened the condition of women. The Mali director, Cheick Oumar Sissoko, explores women's issues. In *Finzan* (1990), she focused particularly on male domination.

Gray (1998:1) points out, that as far as production of feature films is concerned, Africa does not have the finance to support a thriving film industry and is plagued (like the industry internationally) by expensive video piracy.

The industry continues to flourish in the Francophone countries of West Africa, Senegal and Burkina Faso especially. The French government has invested heavily in the film industry in these countries particularly in the area of film

has become a "verraaier" ('traitor') (Kuhn,1990:377). In these films, the 'traitor' becomes an outcast and is inevitably portrayed as coming to a 'sticky end'. The heroine, on the other hand is justly rewarded for her loyalty and dutifulness; she gets the man, marriage, a home and motherhood. The films set out to reproduce stereotypes in part as an exercise in Afrikaner values and Afrikaner nation-building. Afrikaner domestic issues were common themes usually told in the manner of a soap opera and always including a slice of Afrikaner conservatism operating in favour of the political status quo. When people of colour did feature in any of these films, they were mere cardboard stereotypes. Jamie Uys and Pierre de Wet were two of the well-known producers of the period.

The only established companies at the time were solely White Afrikaner-owned. The companies existed to produce films aimed at preserving the Afrikaner way of life and the films were, therefore heavily subsidised.

The Film Subsidy scheme was initiated in 1952 and discontinued only in 1992. Jamie Uys and a group of other filmmakers persuaded the government to create a fund through which local feature films could be subsidised. This scheme was created with the understanding that the films that were to be made would support the conservative politics of the time. White filmmakers made virtually no losses on their productions because the government subsidies were very generous. According to Botha and Aswegen (1992:2) the producers and directors had few difficulties and many perks besides the subsidy itself - including tax rebates and virtually no interference from the "Censorship Board", as the notorious *Publications Control Board* was colloquially known. The scheme served solely to produce films and had no development aspect to it.

White companies had an added incentive to initiate productions. The tax incentives allowed many South Africans to become investors in films made by foreign companies in South Africa. Hees (1993:3) points out that in the long term, the tax incentive actually cost the tax payer millions of rands.

In 1974, a secondary fund was created to encourage and help White filmmakers to make films for Black audiences. This sub-scheme was known as *'Subsidy Scheme* B' (*Cultural Industries Growth Strategy,*1998:42). The many feature films made for Black audiences featured the domestic lives of Black people and ignored the political realities of the time. The films have passed into history as extremely bad films, best forgotten (Botha and Aswegen1992:24).

Kuhn (1990:277) notes that in addition to "Scheme B" films, others were made for Black audiences, but these too were financed solely from White capital. Only in the nineties have Black produces and/or directors emerged. Kuhn explains that when Black women did feature in production capacities, none of them displayed any evidence of a feminist consciousness. Black women have been involved in anti-apartheid videos but these have had very poor distribution.

It was unheard of for people of colour to work in film production. Production was artificially maintained as an exclusive White domain. The notorious *DET* (*Department of Education and Training)* education policies for Blacks ensured that Blacks were as far as possible kept either illiterate or semi-literate and numerate - functionally illiterate and enumerate. Few people of colour had any knowledge whatsoever about the industry let alone about its workings.

Even White women were marginalised. Not until the mid-eighties, did a few White women like Katinka Heyns, Elaine Proctor and Lindi Wilson start making feature films.

During the 1980's, South Africa was plagued by politically instability, civil disobedience and racial violence. Thousands of people lost their lives in this decade of political turmoil. The majority of the South African could not live with the Apartheid government anymore and change had to come. This began with the unbanning of political activist groups like the *ANC, PAC* and *SACP*. Feature films during this time were far removed from the actual socio-political realities of the time. These films were sponsored by White capital and where of extremely bad quality (Botha and Aswegen,1992:24). From the mid-1980's feature films began to appear that exposed the atrocities of the Apartheid state. Such film included *The Stick* and *Place of Weeping*. These films had the support and help of well-known international producers but were highly unpopular with the State who either 'banned' them or allowed them to be shown to only restricted audiences. - none of which were Black although the films usually portrayed Black lives in torment and would have been nothing new to Black viewers.

As far as distribution and exhibition in South Africa is concerned, American film has always dominated. South African film has had very little access to screening venues. Few films made by White Afrikaner producers and director have had some success at the box-office. Of the few, *The Gods Must be Crazy* and *The Panic Mechanic* Are two. Both films are of the slapstick racial-stereotyping, comedy type. According to Hees (1998:2), the reason for the poor distribution

and exhibition of South African film at cinemas is that South African distributors such as Ster Kinekor and Nu Metro have contractually bound themselves to serving foreign cultures, especially American culture. South African feature film audiences are also very reluctant and unwilling to support South African film in mainstream cinema circuits.

It is only since the 1990's that Black people have, in their own right become involved in feature filmmaking. Few of the productions, however, have been mainstream. According to Erica Sugo (1999:1), the reason is that insufficient money has been invested in the development of Black talent. One of the few Black women who is involved in feature film production is Xoliswa Sithole. She started of as an actress but moved to production because she feels there are too few really good roles for Black women. According to Sithole (Sugo,1994:4), what the industry needs is a lot more input and influence from Black women.

Documentary-making became popular after television was introduced in South Africa in the 1970's. This field too has been dominated by White males. The advertising industry has always been and remains a White stronghold. This particular industry is composed almost overwhelmingly of women, but they are nearly all in lowly positions and seldom hold status equivalent with males

2.4.3.2 Women in the South African film industry

History shows that few South African women that have been involved in the film industry. Not one single Black woman has gained prominence working as an independent director or producer in either advertising- or documentary- or feature filmmaking. The few prominent women that have worked successfully as

independent directors and producers are all White and from privileged backgrounds. Kuhn (1990:377) points out that the majority of the women in the industry are employed as wardrobe-mistresses, make-up artists and production secretaries.

The three most renowned independent women feature filmmakers in South Africa are probably, Elaine Proctor, Helen Nogueira and Katinka Heyns. South African women feature filmmakers have generally tended to a narcissistic approach in their films. Films such as Elaine Proctor's *On the Wire* and Katinka Heyns's *Fiela se kind*, both portray personal and political dramas from a very feminist perspective. The protagonists in these films are usually women. According to Marx (1992:234), Proctor's and Nogueira's protagonists in films such as *On the Wire* (1989) and *Quest for Love* (1988), respectively, both represent characters with a strong sense of their political, social and sexual status as women in terms of the power of the patriarchal system that surrounds and dominates them. Proctor, Nogueira and Heyns all produce work which takes a strong feminist position.

Elaine Proctor entered the feature film industry through documentary-making. She was involved in the production of 'protest' which documented the state under the Apartheid regime in South Africa. Her documentaries included *Forward to a People's Republic* (1981), her first production, and *Sharpeville Spirit* (1987) which she wrote, directed and produced. Helen Nogueira has been involved in feature films since 1985. She has a history in directing, producing and scripting.

Katinka Heyns has been acting, directing and producing feature films since the late 1960's. During the 1980's and early 1990's, Heyns directed numerous television dramas and documentaries. Interestingly enough, her two most probably famous, Fiela se Kind (1987) and Paljas (1998) are based on screenplays that are written by her husband, Chris Barnard, the famous South African writer.

The film industry in South Africa is no different to any other industry as regards the role and position of women. But as Gavshon (1992:251) indicates, as far as women and people of colour are concerned, the film industry is still a White male domain and she quotes the figures to prove her point:

> Of the 605 feature films made in South Africa between 1985 and 1989, only two were directed by women.

Gavshon adds:

> The role that Black men took during this period in feature film production was that of drivers and assistant electricians. Black women on the other hand were cooks and cleaners.

The film industry in South Africa is no different from any other industry as regards the role and position of women. Recently there has been a slow infiltration of Black men into the industry but there are still hardly any women of colour in prominent positions. The possible reasons for this continued state of affairs are discussed in detail in Chapter Four (*Interviews and colloquiums*) and in Chapter Five (*Survey*). There are many White women according to Gavshon (1992:251), in the film industry who have come through privilege or their own initiative to occupy positions in production management, continuity, editing, set design, wardrobe and make-up. These positions are, however, areas of work traditionally occupied by women. Gavshon (Hees, 1998:3) declares:

> The few women in the film industry have to place themselves in a position where their voices are heard and complain and complain. That would be somewhat 'like turkeys voting for Christmas'.

2.4.3.3 The film industry: issues of access

According to Gould (1999:2), the biggest problems facing women of colour in the film industry have been visibility, access and opportunity. South African women, whether White or people of colour, have traditionally been alienated from technology. All that is changing now at least for White women. The film industry demands expert knowledge and experience of film equipment. Women of colour, given their social and educational condition still have little access. Furthermore, the independent filmmakers have to generate and raise their own finances and have the confidence to pitch their stories. For second languages speakers of English (and women in particular) this is an enormous challenge as they are often totally alienated in terms of language proficiency, race and gender from the established filmmakers on whose support they depend. As a result of the long hours people in the industry have to put in, people in positions of power rarely have the patience to listen to newcomers and their ideas. For a new filmmaker and women filmmakers of colour this means overcoming many psychological barriers - a lack of self-confidence not being the least of the.

2.4.3.4 Government support

(a) Interim Film Fund of R10 million

The government set up an Interim Film Fund of R10 million in 1996. During 1996/1997, 300 hundred proposals were received and 96 were funded. In 1997/1998, 165 projects were selected for funding (*Cultural Industries Growth Strategy*,1998:4)

(b) National Film and Video Foundation

The *Department of Arts and Culture, Science and Technology* appointed the *Arts and Culture Task Group (ACTAG)* and the reference team on film policy to establish a statutory body similar to those of the *Australian, New Zealand Canadian* and *Irish Film Commission*. The official members of the *National Film and Video Foundation* were appointed in April 1999 (*Showdata*, 1999: 8 April).

The foundation aims to promote an indigenous film and television industry in South Africa by providing funding for new and upcoming filmmakers. The foundation also has plans for filmmakers in finding local or international co-producers, in distributing and exhibiting their productions, and by providing information on the various aspects of the industry such as training and development and by acting as a lobby-group on industry issues. It has been speculated that the *Fund* would initially stand at R30 Million (*Cultural Industries Growth Strategy*, 1998: 4).

(c) South African Pavilion (Cannes 1999)

The *Department of Arts and Culture, Science and Technology* funded and manned a South African Pavilion at the 52nd Cannes International Film Festival and Film Market. The purpose of the venture was to introduce the South Africa Film and Video Foundation to the world. In addition, South African filmmakers, companies and related organisations were invited to participate at subsidised rates or to send show-reels, videos, directories and other promotional material for exhibition and distribution at the South African Pavilion (*Showdata,* 1999: 28

April). The South African governments very visible support of South African filmmakers will have increased the confidence of international investors and prospective co-producers in the success of business dealings with the South Africans.

(d) Government Proposal for the transformation of the *SABC*

The *White Paper* on broadcasting suggested the commercialisation and privatisation of some sectors and operations of the *SABC*. This would allow some independent companies a chance to get involved in some of the operations of the *SABC*.

2.4.3.5 Initiatives by broadcasters

The *SABC* and *M-Net* have both created training programmes to train aspiring and emerging young filmmakers and to assist them in the development of their short or feature films. The project instituted by the *SABC,* is called *Dramatic Encounters* and *M-Net's, New Directions.*

Although since its inception in October 1998, *e-tv* [*sic*] has broadcast mainly international productions, in February 1999 it also initiated a project by inviting developing filmmakers to submit their work for broadcast (*Showdata*, 1999: 11 February 1999: 1). To-date (December 1999), only music videos have been broadcast during the advertised time slot.

(a) *New Directions*

The *M-Net* initiative, *New Directions,* began in 1994 and is now in its sixth year of operation this year. The project came about through an attempt to develop and promote young scriptwriters and directors. Initially the winners of each category had their work produced as half-hour dramas which were then screened on *M-Net. New Directions* has now started producing full-length feature films and has entered work produced through the project in various film festivals around the world. Some of these films have won awards at festivals including the *19th Durban International Film Festival* (1998), the *Polish Film Festival* and *FESPACO* in Burkina Fasso. One of the *New Directions* productions, *Cry Me a Baby*, written and directed by Tamsin MacCarthy was screened by Britain's *Channel 4* In November 1998(Showdata 28 January:1999:1).

All the productions are fully funded by *M-Net* and are exhibited in all the African countries that *M-Net* broadcast. The aspiring filmmakers whose work is chosen benefit from extensive workshops run by highly experienced filmmakers from around the world. In the first five years, the *New Directions* development initiative has produced eleven short films and two feature films -*The Sexy Girls* and *Chikin Biznis* (Media Release: 1998).

(b) *Dramatic encounters*

The *SABC* apparently has a training programme for aspiring filmmakers called *Dramatic Encounters*. I contacted several people at management level, but not

one of them could give me information about the training programme. Most claimed that they knew nothing about it.

Chapter Three Empirical survey methodology

3.1 Introduction

The research component of this dissertation is both qualitative and quantitative and entailed both in-depth interviews and questionnaires. The dissertation was structured out of the experiences and findings of the empirical research which includes the information elicited from the interviewees and the responses to the questionnaire. This approach was chosen over an impositional approach because the actual working conditions of women in the independent film and television production industry is the focus of the study.

During the course of 1998 I carried out extensive interviews in Johannesburg, Cape Town and Durban with women who are involved in various capacities in film and television production and in advertising. All the women who work in television and film, work strictly on an independent basis and not for any broadcast institutions. During the interviews, a number of issues arose, some of which are shared by several of the interviewees; it is on the major issues raised during the interviews that the questionnaires were later based. In Chapter 4 the interviews are discussed critically and the main issues synthesised.

3.2 Methodological processes

Given the views on the condition of women in the workplace both in the media and in international academic literature (Chapter 2), my need was twofold. I needed firstly to discover whether the same conditions prevail in South Africa as do internationally *vis á vis* women in the film industry workplace and, secondly, whether

commonly held perceptions had any validity. I thus sought from the interviewees (and from the later group of questionnaire respondents) a sense of their personal working-conditions. All the women spoke about their actual working experiences and the experiences of other women whom they know or know of in the industry. The women raised a variety of issues during the interviews; some of which are shared by several of the interviewees. These issues are discussed in detail in §**4.3** *Industry Issues* and are those upon which the questionnaire was based.

The empirical research was organized in the following way. Initially a list of potential interviewees was drawn up with a view to using the information gained in interviews as the source from which a questionnaire could be compiled. The intention was to use the questionnaire (based only on the major issues raised in the interviews) to test the validity of the perceptions of the interviewees. Use was also made of interviews that are in the public domain: one with Dezi Rorich (during my interview the dictaphone malfunctioned) and one with Roberta Durrant who refused my request for an interview (Appendix 3.1).

The initial selection of potential interviewees was made on the basis of personal knowledge of the interviewees' films or television work and through information gathered from others associated with the South African film industry. Primarily, requests for appointments were made to twenty individuals. Of these ten men and women were prepared to be interviewed and interviews with them were conducted. (Transcriptions of these interviews are compiled in Appendix 1 in the order in which the interviews were conducted and are numbered consecutively from 1.1 to 1.10). The initial interviewees in their turn suggested the names of others who are considered to be influential and/or active in the industry. Appointments were requested of fifteen people. Interviews were subsequently granted by ten of these and are recorded in Appendix 2 in chronological order, numbered from 2.1 to 2.10.

I interviewed women only in Johannesburg in July 1998 and then both men and women in Cape Town in September/October 1998 and again in November 1998. These were the most opportune times for interviews in Cape Town, as they are those times during which most of the production work takes place in Cape Town and the interviewees were thus available. The interviews were generally twenty-five to thirty minutes long and all were recorded and later transcribed (Appendix 1: 2 and 3).

The overall racial composition of the interview group of 22 was:

'people of colour' (8): *'Blacks'* - 3, Indians - 3, *'Coloureds'* - 2; and *'Whites'* (14).

(Reasons for there being relatively few interviewees who are people of colour are discussed later in this chapter as the lack of available *'non-white'* interviewees is itself significant.)

The gender ratio of the interview group was 2:20/men:women. (The initial intention was to interview only women, however, the two men were included and subsequently interviewed. Barry Greyvenstein is Secretary of the *National television and video association* and Jonathan Schubert as the CEO of Ogilvy, Mather, Rightford, Searle-Tripp & Makin (Cape Town) Both these men hold positions from which they are able to view the condition of women in the industry.

The next stage was the drawing up of the questionnaire (Appendix 5 and 6) based on a synthesis of the issues raised by the interviewees and against the background of the literature study. A recipient list (Appendix 5.1) was compiled from various directories made available at the *Southern African Third Annual International Film and Television Market*. Questionnaires with two covering letters (Appendix 5) were posted with stamped addressed envelopes to one hundred potential respondents. Twenty replies (Appendix 7) were received. The information then was collated and

tabulated and these were then analysed. The findings of the questionnaire survey was compared with and correlated with the interview findings and against the literature survey.

Chapter Four Interviews and colloquiums

4.1 Introduction

Issues that arose out of the interviews and public meetings hosted by women's film and television networks are analysed in this chapter. The chapter is based primarily on the findings from the interviews and meetings. The interviews and meetings as a collection provide an insightful view of actual practical operations in the current independent South African film and television industry in general and as regards women in production more specifically.

Before any interviews were carried out, I searched film and television, industry journals, directories and the Internet and I contacted film and television organisations before drawing up a list of prospective interviewees. The most important criteria in drawing up a list was that they had to be active and influential in the industry. I initially looked only for women even though I interviewed two men. Table 1 is a list of those people whom I actually interviewed from the initial list of prospective interviewees. Appendix 1 contains the full transcripts of the interviews.

NAME	COMPANY	RANK	DATE OF INTERVIEW
1.1 Marteen de la Harpe	Peter Gird Productions	Director	September 1998
1.2 Martina Della Togna	Rainbow Circle Films	Producer/Director	November 1998
1.3 Harriet Gavshon	Mail and Guardian	Producer/Director	July 1998
1.4 Kubeshni Govender	Black Earth Communications/ CGE	Producer/Director	July 1998
1.5 Barry Greyvenstein	National Television and Video Association	Secretary	September 1998
1.6 Corola Koblitz	VI TV Productions	Producer/Director	October 1998
1.7 Nisha Naidoo	Film Resource Unit	Audience Development Researcher	July 1998
1.8 Jonathan Schubert	Ogilvy & Mather	Chief Executive Officer	October 1998
1.9Masepeke Sekhukhuni	Newtown Film School	Director of School	July 1998
1.10 Caren Thorne	Open Window Network	Producer/Director	October 1998

Table 1: **Interviewees - initial appointments**

During the initial interviews, I asked the interviewees to refer me to other influential and active people, particularly women, in the industry. On occasion interviewees spontaneously suggested women I should interview, whom they (the interviewees) believe are active and influential in the industry and who would be able to provide me with valuable information regarding my research. Through this 'snowball' technique, a second set of interviews were set up. These are listed in Table 2 and transcripts of the interviews are contained in. Appendix 2.

NAME	COMPANY	RANK	DATE OF INTERVIEW
2.1 Seipati Bulane-Hopa	Kurira Films	Producer/Director	November 1998
2.2 Alison Ellard	Velocity Films	Production Manager	September 1998
2.3 Levern Engels	Rickety Bridge Productions	Producer/Director	October 1998
2.4 Sophie Gulwa	Imitha Ye Langa	Producer/Director	November 1998
2.5 Zulfah Otto-Sallies	Community Video Educational Trust	Director of School/ Producer/Writer	October 1998
2.6 Megan Pillay	Hybrid Films	Producer/Director	September 1998
2.7 Nicola Martin	Ogilvy & Mather	Head of Broadcasting	October 1998
2.8 Ansie Minnaar	Essentially Ansie	Producer/Director	September 1998
2.9 Jacolene Nel	Peter Gird Production	Production Assistant	July 1998
2.10 Wendy Nixon	Technikon Natal	Video Tech. Student	November 1998

Table 2 : Interviewees referred appointments

Table 3 lists interviewees who were interviewed by others and Appendix 3 contains the transcripts of those interviews.

NAME	COMPANY	RANK	DATE OF INTERVIEW
3.1 Roberta Durrant	Penguin Films	Producer/Director	April 1995
3.2 Dezi Rorich	Timbull Rorich Neville	Managing Director	July 1998

Table 3 : Interviews: public domain

Dezi Rorich (during the abortive interview) told me about, and suggested I attend, the *Third Annual Southern African international film and television market* in Cape Town in November 1998. It was here that I met many local and international women who are actively involved in some or other capacity in production in the film industry. At this Market I gathered information on women's networks and this is discussed in **§ 4.4,** *Women's networks*. Table 4 lists the speakers who participated in the meetings and colloquiums that took place during the *Third annual Southern African international film and television market* hosted by *Women in Film and Television* and *Women of the Sun.* The full profiles of the speakers are outlined in the transcripts of the meetings in Appendix 4.

ORGANISATION	SPEAKERS	DATE
4.1 Women in Film and Television	Seipati Bulane-Hopa Indra De Lanerolle Sara Gaeter Marie Hoy Pierre Rissient David Wicht	November 1998
4.2 Women of the Sun	Seipati Bulane-Hopa Cindy Gordon Gaylene Gould Rhoda Mandaza Michelle Materre Ann Mungai Georgia Popplewell	November 1998

Table 4: Public meetings: Women's Networks (See Appendix 4)

(Profiles of the speakers are outlined in the transcripts)

The issues raised by the interviewees as regards women working in a production capacity in the fields of advertising and documentary-making are discussed in **§4.2** and **§4.3** looks at industry issues that came up during the interviews. **§4.4** focuses

on women's film and television networks, particularly *Women in Film and Television* and *Women of the Sun*.

4.2 Women in production

The women who were interviewed were chosen strictly on the basis that they work or have worked as independents in the making of documentaries, advertisements and feature films. They are not, thus, employed by broadcast institutions such as the *SABC*. At some stage of their working lives they may have been employed by institutions such as the *SABC* but have maintained their independent status. Most of the women interviewed work at independent production houses.

The women spoke about their work in the fields of advertising and documentary-making. General questions were asked about the nature of their jobs and their work environments and more specific questions were asked about the problems they are faced with and the opportunities open to them in their jobs and in the industry at large. The interviewees spoke about many industry issues in general as well as issues facing women specifically. It was quite evident during the interviews, that the working environments and issues which concern women working in the production of advertisements and those of women working in the production of documentaries are very different. Below I discuss the general working experiences of women in these two fields before going on to discuss broader issues that affect women as independents in the production of film, advertisements and television.

When working on a documentary, the documentary-maker normally has the freedom to choose a subject and then order the information according to his/her own liking. In this way a documentary-maker has a lot more creative freedom than those working in the production in the advertising sector. Documentary-makers do not generally work to tight and strict schedules, as do filmmakers in the field of

advertising, for example. The whole process of making an advertisement generally involves many more people, a lot more organisation, like creative freedom and is generally expensive. The working conditions are, therefore, not as pressurised in documentary-making. In advertising, nothing is left to chance. Everything is calculated and evaluated. Many advertising companies take out insurance to safeguard themselves in the event that a production shoot is delayed for some or other reason. In documentary-making, if things do not go right on the first day, then the documentary-maker normally has other days to put things right.

4.2.1 Women in advertising

Jacolene Nel (Appendix 2.9:155) points out that the 1999 *Cannes Film Festival* results confirm the South African advertising industry's reputation as among the top five in the world. The South African advertising industry has historically been very closely linked to the various advertising industries of Europe and so it has managed to keep on track and ahead in the international scenario. South African advertising agencies and production houses, like *Velocity* which has a whole department that deals only with the business of foreign advertisers, are very popular with international filmmakers, especially from Europe. International companies choose South African advertising agencies and production houses because of the high quality of their production work as well as the fact that the production costs are cheaper in South Africa. South African advertising agencies and production houses make a lot of money from foreign business. It is estimated that the South African advertising industry is set to make more that R750 million in the production of foreign advertisements in five years time (*Women of the Sun*, 1998:3).

Since South African advertising agencies have always had strong ties with the advertising industries of European countries, it is no surprise that many of the management and creative posts at top advertising agencies in South Africa are filled by European nationals like Nicola Martin from Austria who is the Head of

Broadcasting at *Ogilvy and Mather, Rightford Searle-Tripp and Makin* in Cape Town. The British advertising industry has the greatest influence on the South African advertising industry according to Jonathan Schubert (Appendix 1.8:71). The South Africa advertising industry is almost exclusively driven by White South Africans and White Europeans. Zulfah Otto-Sallies (Appendix 2.5:128) insists that White people in the advertising industry keep people of colour out of the industry because it is very lucrative and so the Whites wish to retain the wealth in their own hands.

Jacolene Nel (Appendix 2.9:152) points out that there is only one recognised Black advertising agency in South Africa, *The Herd Bouys*, amongst the hundreds of White-dominated and -owned advertsing agencies and production houses. She is of the opinion that White advertising practitioners have only recently come to the realisation that they do not understand Black consumer needs and so hire Black researchers to fill the gap. Before this, White advertising executives took it upon themselves to create advertisements for Black people.

The Black researchers like those at *Peter Gird Productions* are employed on a commission basis when they are needed. This type of arrangement is not really satisfactory as the expertise of these people would be of greater value if they were employed full-time. The advertising industry would also become accessible to more Black people who would then be in a position to learn the different skills that are necessary to function in the industry and gain the benefits of being full-time employees. Currently, most potential full-time Black employers are kept out. In defence of the advertising industry Jacolene Nel (Appendix 2.9:152) claims that the prevailing perception of the South African advertising industry is that Black people are just not interested in the field of advertising.

Nisha Naidoo (Appendix 1.7:64) rebuts this position. She states that there are a lot of people of colour that have the relevant education but are constantly being turned down by advertising companies. She states that the reason for this is that in this country advertising has traditionally been communicated to a White audience. And she believes the advertising industry is trying to keep it that way. Megan Pillay (Appendix 2.6:136) states that there are many talented filmmakers of colour that are constantly turned down by the White-dominated advertising agencies and production houses for work as the White executives claim that other types of filmmaking are completely different from that of advertising and so filmmakers of colour don't have the appropriate skills to get into the agencies or production houses. Pillay asserts that this is just a feeble excuse to keep people of colour out of the advertising industry and deny them any opportunity of partaking in the lucrative rewards the advertising industry in South Africa offers.

According to Jacolene Nel (Appendix 2.9:155), more than sixty percent of those employed in the South African advertising industry are women. From my observations at various advertising agencies, like *Ogilvy and Mather Rightford Searle-Tripp and Makin,* and production houses, like *Peter Gird Productions,* around the country I would say that this figure is in reality probably higher. Harriet Gavshon (Appendix 1.3:27) asserts that it is women who drive the advertising industry in this country because they do the organisational housekeeping work and they are good at it. According to Jacolene Nel (Appendix 2.9:153) the advertising industry is about eighty percent planning. Most of the interviewees agreed that women are in general more efficient at planning and organising. Jonathan Schubert (Appendix 1.8:70) concurs; almost all the organisational work at *Ogilvy and Mather, Rightford Searle-Tripp and Makin*-Cape Town is handle by women, while men fill most of the creative and managerial positions. Schubert further states that on the lowest level of this organisational hierarchy, all the personal assistants are women.

The industry is commonly seen to be one which takes up one's whole life and it is for this reason, according to Jacolene Nel (Appendix 2.9:154), that most of the women that are involved in the industry are either single or divorced. According to Marteen de la Harpe (Appendix 1.1:5) there are only four women in the whole country who are directors. De la Harpe is herself one of the few. She states that even in her position and after ten years of experience, she is still working very hard so that she can present herself as more of a 'calculated risk' in the eyes of prospective employees. She believes that her male counterparts do not have to prove their potential with prospective employees to the same extent women do.

A very similar situation regarding the gendered distribution of positions in advertising agencies has been evident in the United States. According to the US *Bureau of Labor Statistics* data (Advertising Age,1996:24), more than half of the employees at advertising agencies in the United States are women. Few of these women, however occupy positions of authority and seniority. The journal, *Advertising Age* (1996:38), featured a special congratulatory article on two women who had been promoted to positions of seniority in advertising agencies: Shelley Lazarus was named the Chief Executive Officer (CEO) of *Ogilvy and Mather Worldwide* and Helayne Spivak was named worldwide creative director of *Ammirati Puris Lintas*. The article asserts that the advertising agencies records of hiring and promoting minorities has been very dismal and it was claimed by the article that race and gender are discriminatory factors in advertising agencies in the United States.

Alison Ellard (Appendix 2.2:99), from *Velocity* production house in Cape Town, on the other hand believes that the advertising industry is much less discriminating against women than is the corporate business world. She suggests that almost all corporate jobs are by traditional practice gender discriminating, especially in fields like business and banking where women are meant to fit a gendered stereotype.

Ellard believes that women have more freedom from stereotypes in the advertising and film industry. Contrary to Ellard's assertions, Corola Koblitz (Appendix 1.6:53), who specialises in corporate filmmaking, states that she prefers filmmaking in the corporate business world rather than in the film industry, as a woman's professional and technical expertise is acknowledged and appreciated by the corporate world.

An alternative view of the advertising industry is offered by Caren Thorne (Appendix 1.10: 88), especially where the role and representation of women in concerned. She states that local television series and documentaries have been marked by the broadcasting regulatory bodies such as the *Independent Broadcasting Authority (IBA),* as a type of national priority as far as programming is concerned. Advertising, on the other hand, is an industry that is self-regulatory and dictated by market logic. It is, therefore, possible for the industry to get away with blatant sexism, patronising women and stereotyped images of women. The irony is that the organisation behind this type of discrimination set-up is maintained and sustained by women. Thorne thus implies that women in the production of advertising are actually blind to the blatant sexism in the industry and continue unconsciously to work for the perpetuation and regeneration of sexist attitudes.

Thorne states that community advertising in South Africa would be much more successful than mainstream advertising as it would aid development needs, such as health education, especially for women. Thorne believes that community advertising will focus on the sale by communities of their products and facilities as opposed to the mass of prevailing advertising through which manipulative large businesses attempt to sell [often luxury] products through advertisements which reinforce and legitimise, by the use, racist and sexist stereotypes.

Nicola Martin has worked in Johannesburg and Cape Town for many years. Martin (Appendix 2.7:143) believes that South African women lack self-confidence and

that this is one of the major factors why they do not get ahead in their careers. She says that this lack of self-confidence stems from their situatedness within patriarchal traditions and from the various cultural practices of the cultures from which women in this country come. In general, she believes that almost all South African women come from cultures where they are not expected to be passionate about their work. Martin claims that it is very different in Europe where women are generally much more assertive in the work environment. She believes European women show more confidence than South African women and make themselves heard so that they get taken seriously. Megan Pillay's experience when she was having her work edited by a White male is a South African case in point. Pillay (Appendix 2.6:135) says she could not understand why the editor did not acknowledge her or consult her about her work. She then realised that he was just going on with his job and that it was up to her to make the effort and be assertive and give her input.

A common perception which prevails about the international film industry is that it is characterised by alcohol and drug abuse. Marteen de la Harpe (Appendix 1.1:14) like most of the women I interviewed who work in advertising, claims that the South African advertising industry is plagued by the same substance abuse problems. This obviously does not include all sectors of the advertising industry and not every person involved in them. Marteen de la Harpe and Jacolene Nel both believe that the people most susceptible to substance abuse are production crew who are under enormous pressures to deliver work assignments on time and in trying working conditions. In the advertising industry, 'time is money' and actual production work is very expensive.

Production crews and cast have only limited periods of time to get something right and to the client's satisfaction. The advertising industry is highly competitive and so each work assignment has always got to be the best that it can be. According

to Jacolene Nel (Appendix 2.9: 152), people working on productions are often away from home for long periods of time and suffer from fatigue and loneliness, making them more susceptible to drug and alcohol abuse. She points out that technical crew are very well paid for their expertise and are therefore, in a position to afford drugs and alcohol. She says that many of them take alcohol and drugs because they say it is the only way they have to keep going and give of their best work in a highly pressurised and competitive work environment.

4.2.2 *Women and documentaries*

The actual working environment of documentary-making is quite different from that of advertising. Documentary-making is a sector of the film industry that is dominated by men. Veronica Sieve (Munro,1989:1) is an Assistant Production Manager and states that women are often misplaced and under-utilised in this particular industry. Martina Della Togna (Appendix 1.2:18) notes that there has been a significant increase in the number of women that have entered the industry since the beginning of the 1990's. Before that, according to her, the *SABC* was the major in-house producer in the industry and the independent sector was very, very small. There are now many independent women documentary-makers in South Africa but the success of only a few like Harriet Gavshon has been recognised.

Corola Koblitz (Appendix 1.6:43) has her own company called *VI TV Productions.* She is a passionate documentary-maker who also does a lot of corporate work which includes making videos for companies and designing their media-marketing plans. Koblitz says she has encountered a lot of traditional male chauvinism while doing her documentary work. She says there are interviews and documentaries in South Africa and other African countries like Zambia and Kenya that she would love to film but she is restricted from doing so because of traditional conservative male attitudes. She says that it is these male attitudes that prevent people [more particularly women] from speaking of their experiences. Levern Engels (Appendix

2.3:103) concurs, saying she feels a lot of frustration in relation to the political climate on which she finds herself. She states that she is in the position where she can work extremely hard but this still would not get her anywhere as there is just not enough clear definition and transparency in the industry itself as regards opportunities and industry guidelines.

Martina Della Togna (Appendix 1.2:17) believes that even under the new dispensation, nothing has really changed for women in production, and that they are just as 'invisible' and/or as exploited as they ever were. Della Togna is also very involved in public education television. She asserts that she has had to fight for her work as it is sometimes regarded as too controversial. Her educational documentary on the termination of pregnancy bill is one example of her on-going fight against the powers of the hierarchical authoritarian *SABC* commissioners for the rights of women to be freely publicised on the national broadcaster.

Levern Engels (Appendix 2.3:102) believes that the twenty-year head start the *SABC* has over other television stations like *e-tv* in this country, is the reason the *SABC* can throw its weight around where commissioned work is concerned. She claims the *SABC* does not have any repercussions on their side as they are not answerable to anyone regarding their acceptance or rejection on commissioned work.

As far as the production of documentaries and educational series is concerned, only a few production companies have been lucky enough to sell their productions to the *SABC*, *M-Net* and *e-tv*. The *SABC* broadcasts by far the most local productions. Engels declares that independent production companies encounter many institutional problems with commissioning editors. Martina Della Togna (Appendix 1.2: 17) explains that the commissioning editors at the *SABC* are all White, Afrikaner men who have been at the *SABC* for many years and have a very

patriarchal conservative mindset. She explains further that some of them belonged to other professions such as teaching and then joined the *SABC* and are as a consequence very authoritarian in their approach to choosing what is to be broadcast.

Towards the end of 1982, Roberta Durrant embarked on her career as an independent producer with her own production company, *Penguin Films*. Durrant (Appendix 3.1:164) has experienced many institutional problems with the various practitioner groups at the *SABC:* especially the editorial teams. She claims that at the time a number of people were being awarded work and contracts just because they had always been awarded the work and because they were part of an exclusive network that was highly favoured by the *SABC*. This 'closed network' made it very difficult for independent producers to get work. The situation has not changed very much in 1998.

Levern Engels (Appendix 2.3:107) claims that new and young filmmakers have very little chance of doing any work for the *SABC* as the same few companies get commissioned to work on productions. These production companies are old and very well established and newcomers do not have a chance against them even though the newcomers work may be of very high quality. Engels believes that there needs to be some type of government legislation that monitors the commissioning of productions so that the unfair commissioning practices of the *SABC* are uncovered and newer and other smaller production companies get a chance to have their work broadcast. This type of legislation would protect smaller companies and allow more room for competition among new, young, talented filmmakers. This would in effect break the monopoly held by the few production houses that get all the work. Currently, only the *Independent Producers Organisation (IPO)* has been proactive in lobbying parliament on the rights of independent producers.

According to Engels (Appendix 2.3:107) the independent film and television industry is politically a very complex one. Should the commissioning editors find any independent producers too outspoken, they have the power to shut down producers' careers by not awarding them any work. Commissioning procedures are thus very corrupt in this country. Engels states that as an independent producer, one cannot take one's problems to bodies like the *NTVA* and the *IPO* as one would actually be taking one's problems to one's own competitors who are represented in these organisations in an executive capacity. She is of the opinion that they would by definition be subjective and look out for their own interests when dealing with colleagues' cases.

Competitors, according to Engels, might include large companies like *Primedia* whom she claims simply take over any small production company that shows signs of progress and growth.

Engels (Appendix 2.3:107) suggests that where commissioned work is concerned, there should be an affirmative action policy for small businesses in order to allow them to compete with large companies for commissioned work. She further claims that the excuse that is often used by commissioning editors is that small companies do not have the infrastructure to handle a production to its completion and that this is why larger companies are preferred. Engels disputes this position and asserts that she believes that smaller companies can do good or even better work than large companies if they were given the chance.

The *SABC* has also been accused of insisting that commissioned production houses use the *SABC's* facilities when making local productions, thereby preventing independent facility houses from benefiting from the business available. A complaint was forwarded to the *Competition Board*, in February 1999, by the *Association of Facility Owners*. The *SABC's* practice means that it holds a

monopoly on actual production work (*Showdata*,1999:2). The feelings among the independent facility owners amounted to the view that the *SABC's* demands constitute unfair business practice. Production facility houses face the possibility of closure as a result of no work coming their way from production houses associated with the *SABC*. If the *SABC* continues to hold its monopoly independent facility houses thus have little chance of survival.

Another problem that small production companies have to deal with according to Engels (Appendix 3.2:108), is that they are often put into the same category as the numerous 'fly by night' production companies whose quality of work is more often than not very bad. Legitimate production companies like hers, therefore, also become suspect by association and fall victim to the bad name of the 'fly by night' enterprises.

Many of the interviewees stated that Black people and Black women, in particular, are needed in the documentary and film industry but that there is a desperate scarcity of talented and hard working people in this category. Masepeke Sekhukhuni (Appendix 1.9:74), is the director of the *Newtown Film School* that opened in 1991 specifically to respond to this scarcity. She articulates the purpose of the school as the production of a new generation of Black filmmakers who will eventually come up with a new identity for South African cinema.

Caren Thorne (Appendix: 1.10:85) says that Black women who graduate from the *Newtown Film School* have many excellent opportunities open to them. She says that women graduates from this school could actually pick and choose the companies for whom they wish to work but that they are not pro-active in terms of exploiting these opportunities. She cites this as the reason for there not being many Black people and Black women especially who are active in the industry. This is in direct contradiction to Masepeke Sekhukhuni's (Appendix 1.9:76) expressed

opinion that it is exceptionally difficult for Black people, in general, and women of colour, in particular, to gain entry to the working world of the South African film industry. Sekhukhuni implies that White owned production companies simply do not acknowledge the existence of talented Black people hoping to gain entry into the industry. The debate surrounding Black employment opportunities is the same as that in the case of the advertising industry **(§ 4.2.1)**.

4.3 South African industry issues

So many issues were raised in the interviews that for convenience sake they have been separated into general and gender issues. In **§4.3.1**, general issues relating to the industry and raised by the interviewees are outlined and discussed. Gender issues raised by the interviewees are the focus of the discussion in **§4.3.2.**

4.3.1 *General issues*

4.3.1.1 Training

Barry Greyvenstein (Appendix 1.5:41) mentions that there is no formal training set-up in South Africa for people aspiring to work in the film and television industry. He points out that the new *National Qualifications Framework (NQF)*, however, makes provision for people who have years of experience to have their practical experience recognised. The actual implementation the *NQF* will take some time yet, so for the foreseeable future, on the job experience will remain largely unacknowledged. He comments also that when there is formal training for film industry related jobs, it is frequently inadequate.

One of the interviewees, Corola Koblitz (Appendix 1.6:49) believes film schools in South Africa are totally out of touch with the actual job of filmmaking whether for television or film and thus produce students who are unemployable. She states that

students come out of film schools with an attitude that makes them believe that they can walk into any highly paid job of their choice as they believe that they are highly skilled, where this is, in reality, not the case.

Ansie Minnaar (Appendix 2.8:150) of *Essentially Ansie* productions notes the difference in quality between South African film school students and those from abroad. She states that South African students in general are far too lazy compared to their European counterparts who are prepared to work extended hours without pay doing very menial work just for a chance to break into the industry. Because our students have an attitude problem and because they are undisciplined, Minnaar states that they are not efficient and are not good team-workers. South African students also generally fail to show any initiative.

Masepeke Sekhukhuni (Appendix 1.9:77), notices the same problems with South African film school students. She explains that many students who enrol at film and television schools show little real enthusiasm for their work. Students are slow in exploiting opportunities and choose to miss events like important workshops because of their lack of interest and commitment. Sekhukhuni notes, too, a falseness surrounding the film industry in South Africa especially at an amateur level; a level which includes students. She explains it is a habit among people in the industry to flatter their colleagues, in effect to lie about how good their colleagues' work is, so that they come to believe that they are actually very skilled when in actual fact they have a lot to learn. Many of them become disinterested in learning as they feel that they do not need to learn.

Koblitz (Appendix 1.6: 48) suggests that such lack of commitment and enthusiasm amongst students may be because film schools are relatively new to South Africa. South Africa did not have film schools until ten years ago, and have little understanding of what is required of skilled employees by the industry. Most people

who are actively involved in production have actually trained on the job. Koblitz suggests that a solution to the apparent disjuncture between training received and skills required is for film schools to work closely and build relationships with people active within the industry. Koblitz suggests that film schools need to set up a rotation system whereby students would be required to serve a six-month internship programme with a production company and spend two weeks at a time in various other industry sectors like post-production. This way, students would gain firsthand experience of what the industry as a whole is actually about while simultaneously fitting themselves to make informed choices about the sector of the industry in which they wish to work. Concurrently, prospective employers would have a chance to learn about the students and would, therefore, be in a position to make informed hiring decisions.

The women interviewees currently working in the film and independent sector of the television industry have all stated in some way or another that the only way they have survived is through very hard work, including working long hours, at great speed and by constantly and simultaneously upgrading their knowledge and skills. The factors - hard work, putting in long hours, working rapidly and constant self-improvement - are deemed by those working in the industry to be critical for survival. From Sekhukhuni's comments (above) it would seem that the vast majority of South African students fail to understand and acknowledge this.

Jacolene Nel, (Appendix 2.9:154) states that the only way that women can get into the advertising industry and get ahead is if they work very hard. She says that upon entry into the industry, a student will have to work for about two years literally doing nothing else. She says that the biggest problem young women have is that they have to compromise their private lives. They have to choose between having relationships and later families or their jobs. Men, on the other hand, find it easier

to reach a compromise between the two in all probability because they have an invisible female support structure.

Lack of marketing training was another major issue which arose out of the interviews. Marketing skills are not being taught to students at institutions. This is a very important area of the film industry but students come through tertiary training with hardly any practical marketing skills. This is especially true of aspirants of colour. Marteen De La Harpe (Appendix 1.1:13) from *Peter Gird Productions* suggests that White children in South Africa have traditionally been exposed to marketing in their schooling careers. Children of colour on the other hand have traditionally not been exposed to areas of marketing in their schooling careers and this accounts for the significant lack of marketing and awareness among children of colour. This is one of the prime reasons that there are so few Black people currently in this field as compared to their White counterparts.

According to Zulfah Otto-Sallies (Appendix 2.5:126) from the *Community Video Education Trust (COVET)*, a training school in Cape Town, children of colour have not been taught at school about the possibilities of advertising as a career. Advertising has traditionally been taught from the point of view of the students as recipients of an advertising message and that is why they have seen themselves as consumers rather than possible creators and have not considered it as a career option.

Otto-Sallies believes that because people of colour have a history of sitting and waiting for work to come to them, they have unconsciously come to expect instructions and seldom take the initiative. People of colour have been trained to work for other people and not to see that they can work for themselves. Otto-Sallies believes people of colour need to move from what amounts to a culture of dependency to one of independence particularly if they aspire to work in the

advertising industry. She further believes that White people have an advantage in the advertising field as they have established contacts nationally and internationally as a result of their travels abroad, and have thus forged many contacts abroad. She states that few people of colour have experience of travel, particularly abroad and few have family connections abroad. She believes that people of colour just do not respond, think, and function in terms of the 'global' world as so many Whites are able to do, given their previously historically privileged socio-economic status particularly during the apartheid years.

Jonathan Schubert (Appendix 1.8:69) is the C.E.O of the advertising agency, *Ogilvy and Mather, Rightford, Searle-Tripp & Makin* (Cape Town). He claims that it is increasingly difficult to get Black people with potential to fill positions. He claims that most Black people in this country do not actually know advertising as an industry. Many Blacks believed that advertising is something that the *SABC* does. Schubert says that when his particular advertising agency does get Black men to fill positions, they are only there for a few months before they get offered more lucrative jobs in higher positions. He states that *Ogilvy and Mather* recruit about six Black men every year but they get 'poached' very quickly by other companies. It is interesting to note that Jonathan Schubert speaks only of Black 'males'. From my observation at Ogilvy and Mather in Cape Town, it is quite apparent that there is almost an invisibility of Black women.

Jonathan Schubert is also the chairman of the *Directors Forum* in Cape Town. He explains that the group is involved in raising funds to finance Black students wanting to go to advertising schools. In 1998, this forum invited entries for copy-tests from prospective Black students after which interviews with the best ten students were held. Schubert states that not a single entry could be given a bursary as there was just not enough creativity and potential shown by any candidate.

Eventually, the money raised was given up as bursaries to students of colour who were already enrolled at the *AAA School of Advertising*.

During my interview with Alison Ellard (Appendix 2.2: 96), she remarked *Velocity* was at the time looking for junior runners and that they had telephoned various film schools looking for new talent. Ellard says that the company did not come across one suitable Black person to fill any of the positions. She claims the reason for this is twofold: there is a lack of formal ties between educational institutions and the actual industry; and there are just not enough Black people in films schools.

Megan Pillay of *Hybrid Films* sees things differently from both Ellard and Schubert. Pillay (Appendix 2.6:136) claims that people of colour and, more particularly, women of colour, are very consciously excluded from the advertising industry by the Whites who dominate the industry. Pillay claims that when Black people are used, [which is quite seldomly] they are simply there as tokens and are not taken seriously. According to Pillay advertising companies use many excuses including that they have looked for potential skilled Black employees but there aren't any or that people of colour have just not shown any interest.

Kubeshni Govender runs her own production company called *Black Earth Communications*. Govender (Appendix 1.4:30) declares the specific aim of the company to be to train Black filmmakers and Black television producers so that they can go out into the industry and compete on a level higher than they are now. She claims that people of colour in general have had and still have very little influence over production processes. Black people are to be found in large production conglomerates like *Primedia* in the role of producers but their being few among many Whites, they seldom have meaningful functions or play significant roles in decision-making processes. The few Black people that there are, are token appointments purely made to reflect the company's political correctness.

Masepeke Sekhukhuni (Appendix 1.9:78) also asserts that, most Black people who are employed by White companies, are so, solely for the sake of political correctness and are not even skilled. When potential learning and creative positions are occupied by token appointments [in whom companies seldom have any real interest in training or developing] others who may have the skill and the talent necessary are denied opportunities to develop. Sekhukhuni believes that post-production houses in South Africa are still maintained as White strongholds. Black men are to be found in menial positions like those of cleaners and Black women are not even visible.

Govender (Appendix 1.4:30) has had encounters with a post-production facilities house in which young White people are employed through an in-service/apprenticeship training programme. The students are taught all the skills required in a particular field so that when they leave the company, they are well equipped to find work in the open market. Govender claims that Black people in contrast are brought into the company as full-time employees and not as trainees. The Black employees are thus employed in a particular position to do a particular job with little potential for advancement or expansion. They frequently stay in the same job throughout their time with the production facilities house. Govender asserts that the White hierarchy generally of the facilities house is still not prepared to extend its training programmes to potential Black students. She believes that a major stumbling block to change is that power is still vested in White males who are resistant to giving up their own control or the potential control of their White professional offspring to other groups.

Marteen De La Harpe (Appendix 1.1:11) levels a further criticism against film schools. She claims that female students have been marginalised in film schools both locally and abroad. She went to film school at *New York University* and states

that, in her time, the instructors were very biased towards female students to the extent that the students actually felt very demoralised. She states that it was the Black female students who suffered the most. Nisha Naidoo (Appendix 1.7:61) from the *Film Resource Unit* in Johannesburg trained as a filmmaker at a university in Canada. Her experience as a female student was similar to de la Harpe's. Naidoo claims that the female students were treated in an inferior manner to the male students and that the female students were automatically assumed to be technically incompetent. Male students were given preferential treatment by the almost exclusively male staff. Male students also had greater access to equipment and facilities. Naidoo claims that even the few female professors were treated badly by the male-dominated staff.

One of the biggest problems relating to training schools in South Africa is that there is no comprehensive and easily available list of what is available, nor are the entrance requirements and the demands of programmes spelt out. A more transparent and well-defined film industry could help by allowing students to know what programmes/courses are available and where the gaps for entry and opportunities in the industry lie. There is, therefore, a dire need for some type of formal structure to be set out giving the South African film industry a proper supporting structure. It would be incumbent on this structure to disseminate information about all the institutions and organisations that offer students access to the industry through training. The *White paper on Broadcasting* (1998:41) stresses the importance of training and skills development in the film industry and specifies that it should be targeted at previously disadvantaged communities. The government is putting up funding of a proposed 'Broadcast school'. The aim of such a school would be to redress past imbalances in the industry in terms of race, gender and disability.

For the moment however, there are only two broadcast training institutions targeted

at previously disadvantaged groups of people. Both are well known. The *Newtown Film School* in Johannesburg and the *Community Video Education Trust (COVET),* in Cape Town. Both schools target women and Black youth from disadvantaged communities.

It is apparent that there are no official and accessible guidelines available on the operations of the South African film industry. The industry has almost no apparent systematised infrastructure. Young aspirant filmmakers have no real idea about which direction to work in. Few are able to ride out the unavoidable period of trying to work their way effectively into the industry and thus few survive long enough to make a career in the industry. The problem of lack of information (and access to any there is) needs to be resolved through the intervention of the government or through influential representative groups from the industry.

4.3.1.2 Government involvement

Masepeke Sekhukhuni (Appendix 1.9:78) asserts that the *Department of Arts and Culture, Science and Technology* should be applauded for the work that they have done in trying to market the cultural industry. She states that this marketing is important because the cultural industry is an economic tool which can be beneficial to the economy if it is marketed in the right way as the Americans have done.

The *Department of Arts and Culture, Science and Technology* has for the last two years given money to various independent producers around South Africa for the production of feature films. In April 1999, the government initiated the R10 million 'Film Fund' aimed at developing and promoting the South African industry by funding new film producers. Some people see the Department's move as a positive step in that at last some initiative has been taken by government to build and develop the film industry and to encourage South African talent and creativity.

Independent producers wanting to be considered for grants have to submit proposals to the Department outlining in detail their proposed feature film projects. Many of the grantees, like Sophie Gulwa from *Imitha Ye Langa* productions, come from previously disadvantaged circumstances. The selection criteria for successful applications has yet to be examined and this has led to some dissension among potential grantees like Megan Pillay (Appendix 2.6:138) who claims that the process of selection needs to be more transparent.

Others see the project as a complete waste of the Department's time and money. It has been pointed out by Caren Thorne (Appendix 1.10:82) that not a single feature film financed by the grant has met with success either regionally or nationally. It has also been pointed out that many of the projects awarded money have collapsed and the money irretrievably lost.

Thorne, believes that the money would have been better spent if the *Department of Arts and Culture, Science and Technology* had set out guidelines governing the use of the funding and had listed a set of achievable outcomes. She believes that the funding should rather have been made available for smaller film projects like documentaries and educational series because these are smaller and potentially more manageable projects and there would, thus, have been a better chance of completing them.

Most aspirant feature filmmakers in South Africa do not actually have the necessary training to be able to finish a feature film project. This problem stems directly from the schooling systems of the previous dispensation and from the fact that people of colour had few options open to them in terms of gaining access to the film industry even if they had a desire and the knowledge to enter the industry. Of the successful filmmakers in South Africa, few have became feature filmmaker overnight. Most had acquired years of experience working in other sectors of th

industry first. It is evident that the majority of people who were awarded funding by the *Department of Arts and Culture, Science and Technology* did not have the years of experience behind them necessary to equip them to complete a successful feature film.

Harriet Gavshon (Appendix 1.3:23) takes a different view of debate. She reminds that South Africa is a developing country and believes that there are areas like education, housing and health where the money would be better spent by the government. Since this is true, it follows that the funding provided by the *Department of Arts and Culture, Science and Technology,* to the film industry has been wasted on something that is not a primary area of development. One of the implications of Gavshon's point of view would be that the alleged wastage is even greater when one considers that almost nothing has actually come out of the money spent.

Other national governments have also implemented programmes to help the growth of the independent film and television industries in their countries. Some of those countries that have been successful in developing prosperous film industries through government support include Ireland, Canada, and one of the most noteworthy, Australia. It should be noted, however, that these countries are already 'developed' and that South Africa in contrast is still a 'developing' country. The results achieved in these other countries should not be expected here.

In most cases, governments identify and set-up development programmes as a result of pressure groups lobbying parliament. Kuhn (1990:430) gives an account of the pressure placed on the Australian government by the *Sydney Women's Film Group* in the late 1970's and early 1980's. The result of the groups intensive lobbying was the founding of the *Women's Film Fund* by the Australian government. The fund focused on grants for short films that were likely to return the

investments. Many of the films produced under the auspices of the fund were highly acclaimed. Films produced include *Serious Undertakings (1982)* and *Ned Wethered (1983).* The *Women's Film Units* were also active under the *Women's Film Fund,* and between 1984 and 1985, produced fifteen films sometimes under difficult conditions. The *Women's Film Fund* was abolished in 1990 after a policy review. Kuhn (1990:430) believes that the *Women's Film Fund* allowed the Australian government two objectives to be reached. The first was the voluntary implementation of affirmative action and the second was the creation of short-term jobs for the long-term unemployed.

Harriet Gavshon (Appendix 1.3:23) and Kubeshni Govender (Appendix 1.4:32) note that, in contrast to the, until recently neutral, approach of the South African government to the South African film industry, the Australian government has, and continues, to make a concerted effort to maintain, promote and develop its film industry. The Australian government allocates millions to the industry annually, so that it is able to compete internationally. The Australian government's intention is simultaneously to promote the industry and to inculcate the notion of an Australian culture in its people. Since first receiving government funding, Australia has produced some very successful, highly acclaimed feature films - *Picnic at Hanging Rock*, *Brubacker* and *Gallipoli*, coming immediately to mind - as well as internationally popular series including *Neighbours*, *Water Rats* and *Instant in the Wind* being some examples.

As Gavshon (Appendix 1.3:23) has reminded in, South Africa, given the enormous backlog in social services and its budgetary demands, the government is not in the position to make similar funding available. The South African film industry is, thus unlikely in the foreseeable future to be able to make advances comparable with the Australian film industry. In South Africa the film industry is regarded by many as a luxury. In addition to this, as Ukadike (1998:3) explains, most developing countries

especially in Africa (including South Africa) have to spend up to one-third of their Gross National Product to pay back their foreign debt. Government subsidies for film production are thus much harder to arrange than in developed first world countries like Australia or Canada.

While recognising the difficulties of the industry in South Africa, Gavshon (Appendix 1.3:23) nevertheless sees a way forward. She believes that feature film production could take off under the auspices of the large media conglomerates, like *Primedia* and *African Media Entertainment (AME),* that have been formed over the past two years. She notes that these companies have been listed on *the Johannesburg Stock Exchange (JSE)* and that they have expressed an interest in investing in the South African film industry with a view to promoting film production. Yet the possibility of private sector media intervention in the South African film industry could also lead to problems. One of the problems is that they could start to dominate the South African film market as such companies can exert power and influence over every sector of production. *Primedia*, for instance owns the distribution and exhibition company *Ster Kinekor.* In addition to this, they have acquired a number of profitable independent production companies. If such giants come to dominate the industry, little room would be left for up-and-coming independent film and television producers and directors. They would have to compete completely out of their league and would be unlikely to succeed as it is unlikely that they could compete either financially or technically. In a country that is still developing, monopolies need to be broken because they present 'close shops' where there is no active creation of more jobs and cascading of skills and training into a wider market.

Nisha Naidoo (Appendix 1.7:58), accepts that the film industry is undoubtedly a very expensive industry and that in order to make good films, large budgets are required at every stage of production; including marketing and publicity. She

attributes the success of the American film industry directly to good financing but recognises that South Africa does not have the same potential resources.

Kubeshni Govender (Appendix 1.4:31) cites Leon Schuster's productions as evidence that South African films do sell. She believes that the South African public will have to support the film industry just as the Australian public support their own film industry, in order for it to develop. If Govender's requirement is to be fulfilled, however, this will mean that South African film-goers will have to undergo a change of heart about the value and status of South African films. Katinka Heyn's productions, among them *Poppie Nongema* and *Paljas*, are going some way towards changing South African attitudes, but there is still a long way to go.

4.3.1.3 Foreign Productions

The women who were interviewed expressed different opinions about the presence in South Africa of foreign filmmakers. Every year many foreign filmmakers and film crews come to South Africa to produce films, documentaries and advertisements. The exchange rate is always to the advantage of foreign film producers. We also have very scenic and sparsely populated landscapes that attract foreign filmmakers.

Levern Engels (Appendix 2.3:110) objects to the fact that such production teams come to South Africa with their own crews and are not prepared to hire South Africans. Harriet Gavshon (Appendix 1.3:23) in contrast to Engels believes that it is very good for foreign filmmakers to come to South Africa as they provide employment for many South Africans. Masepeke Sekhukhuni (Appendix 1.9:79) also believes that foreign filmmakers come to South Africa because it is so cheap for them to work here and because there are few regulations governing their work But she says they need to be made accountable to the South African industry Barry Greyvenstein (Appendix 1.5:38) agrees with Sekhukhuni and says ther

need to be official guidelines on the minimum payment offered to South Africans by foreign filmmakers. Kubeshni Govender (Appendix 1.4:30) states that South African legislators and trade unions need to ensure that when foreign production companies come to South Africa to work, there is a genuine exchange of skill and the proactive promotion of South African talent as far as technical skills are concerned.

Dezi Rorich (Appendix 3.2:172) considers international contact and the exchange of expertise to be crucial to the South African film industry. She was the primary organiser of the *Second Annual Southern African film and television market* (Cape Town, 1997). Her aim was to have as many international filmmakers present as possible so that South African filmmakers would have the opportunity to network with people from large international filmmaking companies. In fact so successful was the market, that in 1998 deals were signed between African and international buyers that exceeded R400 million (West, 1999:1).

4.3.2 *Gender issues*

4.3.2.1 The male language of film

Many of the interviewees, Marteen de la Harpe (Appendix 1.1:10) among them, spoke about the film industry as still being primarily a male preserve, constructed in male terms and run by male rules articulated through male language.

Cameron (1990:4) mentions that if we take a look at the most prestigious linguistic registers- religious, political, legal and so forth- women's voices are silent or silenced. In other words, women are prevented from voicing their ideas by societal restrictions, customs and practices. When women are allowed to speak, society imposes conditions on their lives, making speaking-out a difficult and even dangerous choice. Cameron (1990:13) notes also feminist assertions that languages have grammatical rules by which the male is given positive connotations

and the female, negative connotations. Men have traditionally been associated with words relating to strength and women with fragility. In this way, chauvinism is encoded into language. The practice of 'naming, defining and giving meaning to', is therefore 'man-made'.

De la Harpe (Appendix 1.1:11) argues that the language of film as it has developed through history has been controlled by men. The nature of film is experiential and men have written about film from their point of view and thus has through time become the norm, accepted by everybody, women included. De la Harpe believes that the processes of women's thought are very different from those of men's. She says that she has had to familiarise herself with the male structures within her working environment. She calls it [her working environment] a male structure because it is not something that would have come naturally to her. She states that she has had to learn the filming process alongside a particular [male] way of thinking which drives the industry. She explains that her experience is not unique to her but that all her female colleagues at *New York University* film school have had the same experience.

An interesting question arises from de la Harpe's experience: If women were more involved in developing film as an industry, would the language and working environment be significantly different and if so, how? The pressure on aspiring women film industry workers to negotiate meaning using male-structured [alien to women] understanding is enormous. It is this pressure which has led [and leads] women to conform to the 'alien' demands and meaning-relationships. The industry thus remains 'male-voiced' and will not change until women negotiate space for themselves and break their silence.

Lynda Obst (1996:188) is a successful feature film producer in Hollywood. She argues, 'The goal is to be able to think in the way that men have learned to think

without becoming one. This is not masculine behaviour we are learning; it is professional behaviour'. Obst has been in the feature film industry for many years and she states that the only way for women to become successful in Hollywood is to operate, strategise and think as a man would as Hollywood is still very much a male domain. Her feelings are in contradiction to those of Nicola Martin (Appendix 2.7:141) who believes that women should not compromise their womanhood in the workplace even in positions of authority [in the film industry].

Martin says that she has met many women in her career who have complained about not having many career opportunities because they are women. She states that many of these women try to function like men and in the process experience very little job satisfaction. Martin states that the women who have made these comments are women who are trying to be tougher than men in men's terms. She states that these women should actually engage in and concentrate on being women and they will realise the advantages they have as women. Martin declares that a woman does not have to prove that she is tougher than a man to be successful and believes this is a mistake many South African women make in their attempts to be seen as successful professionals.

According to Masepeke Sekhukhuni (Appendix 1.9:80) women in the film industry sometimes become so obsessed with maintaining any authority they do have in their male dominated environments, that they become discriminatory against other women. Such women in positions of authority deny their female colleagues opportunities in the work environment. Gender discrimination by women against women is not just a South African phenomenon. Obst (1996:174) asserts that Hollywood's women networks have to realise that they have to become more compassionate towards their female colleagues and says that while this is happening, it is happening very slowly. She points out that the patriarchal environment in which most women have been raised to compete with one another

rather than against men. Some women who have attained positions of authority in the workplace, thus, effectively treat their female colleagues as subservient to their male colleagues.

The traditional male dominance of the South African film industry is defined largely by the roles that were traditionally (and are now) unconsciously assigned to men and women. The vast majority of women in the South African film industry work on a level equivalent to a production assistant. Those who have managed to get directly involved in the actual filming and directing processes all have employment histories in production work and organisational, administrative work. According to Marteen de la Harpe (Appendix 1.1:8), it has always been easier for young women to get into production work as it is very much like housekeeping. She states that historically men have always dominated production and direction. Women on the other hand have always been seen as the doers and the followers in the process; indeed, women, have become very good in this role as task-doers. Seipati Bulane-Hopa (Appendix 2.1:91) states that her experience of gender discrimination is that she is often assumed to be a secretary, since traditionally this was the domain of women in the film industry. Harriet Gavshon (Appendix 1.3:25) is slightly uncomfortable with the fact that she is sometimes expected to be decorative in her physical appearance. She feels that men often patronise her on the basis of her gender and she is embarrassed that she indulges them if it is going to make them feel comfortable about her.

Marteen de la Harpe (Appendix 1.1:6) notes that, lately, women recently, in the advertising industry have been promoted to the position of producer. De la Harpe finds them all very good at their jobs and far more organised and more controlled than their male counterparts.

According to Wendy Nixon (Appendix 2.10:157) the actual physical work involved in filmmaking is almost exclusively carried out by men. She is a video technology student at *Technikon Natal* and says her ambition is to become a news cameraperson but that she actually has very little chance of fulfilling her ambition, as women camerapersons are not even considered an employment option by most newsgathering organisations. *Air Time* is the news broadcast unit for the *SABC*. Nixon points out that no women are employed as camerapersons for *Air Time*. Women sometimes work at the control desks but that is about as close as they can get to actually being part of the creative process. Nixon claims also that women are discriminated against on both the grounds of age as well as parenthood. She says that it is for this reason that she has learnt not to tell people that she has children. She believes her only hope of doing camerawork for the news is likely to be if she works as one of a team on documentary-style news-gathering.

Corola Koblitz (Appendix 1.6:48) claims that for women to gain entry into the industry, they have to be more technically 'clued-up' than their male counterparts. She says that a woman who can walk onto a set and show she knows exactly how to operate a camera will immediately gain respect and be taken seriously. Men are assumed to be technically informed but women have to prove themselves practically, first.

Nisha Naidoo (Appendix 1.7:55) like the majority of the interviewees and respondents, also perceives the South African film industry as traditionally and historically White male-dominated. She asserts that there is not a single woman of colour who has or is producing or directing a feature film. She notes that the film industry has not previously been something of a common experience to people of colour in South Africa. Historically it has been a prestigious and wealthy White enclave.

Zulfah Otto-Sallies (Appendix 2.5:127) has been involved in production of documentaries focusing on community issues for national and international television. She has also written and produced short films. She says there is a great divide in the film industry between the people who work in documentaries and those who work in film. According to her, the South African feature film industry consists in effect only of a few Afrikaans films and only these films have met with some degree of success. Otto-Sallies believes that South African film and television productions reflect a very stereotyped model of filmmaking in regard to gender, race and class discrimination.

4.3.2.2 Transcending gender and race stereotypes in the workplace

Zulfah Otto-Sallies (Appendix 2.5:127) believes that the language of film in South Africa is still very limited and that it follows very stereotyped models. She argues that all of the feature films that have been made and exhibited in South Africa recreate the different South African population groups within very narrow stereotypical boundaries. She states that films like Uys's *The Gods Must Be Crazy*, actually makes a mockery of all the population groups - except the Whites - in the country. The bias and stereotyping that is subconsciously represented through directing, producing and scriptwriting is a direct expression of a very conservative White, male vision of the country. She maintains that little has changed since the 1960's and that such hidden attitudes still underpin much of the industry.

Otto-Sallies is of the view that South African filmmakers need to develop new ways of telling stories that are more authentic representations of the actual living conditions of various South Africans. Otto-Sallies states that students need to be trained in accordance with international standards so that they are allowed to break out of the very narrow and conservative mould of South African filmmaking as it has traditionally been done.

Harriet Gavshon (Appendix 1.3:24) also believes that there is too little happening in South African feature film production and she states that there are only a few people like Leon Schuster and Katinka Heyns who are making commercially viable feature films. Gavshon suggests that South Africans need to make a variety of film that breaks away from the old stereotypical ways of filmmaking and reflects the various ways of life of South Africans.

Sophie Gulwa together with two other Black women run the independent production company, *Imitha Ye Langa Film and Video Productions*. She studied at the *Community Video Educational Trust (COVET)*. Besides going to *COVET* for her training, Gulwa also went to training workshops in Johannesburg that were sponsored by the *African National Congress (ANC)* and the *SABC*. Before all this happened, she was a domestic worker. Gulwa has made various documentaries specifically about women's issues particularly those of women from disadvantaged backgrounds. *M-Net* and the *SABC* have both bought some of her documentaries. She is passionate about her work, especially where it involves helping women and children out of abusive situations.

Gulwa wrote, produced and directed her first feature film *Bleeding Heart,* in 1998. It is the story of a woman in an abusive marriage. The story evolved out of an actual marriage that Gulwa observed for years in her own neighbourhood. The film was sponsored by the *Department of Arts and Culture, Science and Technology*.

Gulwa (Appendix 2.4:112) explains that since jobs are very scarce, many Black women are not employed. It is such women whom she has targeted to educate and train in film and its related arts. She has encouraged them to produce scripts of their own and to write stories. These kinds of stories are 'real' ('authentic' in de la Harpe's terms), and are potentially an escape route for the film industry from its traditional perspective and narrow, stereotypical representations into a recognition

and representation of the country's multiple authenticities.

Jacolene Nel (Appendix 2.9:155) says that South Africa does not produce sufficient feature films even though the country has great talent. She sees evidence of this talent in the high quality advertising film that is produced in South Africa. She believes there is no reason why, with the right type of backing and some support structures in place, South Africa could not make wonderful feature films.

4.3.2.3 Privileged women/downtrodden women

Prior to 1990, the South African film industry did not have one prominent woman of colour. There were, however, White women like Katinka Heyns who were successful and recognised. Their existence, as opposed to the absence of any women of colour, can be attributed to the fact that as Whites, they lived privileged, well-educated lives which offered many opportunities for self-development. One such woman Harriet Gavshon. (Appendix 1.3:25), acknowledges that she was privileged and that her privileged status allowed her access to the industry.

Kubeshni Govender (Appendix 1.4:28), an independent film and television producer in Gauteng, notes that around the world, women of colour are given the rawest deal. She explains that while White women might have difficulties accessing the film industry in South Africa, these difficulties are quite different from those which women of colour face. She states that during the previous dispensation, White women managed to prosper because they were not legally denied access to the various avenues of filmmaking as were women of colour. A typical example of Govender's assertions would be the hiring process of the *SABC* where people of colour were denied access. White women like Roberta Durrant and Harriet Gavshon, benefited and prospered by the freedom granted them as Whites.

Nisha Naidoo (Appendix 1.7:63) notes that there are actually many White women working in the South African film industry. She affirms that they gained their positions during the previous dispensation when they were hired by the *SABC*. Roberta Durrant was taken in by the *SABC* as a trainee and then appointed as a personal assistant. Durrant (Appendix 3.1:166) explains that she would rather have entered theatre performance and in fact found the *SABC* environment stifling. She says that she had a very strict and autocratic father who gave her no choice other than to go to the *SABC,* if she insisted on choosing a career in entertainment. Very much against her will he sent Durrant to the University of Natal in Pietermaritzburg, but then moved her to the University in Stellenbosch because he thought she would be 'safer' there. Durrant's anecdote reveals much about the patriarchal society in which she grew up and which prevailed throughout her training and her early working life.

Gavshon (Appendix 1.3:25) believes her success has been due to her having been extremely well educated. Historically, women of colour have suffered under a very inferior and discriminatory education system and in many cases from a total lack of education. Gavshon states that to her knowledge, there is no woman of colour in any position of power whatsoever in the film industry in this country. She believes that one of the main reasons for this fact is that self-confidence which is virtually a prerequisite for success in the industry, is especially difficult for Black women. Derrick Serra (personal communication) also believes lack of confidence holds Black women back.

The reasons for Black women's lack of confidence as stated by many of the interviewees like Masepeke Sekhukhuni (Appendix 1.9:76), stems from the cultures which they come. None of the Black, Asian and Coloured traditions (of whatever religious persuasions) empowers women to be self-confident and assertive. All demand dependency, not independence. I would argue that in most traditions this

statement holds true for economic reasons. Men have traditionally been seen as the breadwinners and male children as future breadwinners. Females on the other hand are seen as those protected and 'kept' by the breadwinners. Thus, particularly where families were impoverished, male children only were educated in the hope that their education would allow them to become adequate breadwinners. Female children had little chance of either an education or of personal development outside of the family and thus little chance of building up self-confidence.

Levern Engels (Appendix 2.3:103), a Coloured woman producer, says she never imagined that she would one day end up in the film and television industry as she comes from a family of teachers, nurses and church ministers. As a child, the film industry was never really an option for her because during her childhood years, people of colour were not actively given opportunities to enter the industry in professional capacities. When she started working as an independent producer, her late father kept asking her when she was going to find a 'real' job. This anecdote too reveals much about attitudes to and perceptions about the film industry; particularly among the older generation of people of colour.

According to Engels, women in film production, have to be strong enough to disregard their frequent rejection. Women of colour historically come from environments in which they are protected and seldom have to face outside rejection on a personal level. Kubeshni Govender (Appendix 1.4:29), an Indian woman producer, says that in discussion amongst themselves, women of colour in the industry have come to recognise that their fearful reactions to jobs outside the 'acceptable' few like teaching and nursing are the result of their upbringing within closed cultures. This is in contrast to particularly White English-speaking women who have been socialised to strive confidently after any career in which they are interested.

Masepeke Sekhukhuni (Appendix 1.9:76) says that the *Newtown Film School* still finds it difficult to attract more Black women into its courses. She explains that the tradition and culture from which these women come does not equip them to want or handle this type of work which demands a great deal of confidence when interacting with others whether during production or fund-raising. She believes that in contrast to most women of colour, White women grow up in an environment in which they are exposed to and are aware of the possibilities of working in the film industry. Furthermore, they are praised for their self-confidence. Kubeshni Govender (Appendix 1.4:29) adds that the immediate reaction of women to new things and new challenges is that of fear; in contrast, White women tend, without hesitation to take on new and different experiences because their upbringing allows them to be assertive and confident.

Almost all the women that I interviewed presented themselves as very strong-willed and independent. These characteristics seem to be essential for survival in this markedly male-dominated industry. For many of the women interviewed, gender is not something that they are always consciously aware of in their work environment. According to Nicola Martin (Appendix 2.7:143),most of the women focus on getting work done in an assertive and determined manner. She states that the main reason that so few women of colour are active in the independent film and television is because they lack self-confidence. Martin too, believes this overt lack of self confidence stems directly from their respective racial histories. Derrick Serra (personal communication) shared Martin's view and added that women of colour are victims of their strict gendered upbringing because it has resulted in an inferior self-image and accordingly a lack of confidence and assertiveness.

Jamika Ajalon (Gould, 1992:2), an American-African filmmaker, also speaks of the great lack of self-confidence generally among women filmmakers of colour and points out that Black women filmmakers suffer gender discrimination even by Black

male filmmakers. It is necessary for filmmakers to be very assertive and 'tough' in order to survive in the film industry as a result of the high levels of competition for work and money to finance films. Ajalon (Gould, 1992:2) declares:

> I get tired of talking of the issues of being a Black women filmmaker. There isn't a lot of support even from the Black filmmaking community. It's predominantly male and there have been times when I've been patronised. However that shouldn't stop you from doing what you're doing. As Black women artists,
>
> we should demand the respect we deserve as artists. The psychology starts within the self.

Although none of the interviewees explicitly alluded to it, the other major cause of how self-esteem amongst women (and people) of whom must stem directly from being classed as second class citizens. The South African society in which these women grew up reiterated at every opportunity the inferiority intellectually and socially of people of colour.

The 'glamour and glitz' with which the film and television industry is associated would also have made it a less desirable career choice for women of colour. Glamour and glitz are usually associated (by those on the margin) with promiscuity and drug and alcohol abuse. None of these practices would normally be deemed appropriate for women in Black communities. Should women of colour be more assertive in their home environments, they would be seen to be undermining 'their' men or denying them their traditional positions of authority. This would also hold true for the relationship between women and men in the Indian community in South Africa. Ajalon (1992:2) believing firmly as she does in equal rights nevertheless, advises that the still patriarchal attitudes prevailing in some communities should not stop women from working at and where they choose.

4.3.2.4 Anti-mainstream filmmakers

As noted previously, the South African film industry has in practice, if not by design, traditionally been exclusionary to people of colour, particularly women. The fact that the industry was a White male preserve for so long, mitigates against its transformation into an equal opportunity industry in any real sense and, as the interviewees have repeatedly claimed and the survey data will show, it is still dominated by White men. Since the 1990's, more and more people of colour, and women in general, have been trying to access the industry but with little apparent success. As discussed earlier, some of the access problems stem from an ill-defined infrastructure and no clear indication of the routes and paths that have to be taken to gain access. For this reason there are many women working outside the mainstream industry. These women are involved in work mainly for community video and television projects.

Martina Della Togna went to the University of Cape Town but then left to work at the *Community Media Centre of the Western Cape*. There she was involved with teaching community media trainers. She then became the Director of *COVET*. Della Togna (Appendix 1.2:18) explains that the kinds of films made by the school are those that facilitate and give voice to issues and people who have not previously played a role in the film industry in the Western Cape. She claims that the mainstream film industry is still very difficult to work in as independent filmmakers still have to deal with institutions such as the *SABC* where (as noted previously) commissioning editors are rigid bureaucrats who are most often the same conservative, bigoted, Afrikaner White males who had been with the *SABC* during the apartheid years.

Caren Thorne is an independent producer who has worked for various organisations involved in the education and training of aspirant workers in the

media and the film industry. She has worked for the *Film and Allied Workers Organisation (FAWO)* as well as the *Open Window Network* (*OWN*) which is an initiative for the development of community television in South Africa. She is currently working for an international organisation which trains people working in areas of development to use audio-visual aids as a means of participatory communication. In other words people in semi-rural areas are taught to use video cameras and film aspects of the lives of the communities around them.

Thorne (Appendix 1.10:88) believes that community television can help people, and especially women, deal with the issues they face daily. Like Gulwa, she believes that communities need to empower themselves through telling their own stories in their own voices to others. She believes that this approach will help build a more democratic communication system in this country. The vast majority of the country's people do not have access to the mainstream film and television industry and thus continue to be marginalised. The most marginalised of these people according to Thorne are women.

These women are denied [by the White-male dominated system of broadcasting] any opportunity to learn about women's rights as women and how they might seek redress for rights denied.

4.3.2.5 Support Organisations

Nisha Naidoo (Appendix 1.7:64) explains that in most developed countries professions like filmmaking are highly organised in that there are many supporting bodies that professionals can join. She cites Canada as an example of a country in which women's issues are explicitly acknowledged by the industry and society and are accommodated within the system. In Toronto, for every male-dominated organisation that exists, there is a corresponding supporting woman's organisation, the role of which is the empowerment of women, including ensuring their

participation in various spheres of the industry. Funding, internships and training are all organised for women by the women who belong to these groups; all of which are very proactive.

Naidoo notes also that in South Africa, it is just as hard for men of colour as it is for women of colour to break into the film industry. She believes that the race barrier takes precedence over the gender barrier and that this is why we are more likely to find a 'Black filmmakers forum' rather than a 'Woman filmmakers forum'.

Barry Greyvenstein is the national secretary for the *National Television and Video Association* (*NTVA*). In the absence of formal structures and a severe lack of transparency in the film industry, Greyvenstein (Appendix 1.5:37) believes it very important that independent filmmakers belong to an organisation that keeps them updated on industry issues. Greyvenstein sees the hosting the *Avanti Awards*, a ceremony that celebrates those who have excelled in the film industry in South Africa as one of the major activities of the *NTVA*. It is interesting to note that about 2500 companies and individuals are members of the *NTVA* and that, 97% of members are white, but only 40% is female. It can, therefore, be assumed that the vast majority of those honoured at the *Avanti Awards* are White and male. Greyvenstein also talks about the bargaining council that has been set up by the government to settle disputes and to standardise working contracts and conditions. Every person who has any dealings with the film and television industry in South Africa has to belong to this council. The *NTVA* represents its members at this level and thus represents the interests of its almost exclusive White male membership.

In contrast to the *NTVA*, the *Performing Arts Worker's Equity (PAWE)* has about 3500 members of whom 65% are Black and 50% are women. *PAWE* represents people who are involved in all sectors of the production industry from pre-production to post-production (*Cultural Industries Growth Strategy*, 1998:54-56).

It can be assumed that most of the large percentage of people of colour belonging to this organisation are involved in the more menial tasks of filmmaking since as we have seen there are very few people of colour, whether male or female, who are successful and active in the industry in South Africa.

Martina Della Togna (Appendix 1.2:19) comments with concern on the prevalence of racial tension in the industry. She perceives it to be very evident in organisations like *Women in Film and Television* and in the *Independent Producers Organisation.* Togna claims that the organisations are very commercial and that the 'grand majority' of members are White. She further claims that the organisations neither allow the emergent people of colour in the industry a voice, nor take cognisance of, nor cater to, their needs. She is of the opinion that these organisations try to maintain the *status quo* [White-male] of the current industry, thus providing very little opportunity for new talented and aspiring filmmakers. Other organisations have sprung up in response to such perceived racial exclusivity and prejudice. The *Black Filmmakers Association* may be seen as a counter organisation to the *Independent Producers Organisation,* and the recently formed South African chapter of *Women of the Sun,* as that of *Women in Film and Television.* Della Togna notes the efforts of both the *Black Filmmakers Association* and *Women of the Sun* to facilitate and create opportunities for emerging filmmakers. (These are discussed in **§ 4.4.3** *Women of the Sun.*) Della Togna *sees Women of the Sun* as a positive initiative that is making active efforts to draw-in women of colour, in particular, but also trying to meet all women's film industry issues head-on. Other film organisations exist in South Africa; among them, the *South African*

Scriptwriters Association (SASWA) and the *Cape Film and Video Foundation.* The majority of the membership of these organisations is White-male. It can be concluded that filmmakers organisations in South Africa, as is dicussed above, are very divided along racial lines.

The *Independent Producers Organisation (IPO)* has been the most politically active organisation in lobbying parliament on behalf of the industry. The *IPO* has played a major role in helping to establish the 'Film Foundation Bill' (Worsdale, 1998:37). The *IPO* also acts as an active facilitator for foreign co-productions between independent South African producers and directors and foreign investors. It has, for example, facilitated projects involving the Swedish film and television industry in co-productions with South Africans (*Women of the Sun,*1999:2). Several of the interviewees, Masepeke Sekhukhuni among them, (Appendix 1.9:78) said that they were looking forward to the establishment of the 'Film Foundation' in 1999. Sekhukhuni mentions that this body is being set up to look at the industry in general and to address specific issues like training, co-productions and marketing. She believes that the body will give the industry a sense of formal structure and be able to outline access routes and opportunities for students and aspirant filmmakers.

4.3.2.6 Networking women

The two main women's film organisations in South Africa are *Women in Film and Television* and *Women of the Sun.* These two organisations are South African chapters of larger international organisations. Many of the interviewees have very mixed feelings about the value and values of the two organisations - especially those of *Women in Film and Television*. The female interviewees generally agree, however, that networking groups are a very important and necessary platform from which to discuss both industry and women's issues. Networking groups also create resource pools from which advanced information can be gained. In the absence of any formal structures in the industry, networking groups fill the gap especially where women are concerned.

Caren Thorne (Appendix 1.10:84) sees little value in *Women in Film and Television*. She believes that the group is made up entirely of the few rich White women who work in the mainstream film industry and who get together to socialise by throwing expensive dinner and cocktail parties. Thorne claims that the only reason *Women in Film and Television* is such a high profile organisation is that its members have a lot of money to waste on fancy events which attract publicity. She accuses the organisation's members of remaining totally unconscious of basic gender issues and of being outwardly chauvinistic and sexist in their approach to women in the film and television industry. To justify her stance, Thorne cites a party to which she was invited, hosted by *Women in Film and Television*, at which the women placed, between their cleavages, a glass of tequila from which men were invited to drink.

Such examples, even if isolated, would indeed suggest that the organisation does not represent the interests of most women, particularly women of colour, in a developing South African context, in general, and in an emergent South African film industry context, in particular.

The following section, **§ 4.4**, examines, in detail, women's networking in South Africa and also discusses issues raised in women's networking gatherings.

4.4 Women's networks

4.4.1 *Introduction*

The section focuses on the two largest and most active women's film organisations in South Africa. They are, *Women in Film and Television,* and, *Women of the Sun*. There is actually very little documentation available on the these organisations and so most of my analysis of these two groups is based on pamphlets, website information, and lastly, but most importantly, my attendance at meetings hosted by these two groups. In November 1998, I went to a *Women in Film and Television*

breakfast-meeting at the *Southern African International film and television market* in Cape Town. This was a very important meeting, as not only were the influential members and contributors of this organisation present, but also the chairperson of the London chapter of *Women in Film and Television* organisation, Sara Gaeter.

Women of the Sun was launched at the *Southern African Film and Television Market* in November 1998. I attended the first meeting at which the group outlined its aims and objectives. These are discussed in **§4.4.3.1**. *Women of the Sun* has been very active in South Africa since its inception, as the following discussion will show.

4.4.2 *Women in Film and Television*

4.4.2.1 About *Women in Film and Television*

Women in Film and Television is the South African chapter of an network consisting of fourteen chapters internationally. At the end of 1998, the organisation had thirteen thousand members internationally and this figure is growing. The South Africa chapter was founded in 1996 by Merilee Kick, an American woman. Since then, Caren Vundla, Roberta Durrant and Dezi Rorich have each in turn been the chairpersons.

The organisation focuses on events that will ensure contact between its members both locally and internationally. Mandy Crooks (personal communication) listed 'networking' as a primary function of *Women in Film and Television*. At each event, guests are asked to mingle and network once the plenary sessions are over. The highlight of the *Women in Film and Television* calendar is the international *Crystal Awards* ceremony to honour those women who have been very successful in the industry. Such an awards ceremony is held annually in every country that has a chapter of *Women in Film and Television*. Representatives from the various

Women in Film and Television chapters attend conferences hosted by *Women in Film and Television internationally,* held in alternate venues all over the world.

The role of *Women in Film and Television* internationally was tabled at the 'breakfast'. The membership of the London chapter of *Women in Film and Television* stands at eight hundred members. According Sara Gaeter (Appendix 4.1:175), membership is racially very diverse but men are not allowed to be members. (In South Africa, men are allowed to be members of *Women in Film and Television.*) In the United Kingdom women from all sectors, except cable broadcasting and radio, are represented in *Women in Film and Television.* Gaeter mentioned that the women in cable broadcasting and radio are excluded from *Women in Film and Television* because they have their own organisations.

Only the London chapter of *Women in Film and Television* is politically active. The other chapters around the world have for tax purposes a registered-charity status and can, therefore not be politically active. The advantage the London chapter has over the other chapters is that they have regular consultations with the Minister of Culture about the film review policy - the policy which regulates the film and television industry in England. The women in the chapter elect a committee which reviews government policy on film and which has direct access to the appropriate government officials. Gaeter explained that this is a major function of *Women in Film and Television* in London as there are actually very few women who occupy executive positions in the film and television industry even in the United Kingdom and so it is very important that they are represented at government level. She mentioned two women's issues which were raised at government level. They are: recognition of the different life perspectives of women (as opposed to those of men); and the needs of the many mothers in the industry (for reliable child-care and flexible working hours).

The international organisation ensures that when members of *Women in Film and Television* travel to work in other countries, they already have access, through the indigenous *Women in Film and Television* organisation of the country in question, to a broad structure of support networks including equipment and fund-raising.

Women in Film and Television (South Africa) strives to maintain and incorporate an international element to their identity by inviting guests from the film industries abroad to all functions. For example, at the breakfast in Cape Town, there were speakers from England, Canada and the United States who shared their experiences and offered advice to those present.

Women in Film and Television (South Africa) has hosted many prominent women, among them, Akosua Busia, the screenplay-writer of Oprah Winfrey's film *Beloved* and a famous Hollywood actor in films like, *The Colour Purple.* The chairperson of the various *Women in Film and Television* chapters around the world are in constant contact and often attend events hosted by the different chapters around the world.

Fundraising events are very important to the organisation as it is here that the organisation can win the support of key industry players. Large industry players have in the past supported *Women in Film and Television* financially by helping with the costs of monthly operations and by sponsoring events. In 1998,*Women in Film and Television* (South Africa) persuaded *Ster Kinekor Pictures* to waive the first R50 000 of its distribution fee on the first film produced by any member of the organisation and released by *Ster Kinekor Pictures*. This amount would in each case be donated to *Women in Film and Television.* In an effort to generate funds, *Women in Film and Television* has persuaded *Nu Metro* to grant the group exclusive rights of production for upcoming film previews.

A major networking event was the breakfast held in Cape Town, 1998. The guest-speakers at the *Women in Film and Television* were: Sara Gaeter, the chairperson of *Women in Film and Television* in London and Head of Productions at *Miramax Hal Pictures*, Seipati Bulane-Hopa, a South African film producer; Marie Hoy, who owns a successful sales and distribution company in London; Indra De Lanerolle, a successful local and international producer; David Wicht, CEO of *Film Africa*; and Pierre Rissient, a successful French filmmaker. The two main areas of discussion were those of fund-raising and finding co-producers for productions.

Other issues raised at the breakfast, were: ways of accessing the film industry and the development of strategies to ensure success in the industry. At the end of the meeting, Pierre Rissient (Appendix 4.1:193) mentioned that it was noteworthy that no one had spoken specifically or only about women, but had dealt with the important issues affecting in the film industry as a whole. According to Rissient, this was of greater worth to the women present than talking only about women's issues in the industry would have been.

4.4.2.2 Industry issues raised by *Women in Film and Television*

(a) Co-productions

It is becoming increasing difficult for filmmakers to find funds to finance their productions. That *Department of Arts and Culture, Science and Technology* is well aware of this fact is clear from the *White paper on Broadcasting* policy. The Department is making an effort to help the independent film industry forge links with overseas investors and co-producers especially those from Europe, Canada and Sweden (West, 1999:1). Indra De Lanerolle (Appendix 4.1:178) explained that even in Europe, setting up a co-production has become the mechanism by which filmmakers now finance films.

Nisha Naidoo (Appendix 1.7:57) claimed that one of the problems for women filmmakers who are trying to raise funds this way is that there is a stigma attached to women filmmakers, - it is assumed that the film [given that we are living in a patriarchy] must be about women's issues. This then places limitations on fundraising. Women become marginalised as co-producers because investors would rather finance films like *Independence Day* that they believe belong to a mainstream genre like 'Action/Adventure'. According to Nisha Naidoo, men are 'allowed' to make films like *Steel Magnolias* and *Terms of Endearment,* and do not face the same prejudices that women do when trying to raise funds and find co-producers.

David Wicht (Appendix 4.1:179) suggested that the only way South Africa filmmakers can actually compete against the likes of American and European filmmakers for internal co-production funding is for the South African industry to create and then sell a very clear South African identity that is simultaneously both universally appealing and accessible.

Sara Gaeter (Appendix 4.1:180) said that South African filmmakers needed to be scrupulous about not over-running their production budgets. She also believes that it is fruitless for South African filmmakers to try to match American special effects. She explained that given the vast budgets traditionally available to the American industry, it has built up a vast pool of both experience and expertise. South African filmmakers, given their limited financial resources, just have neither the expertise nor the money to finance the experimentation necessary to develop the expertise required for special effects. Gaeter also warned against the short-sighted, misguided practice (prevalent in South Africa) of employing one's (amateur/unprofessional) friends as members of one's film crew. She argued that productions are almost inevitably fraught with difficulties which friendships cannot withstand. In her opinion, it is better rather to hire professional, experienced people

- especially when hiring a director. She also notes that clear communication between producer and co-producers is crucial throughout the production if it is to be a success.

(b) International examples

The panel discussed the success of the Australian film industry. In particular David Wicht (Appendix 1.4:185) pointed out that the Australian government has made a concerted effort to promote and develop the emerging Australian film industry by subsidising the industry for public money. As noted earlier **(§ 4.3.1.2)**, South Africa's developing status, precludes its government from following the Australian example. Wicht also applauded the support Australians have given their countries film.

Marie Hoy (Appendix 1.4:191) spoke of the Irish film industry. She referred specifically to the way in which the Irish industry has prospered as a result of the tax incentive given to companies which support the Irish film industry. The implementation of a similar plan, in South Africa would be problematic as South Africa is a developing country and it would mean taking tax monies which the government needs to implement social redress away from them. Redirecting taxes to the film industry is a luxury, South Africa cannot afford.

Hoy (Appendix 4.1:191) referred also to Canadian government initiatives. The Canadian government has awarded money to encourage and develop their native film industry as it believes that the industry generates jobs and money in the specific regions in which a production takes place. When a production crew goes into an area, they use taxis, hotels, restaurants and so on and this provides people with jobs and more expendable income which in turn further stimulates the local economy.

Wicht believes that, the *National Film and Video Foundation*, which was to be set up in the course of 1999, will have dramatic impact on the South African film industry if it is run in the right way. He further believes that the *National Film and Video Foundation* has a major role to play in ensuring a greater number of films are produced in South Africa and in ensuring the films get overseas exposure. He pointed out that it is very difficult for struggling South African filmmakers to imagine how international productions and co-productions are organised as South Africans have very little experience of the international film industry.

Dezi Rorich (personal communication), the current president of *Women in Film and Television*, agrees with Wicht and believes that aspiring filmmakers must acquire a working knowledge of the international filmmaking industry. She believes that it is vital for those wanting to succeed to be constantly awake to self improvement opportunities.

Ajalon (1992:2) explains that as a Black woman filmmaker, she has stopped asking only Black people for professional help. She also believes that women filmmakers must transcend their gender and race status where professional work and financial help is concerned. She says that many of her funders are, and have been, White and that the people she deals with come from a wide range of different opinions and backgrounds. She believes that women filmmakers should not close themselves off in their immediate environments; that they need to integrate into national and international networks. Such integration, Ajalon believes, becomes crucial for example where co-productions are concerned. Women need to integrate nationally and internationally. She warns, however, that women should not lose sight of their own positions nor their understanding of their own identities.

(c) The successful film

Women in Film and Television strives to help its fellow filmmakers to make the best films possible.

Sara Gaeter (Appendix 1.4:183) explained that preferably a particular idea should not be carried over from one film to another and that it is always better to try to make a film that is different from everybody else's in content and style. Indra De Lanerolle (Appendix 1.4:187) believes that few people, whether financiers or audience, are interested in sub-titled film. Casting was another issue raised in relation to the successful film. The international guests at the *Women in Film and Television* breakfast all felt that 'star' names are crucial to a film's success. The panel also noted, that there are exceptions to the 'star' rule. For example *Strictly Ballroom,* an Australian film that has been very successful even though no star performers were originally cast. The film has led to its leads becoming stars. Marie Hoy (Appendix 1.4:184) warned, however, that a film industry cannot be built on 'surprise success'. According to her, what is important, to a films box office success, is the appropriate use of sales and marketing techniques.

(d) Marketing

Indra De Lanerolle (Appendix 1.4:186) notes that few successful film companies started with a 'hit' film. Most started by making films with a particular market in mind. Their success thus came gradually. De Lanerolle says market-targeting is crucial especially for aspiring filmmakers who are inclined to become over-involved in the artistic-creation side and in the financing and forget exactly who the film is for. De Lanerolle believes that many filmmakers go into production still unsure of the kind of film they want to make. He suggests that they should put this issue aside and focus on market terms in the knowledge that there is a market for almost any kind of film. The point, he says, is to decide on a target market and then to stand by that decision.

De Lanerolle claims that if the targeting process is properly and successfully done, a film will recoup the money that went into its production. Wicht (Appendix 1.4: 186) supports De Lanerolle by providing the example of a Johannesburg-based film production company that has acquired international success by making action stunt movies for a specific target market in the United States and in the East. The company also works much more cheaply than any of their competitors and this has benefited it in the long-term. This is a company which starts its film production with a market need not with a 'great script' for an unknown market.

(e) The need for more films

Most of the interviewees agreed that more films need to be made in order for the South African film industry to progress (see **§ 4.3.2.2**).

Harriet Gavshon (Appendix 1.3) reminded that for every successful film made there are many more unsuccessful films. She adds that in order to increase the number of successful films, as much training and experience as possible is needed and that this can only happen if financial allowance is made for the production of unsuccessful films. Jacolene Nel (Appendix 2.9:154) stated that there are many good filmmakers, especially in the field of advertising where she is based, but very few South African films. Zulfah Otto-Sallies (Appendix 2.5:127) explained that a wide variety of films needs to be made to reflect the various conditions of South African lives.

David Wicht (Appendix 1.4:189) suggested that aspiring filmmakers need to take the initiative and actually start developing their film even if this is done using smaller cameras and even if the films are only of short duration. He recommended the use of digital cameras as a 'start-up' option, as they are cheap and highly effective. Kubeshni Govender (Appendix 1.4:32) acknowledged that production

work is very expensive and that it is for this reason that many people (and those of colour especially) are immediately excluded from the industry. She reinforced Wicht's point about new technology and stated that equipment like digital cameras, are making it a lot easier for aspiring filmmakers of colour to enter the industry. She, challenged filmmakers of colour to take advantage of the new technology and to get on with the work.

According to Wicht, once a film has been made on a smaller format camera, and screened, funding through investors becomes a possibility. The film can then be transferred to larger format cameras and screened to a wider more commercial audience. One such filmmaker, who had a very small working budget, but who did not let that deter him and made his film, is Nico Steyn. He made the feature film *Lenny* (1998), in under two weeks on a budget of R20 000. He even managed to persuade well-known South African actors like Sean Taylor to act in the film (Worsdale, 1998:37). Such filmmakers can serve positive role-models for young aspiring filmmakers.

Seipati Bulane-Hopa (Appendix 2.1:189) supported Wicht by explaining that if more films were made, potentially there would be proportionately more successful films and potentially more new star actors and actresses could be born. It was generally agreed by the panel of speakers that more films also means more filmmakers that become established with proven track records. International business, not in business for altruistic reasons and interested primarily in turning a profit, shows interest only in filmmakers or productions which have good track records in their own country.

Unlike *Women in Film and Television*, the core committee of *Women of the Sun* are more concerned about women's issues, than about broad industry issues.

4.3.3 *Women of the Sun*

4.3.3.1 About *Women of the Sun*

Each year, the South African film industry hosts an *International Film and Television Market* in Cape Town. This event was chosen as the platform from which to launch *Women of the Sun*. The 'Market' was also chosen because it is the most likely time of the year at which most of the aspiring South African and international women filmmakers are likely to gather at the same venue.

Like *Women in Film and Television*, *Women of the Sun* is also an international organisation. A chapter of which was founded in Cape Town in November 1998 and I attended the inaugural meeting and have been in correspondence with the group ever since.

The inaugural meeting was addressed by the six women who were primarily involved in the birth of *Women of the Sun*. They are Cindy Gordon, Seipati Bulane-Hopa, Michelle Materre, Georgia Popplewell, Anne Mungai and Gaylene Gould. With the exception of Seipati Bulane-Hopa, all these women are Black women from countries abroad and are actively involved in the film industry in their respective countries. These women together form the core committee of *Women of the Sun*. As a first organising step, those participants interested in the organisation were asked to supply their personal details so that a database of South African members could be compiled.

The most important function of the organisation as outlined by Seipati Bulane-Hopa is that of raising the levels of participation for women in the film industry both locally and abroad. *Women of the Sun* plans to host important meetings at the 'Market' every year. The group has plans for a conference with women filmmaker delegates from all over the world. An awards ceremony to honour and give recognition to successful women filmmakers is planned for the 'Market' in 2000. It is quite

important that events are planned to coincide with the 'Market' as the organisation is then not seen as exclusionary to men. In fact, it is an organisation that focuses on the promotion of women of colour in the mainstream film industries whether home or abroad.

Women of the Sun has offices in countries in Africa, the Caribbean, the United Kingdom and the United States. Each of these sub-chapters of the organisation deal with the specific needs of that particular country. In South Africa, the head office, of the organisation is in Johannesburg. The office has a large e-mail database of the addresses of women who have joined the organisation in Southern Africa. Information is distributed to all members through e-mail. Those members who do not have e-mail are sent information by post.

Since its inception in November 1998 *Women of the Sun* has been very actively involved in hosting workshops and providing information about events in the film industry in South Africa and about opportunities for women filmmakers.

Women of the Sun was born out of the dissatisfaction and frustration that women of colour experience in the international film and television industry. In developed countries such as the United States and Britain, the contribution of women of colour in this industry has been extensive, but the actual representation of these women in the mainstream industry have been minimal. They are barely visible, lack support and their work is not publicly acknowledged.

Women of the Sun is very aware that women of colour not only have to develop as independent filmmakers in their local film industries, but that they also have to have a working knowledge and understanding of the international film industry. Gaylene Gould (1991:1) explained that independent cinema has changed drastically all over the world as a result of the forces of globalisation. Co-production has become a

very important way for independent filmmakers to survive financially. Production, distribution and exhibition are also taking place on a much more global scale now than before. Newsletters sent out by *Women of the Sun* provide details of international film festivals that women filmmakers may enter. The newsletter includes information on possible funding, co-productions and competitions. The *Moondance International Film Festival* is an example of an international stage for film. The festival is held to encourage and promote the work of independent women filmmakers from all over the world. *Women of the Sun* distributed information about the festival as well as application/entry forms to all its members during the 'Market'.

Women of the Sun has been very actively involved in affiliating itself with major events and festivals in the film industry around the world. During the course of this year, the organisation has screened many films made by women of colour, especially by those from the African diaspora. The organisation has also entered into a joint venture with the *Commission for Gender Equality* and the *Film Resource Unit* to host the screenings of *Neria* and *What Happened to Mbuyisa*, a feature film and a documentary, respectively, both films made by South African women filmmakers. *Women of the Sun* is currently arranging for the South African premier screening, *Calling the Ghosts,* a feature film made by South African woman filmmaker, Mandy Jacobson.

Women of the Sun has planned travelling film festivals to highlight the work of women filmmakers from all around the world. Another important objective that *Women of the Sun* hopes to achieve is the facilitation of international educational exchange programmes through which women filmmakers can travel to other countries to gain work experience. International travelling workshops have also been planned to keep members informed about industry trends. Cindy Gordon (Appendix 4.2:198) explained that these travelling workshops would address both the general issues facing women of colour in film production as well as any

particular national and local issues which might arise in the individual contexts visited.

Seipati Bulane-Hopa (Appendix 4.2:203) suggested that governments should take some responsibility for developing the film industry in their countries. The South African government has already established the 'Arts and Culture Film Fund'. As noted in **§ 4.3.1.2**, the implementation of the fund has received a mixed response from independent producers in the industy. Some like Masepeke Sekhukhuni believe that it is a positive step which will help the industry to grow, while others like Caren Thorne feel that the money given out has come to no proper use as not a single feature film has been completed.

Zulfah Otto-Sallies agreed with Bulane-Hopa about the need for the introduction of film studies into the school curriculum. Bulane-Hopa (Appendix 4.2:203) suggested that various aspects of film be introduced into school curriculums so that children of colour, who were previously denied entry into the industry because they lacked information, can recognise the various jobs associated with the film and television industry as possible career paths.

The following discussion highlights some of the significant issues that arose at the inaugural meeting of *Women of the Sun.*

4.4.3.2 Industry issues and 'women of colour'

According to Michelle Materre (Appendix 4.2:195), the initial purpose of *Women of the Sun* was to provide a forum in which women of colour from the African diaspora and women from Africa would be able to exchange information and ideas and to network.

Anne Mungai (Appendix 4.2:197) stated that the whole idea of *Women of the Sun* is not to focus on how women have been marginalised but rather to be proactive by creating space which would allow women of colour the best possible opportunities to become successful filmmakers. Mungai's sentiments are echoed by Gaylene Gould (Appendix 4.2:197), who stated that the organisation is not there to talk about side issues but rather to get on with the business that everybody else is involved in the mainstream film industry.

Seipati Bulane-Hopa (Appendix 4.2:202) mentioned that the one thing that aspiring women filmmakers, particularly women of colour, lack is self-confidence. All the interviewees who spoke about the participation of women of colour in the industry agreed that the general lack of self-confidence amongst women of colour was a major problem and agreed that this arises from the socio-economic conditions of their upbringing (see **§ 4.3.2.3**). *Women of the Sun* is very aware of the problem. It plans to deal with the problem by creating opportunities for aspiring women of colour filmmakers to increase their involvement. *Women of the Sun* thus include not only the support and recognition of the work of Black women filmmakers but also finding ways of effecting more active participation in the industry by women of colour.

Bulane-Hopa (Appendix 4.2:199) stated that when she goes onto film sets in South Africa she sees women working predominantly in the wardrobe and make-up departments. Very rarely does she see women who are directors or members of the technical staff. She believes (along with feminists in general) that society has created these gendered stereotypes in the workplace - stereotypes that designates men and women in terms of specific roles. She believes this must change. She agrees with Ajalon's belief (see **§ 4.3.2.3**) that Black in African communities are

automatically labelled as drugtakers and women of low morals if they make any aspect of the film industry their career.

According to Bulane-Hopa (Appendix 4.2:196), Black women filmmakers have a range of issues to deal with while they are trying their get on with their work. She explains that Black women filmmakers need to become successful so that rigid stereotypes can be neutralised and injustices can be redressed. She believes that Black women filmmakers around the world need to help each other wherever possible. All the members of the core committee agree that *Women of the Sun* needs to sensitise and conscientise the film industry to the condition of women of colour and to encourage among women a willingness to collaborate with other women. This would mark a contrast to the hostile environment that most women find themselves in when operating in the film industry. Bulane-Hopa warns Black women filmmakers that they need to realise that the industry demands perseverance and hard work and that as aspiring women filmmakers, they must be prepared for this. Many of the interviewees (see **§ 4.2.1.1**) spoke about the lack of initiative among South African student filmmakers and aspiring filmmakers. Many believe that this is why the industry has not shown much growth.

Gaylene Gould (Appendix 4.2:197) mentioned that there is a tendency internationally not to take women of colour seriously. She considers it important, therefore, that women not only develop strong staying power to overcome frustrating obstacles, but that they reveal themselves to be serious-minded about their work. They have to learn to believe in themselves and to manifest this belief in their behaviour. Bulane-Hopa (Appendix 4.2:203) believes that women should show themselves competent and able to get the work done quickly and efficiently. She says Black women filmmakers should stop feeling self-conscious in the workplace but rather get on with the job at hand.

As noted above the primary aims of *Women of the Sun* are directed at creating more active participation by women of colour in the film industry and at making these women more visible and in greater numbers. Practical guidance and support from *Women of the Sun* and others like it should help to solve the problems of lack of self-confidence amongst Black women filmmakers.

The study of the issues relating to women in production in the independent South African film and television industry undertaken in this chapter, is largely uncharted territory as far as the documentation of the South African film history goes. Many of the issues the women raised (like commissioning procedures and the presence of foreign production companies in South Africa) are issues common to the industry as a whole. Other issues are more gender specific – for example those issues that women of colour in particular face as a result of their socio-historic situatedness. Current issues which arose include: the recent government involvement in the film and television industry; the recent establishment of conglomerate media enterprises like *Primedia;* and the launching of the 'Broadcast' school. Current major issues also include skills training and development both by government and the industry.

Since the focus of the dissertation is strictly on the situation of women in the industry, many of the issues that are discussed are those from a female perspective. Those issues most commonly raised by either the interviewees and/or the various colloquium participants where collated and reproduced in the form of a questionnaire. The questionnaire was used to test the validity of the opinions raised by the interviewees and colloquium participants against those of a hundred women in the broader film production industry. The results of the survey are analysed and discussed in Chapter 5.

Chapter Five Survey

5.1 Introduction and methodology

The issues raised by the interviewees and discussed in Chapter Four formed the basis of a questionnaire which was used as a survey instrument. The primary aim of the survey was to test by comparison the perceptions of the women interviewees with those of women from a broader spectrum within the industry. A secondary aim of the survey was to build up a profile of the women who constitute the South African film industry.

The compilation of a respondent address list was very revealing– the number of women active in the independent sector of film and television production in South Africa is very small. I compiled a list of women from various directories that I had collected at the *Second* and *Third Southern African International Film and Television Market* in Cape Town. The list of women only reached one hundred. At the end of 1998, there were fewer than one hundred and fifty women working on an independent basis in the film and television industry in this country. One hundred of these women were sourced and listed as potential respondents. In contrast, the directories show that the number of men working in an independent capacity in the South Africa film industry runs into the hundreds.

A covering letter from my promoter, as well as one from myself (Appendix 5), was attached to the questionnaires to explain the reason for the questionnaire to the prospective respondents. A self-addressed and stamped envelope was also attached, providing an easy return facility for the potential respondent. Of the one hundred questionnaires that were sent out, twenty responses were received. The reason for this low percentage of replies is twofold:

- Firstly, the independent sector of film and television production is a highly volatile one. Many women survive in it for only a short while. Money is difficult to raise for productions and competition is fierce, especially from the few established production companies that dominate production that actually gets broadcast. Some women do manage to gain employment in broadcast institutions.

- Secondly, many women work on a freelance basis and move frequently from one company to another, staying at each for only a few months. Often then, their addresses are out-of-date. (About five companies made the effort to send back the questionnaire stating that the women to whom the questionnaires were addressed, no longer work at that particular company.)

The questionnaire (Appendix 6) was divided into five sections. The first section asked for general information about the respondent but did not include questions about respondent's name and vocational places. This was done purposely so that the prospective respondents would feel free to answer the questions honestly without the fear of later repercussions. The second section dealt with the current experience of the respondents and their work aspirations. The third section focused on general industry questions and on industry issues that arose out of the interviews. The respondents were asked to rate their experience in relation to the various issues. The fourth section was a personal response section which included questions which were different from those asked in the third section in that they dealt specifically with gender issues in the workplace. The last section sought to test directly the broad perceptions of the interviewees with those in the survey group.

5.2 Majority and consensus responses.

The following discussion summarises the overall impressions gained from the responses. A detailed tabulated account and analytical comparison follows in **§5.3**, below. Off the twenty responses received, eighteen were from White women. The result confirms the opinion of the interviewees of colour that the independent film and television industry is dominated by White people. The majority of women (45%) are between 30-40 years of age. The most number of women in a single salary scale (30%) indicated that they earn more than the top salary bracket given, R180 000 (gross *per annum*), while all of the respondents claim to work in positions of authority.

Most of the women (70%) have accessed the independent film and television industry through television production and are currently employed in this sector of work. Most of the women (60%), however, aspire to work in film. As far as post-matric training is concerned, the majority of respondents (45%) have been to University but have learnt job-skills 'on the job'. The majority of respondents (55%) indicated that their post-matric training was actually not related to their current jobs. Of the women that responded, most stated that they have worked in various sectors of the film industry and that the best training that they have received has been 'on the job'. Generally respondents thought they are fairly treated and that gender is not an issue in their work environments. The general consensus was that it is very possible for them to reach management level. The results for the third section, however, contradicted the general consensus opinion of fairness expressed earlier. Respondents were ambivalent about sexist attitudes in the workplace. They indicated that while there is no blatant sexism, they sense covert sexism in the workplace. They sense that there is a 'glass ceiling' as far as job advancement and more senior positions are concerned.

Generally, the respondents believe the *Department of Arts and Culture, Science and Technology* initiatives to be encouraging to people who are trying to establish themselves as filmmakers. Most of the respondents (70%) stated that they had interacted professionally with management at broadcast institutions such as the *SABC* and that they had found management to be composed of unhelpful White men. Most of the respondents believe (like the interviewees) that a few large production houses get all the commissioned work and that smaller companies are squeezed out of the competition.

Most of the respondents were in favour of professional internships for students. Many of the families of the majority of the respondents encouraged them in their desire to make a career in the industry. Respondents training costs were spread fairly even across parents, loans, their companies and their own earnings. Drug and alcohol abuse was acknowledged to be a big problem in the industry. The general consensus was the abuse is a result of the pressures of the working conditions and the long working hours. The severe lack of marketing skills and expertise in the industry was a frequently raised issue.

The points listed above represent the issues upon which there was consensus among the respondents. A more detailed comparative account of these findings follows in **§ 5.3**.

5.3 Data analysis

This section is divided into the five parts in which the questionnaire (Appendix 6) was divided. The results for each question is analysed. While **§5.2** merely summarised some of the general findings, **§5.3** provides an analytical response to the findings.

The following discussion focuses directly on the responses of the respondents. In some cases, respondents did not answer a question. This accounts for there

sometimes not being a full complement of twenty responses to a question. In other instances, there are more than twenty responses because some respondents ticked more than one option. Such multiple responses are themselves revealing as they probably indicate ambivalence on the part of the respondent towards the question. (All results have been rounded off to the first decimal place).

5.3.1 *Section 1– Respondent profiles*

Section one sought to build up a profile of the respondents. Personal details such as age, language proficiency, and work experience were elicited.

Question 1.1 *Age range.*

The respondents' age range reflects a spread across the age spectrum (Table1).

20-30	30-40	40-50	50+	Total
6 (30%)	9 (45%)	1 (5%)	4 (20%)	20 (100%)

TABLE 1: Age distribution

From the table, it is evident that the majority [9 (45%)] of the respondents are between thirty and forty. This is a significant result and would seem to suggest that it is from this age group that most of the experienced workers in the industry are drawn. When these results are taken in conjunction with the two 'older' groupings [40-50 (5%) and 50+ (20%)], there appears to be a tendency for older women to dominate at senior levels in the industry; that is 14 (70%) of the respondents are 30 plus. This tendency could mean that many of these women have been able to make their way in the industry and have thus stayed in it and are building or have been able to build successful careers. A comparison of Table 1 with Tables 2 and 3 shows that there is a correspondence between the ages of the respondents, their seniority/responsibility and their salary range. In

contrast, there are relatively few (30%), young women (20-30 age group) in the industry - which could mean that there are few 'young' women entering the industry now than in the past. According to the interviewees, reasons for this could be that there is not enough transparency and no clearly defined access routes for young women who aspire to be in the industry. It would also appear that the White respondents who have entered the industry in the past and who have remained, may have done so through the privileges White people had before the industry was opened up to all South Africans. An analysis of the results *vis à vis* seniority and salary for the 20-30 age groups is revealing. Few [30% of the 20-30 age-group] have reached the same seniority level as 'older' women; and hardly any earn the same salary.

Question 1.2 *Respondents' salary range (gross per annum)*

The respondents' salary range (Table 2) reveals several significant results.

-R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R900
1 (5.6%)	1 (5,6%)	1 (5,6%)	0	1 (5.6%)
R90 000- R100000	R100 00-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R14 000
1 (5,6%)	0	3 (16,7%)	0	2 (11,1%)
R140 000-R150 00	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000+
1 (5,6%)	0	1 (5,6%)	0	6 (33,3%)
TOTAL = 18 (100%)				

Table 2: Salary Range

Three significant results were obtained. The most significant result obtained was that the majority of the respondents [6 (33%)] fall into the highest salary bracket. The results show that the majority of the respondents (65%) earn between R110 000 and R180 000+. These figures are commensurate with high positions in the workplace. The *1996 South African Census* (1996:2.36), shows that the majority of people (62%) earn less than R1501 a month (+/- R18 000 *per annum*), and only 11% earn more than R4500 per month (R54 000 *per annum)*. The maximum scale (R180 000+) used in the questionnaire represents

a salary four times more than the R45 000 of the 11%. It is obvious then that salaries in the industry are high and that the industry is an extremely lucrative one for those few South Africans who have managed to become successful in it.

It had already been established from the interviewees, that compared to the many men, there are few women working in the independent film and television industry in South Africa. That most of these women are White, can be seen from the results of Questions 1.3.1 and 1.3.2 combined. It can, therefore, be concluded that the few White woman who have managed to enter the industry, have salaries far above average. Since all the interviewees agreed that the South African film and television industry is dominated by White-males at the most senior levels, it becomes evident that the vast majority of those who benefit through the higher than average salaries are White-males.

Question 1.3 *Respondents' occupational position and title.*

Respondents were asked to indicate their rank. Table 3 below indicates the number of respondents that occupy positions in each area of work in a typical workplace.

Management	Administration	Production/creativ	Total
11 (45,8%)	2 (8,3%)	11 (45,8%)	24 (100%)

Table 3 Occupational Position

Respondents were asked to fill in their current rank and job title. Twelve of the respondents stated their job titles (Table 4).

Rank/Job Title	Number
Managing Director	2 (16,6%)
Administration Manager	2 (16,6%)
Production Manager	3 (25%)
Head of Broadcasting (Ad. Agency)	1 (8,3%)
Senior Producer	1 (8.3%)
Production Executive	1 (8,3%)
Producer	1 (8,3%)
Senior Copywriter	1 (8,3%)
TOTAL	**12 (100%)**

Table 4 **Job Titles**

Eleven responses (45%) were received in both the Management and Production/Creative categories. Two women (8%) indicated that they were involved in administration as Administrative Managers. Four women (17%) also indicated that their jobs involved two of the categories simultaneously. The women who filled out their rank/job title are those who all have very high-ranking jobs. It can be assumed that they have established themselves in their respective workplaces. It should be borne in mind, however, that 80% of the women who were sent questionnaires did not respond for the reasons explained in **§ 5.1**. The impression one gets that there are only a few women who manage to maintain their jobs and progress in their workplaces compared to the large number of men who do is affirmed by the National Management Profile Statistics (*Independent Online*, 1999:9):

> Statistical analysis shows that the percentage of Africans in management has only increased by 2% over the past three years, while the percentage of women in management has increased by 4%.
>
> National Management Profile
>
> 1998 – White 87%
> African 6%
> Male 84%
> Female 16%

The National Management Profile Statistics also states that sectors reporting in excess of 20% Black management include Communication, Financial services field staff, Fast moving consumer goods, Oil and Retail. Sectors reporting as having in excess of 90% White management include, Advertising, Banking and Professional/research. These statistics are in turn confirmed by a survey of the private sector in South Africa, conducted by the *Commission on Gender Equality* in 1999. The survey found that 59% of women are located in apprentice and trainee level jobs compared to 41% men. The survey also shows that the male to female ratios (respectively) for managerial level positions is 77%:23% (*Commission for Gender Equality*, 1992:2). The gender disparity in managerial rank can be extrapolated to the film industry. All the interviewees claimed that men occupy the majority of managerial positions in the industry. My own observations at production houses and advertising agencies confirm that, men are in the majority in authoritative positions while women do the majority of the organisational and administrative work.

Lynda Obst (1996: 173) believes conceptions about the strengths of women and accordingly to their working roles which arose in the film industry in the late seventies and eighties have led to the stigmatization of women as technically inept. Because women did not command the respect of film crews unless they proved their expertise, it was assumed a woman's talents were suited to clerical and secretarial work.

Obst (1996:173) acknowledges that things have changed, but maintains that the 'glass ceiling' remains for women at the top levels of directorship and ownership. She explains, in Hollywood, male and female employee members have almost reached parity, but male and female salaries have not. Women's salaries in Hollywood are still far below those of their male counterparts; most successful women make less than two thirds of what their male counterparts make. These salary discrepancies are based on, still frequently held, archaic suppositions that

women should start with lower salaries because they are not breadwinners. Yet, family structures have changed significantly especially in Western countries and there are more and more single mothers. The same arguments have continued to justify lack of parity in male and female salaries in South Africa.

According to Marteen de la Harpe (Appendix 1.1:5), South Africa has only four women directors in the advertising industry. She says most of the other women work in low-level positions. Many interviewees indicated that they believe that the women who work in documentary-making are in most cases not involved in the actual processes of filmmaking because of gender stereotyping. Wendy Nixon, who aspires to be a cameraperson in news-gathering recognises that she has little chance of fulfilling her ambition. It is evident then that women in South Africa are still typecast to fill stereotypical positions in the industry. Only a few women actually break through gender stereotypes and engage in actual filmmaking or reach senior management levels.

Question 1.3.1 *Percentage of women employed in the workplace.*
Respondents were asked to tick the approximate percentage of women they thought were employed in their workplace (Table 5).

-10%	10-20	20-30%	30-50%	50-60%	60%+	Total
1 (5.6%)	0	0	3 (16.6%)	4 (22.2%)	10 (55.6%)	18 (100%)

Table 5 **Percentage of women in the workplace**

The majority of women (78%) who responded to this question indicated that women constitute more than 50% of the employees in their workplaces. This perception confirms the perceptions of the interviewees and appears true at least for the advertising industry as in her interview Jacolene Nel states that women occupy more than 60% of the workforce.

Question 1.3.2 *Percentage of women of colour employed in the workplace.*

Respondents were asked to tick the approximate percentage of women of colour employed in their workplace (Table 6).

-10%	10-20%	20-30%	50-60%	60% +	Total
6(33.3%)	7 (38.9%)	0	2 (11.1%)	1 (5.6%)	18 (100%)

Table 6 Percentage of women of colour in the workplace

In comparison with the previous question's results in which the majority of respondents (78%) stated that women make up more than 50% of the workforce, the statistics for the responses to Question 1.3 show that few of these women, are women of colour (Table 6). This result confirms the impression that *Women of the Sun* has that women of colour are not visible in the independent film and television industry. As is discussed in **§ 4.3.2.3**, the reason for the lack of women of colour is that they were not brought up to consider the film industry as a potential career choice. Although the *Independent Online* statistics showed an upward tendency for women generally in management, the upward tendency for people of colour is half that for women. Given the male:female employment ratios this would suggest that of the 2% increase for Blacks, the increase for women would be less than 8% of the general population. If the *Independent Online* statistics are extrapolated to the film production industry, the near invisibility of women of colour is confirmed.

Question 1.4 *Race group.*

Many of the interviewees and the interviewees of colour, especially, said that the independent film and television industry in South Africa is still very much a

White dominated industry. The respondents were asked to indicate to which racial group they belong to see if the above sentiments were true in terms of women (Table 7).

White	Black	Coloured	Asian	Total
18 (90%)	2 (10%)	0	0	20 (100%)

Table 7 **Racial group**

Of the twenty women who responded, eighteen are White (90%) and only two are Black (10%). There were no responses from Coloured or Asian women, the two minority race groups in South Africa. This result in relation to Question 1.3.2 indicates that White women in the industry vastly outnumber women of colour. White women are second only to White men in terms of numbers in the industry. These statistics confirm both my own and the interviewees' perceptions. Because almost all of the women who responded to the survey are White and are those few that earn good salaries (R110 000+ gross *per annum*) and have high-ranking positions, it would suggest that there are few women in the industry and few either hold high ranks or earn high salaries. The figures for Coloured and Asian women are non-existent and serve to underline their invisibility.

Question 1.5 *Languages spoken, written and read.*

A question on language was included in the questionnaire to evaluate the extent of language integration in the industry in terms of degrees of proficiency in the national languages (Table 8).

		SPEAK	READ	WRITE
AFRIKAANS	WELL	7 (35%)	10 (50%)	6 (30%)
	ADEQUATELY	6 (30%)	5 (20%)	7 (35%)
	POORLY	5 (20%)	4 (25%)	6 (20%)
ENGLISH	WELL	20 (100%)	20 (100%)	20 (100%)
	ADEQUATELY	0	0	0
	POORLY	0	0	0
IsiNDEBELE	WELL	0	0	0
	ADEQUATELY	0	0	0
	POORLY	3 (15%)	3 (15%)	3 (15%)
IsiXHOSA	WELL	1 (5%)	1 (5%)	1 (5%)
	ADEQUATELY	0	0	0
	POORLY	4 (20%)	4 (20%)	4 (20%)
IsiZULU	WELL	0	0	0
	ADEQUATELY	1 (5%)	1 (5%)	0
	POORLY	4 (20%)	2 (10%)	3 (15%)
SEPEDI	WELL	0	0	0
	ADEQUATELY	0	0	0
	POORLY	3 (15%)	2 (10%)	2 (10%)
SESOTHO	WELL	0	0	0
	ADEQUATELY	0	0	0
	POORLY	3 (15%)	2 (10%)	2 (10%)
SETSWANA	WELL	0	0	0
	ADEQUATELY	0	0	0
	POORLY	3 (15%)	2 (10%)	2 (10%)
SiSWATI	WELL	0	0	0
	ADEQUATELY	0	0	0
	POORLY	3 (15%)	2 (10%)	2 (10%)
TSHIVENDA	WELL	0	0	0
	ADEQUATELY	0	0	0
	POORLY	2 (10%)	2 (10%)	2 (10%)
XITSONGA	WELL	0	0	0
	ADEQUATELY	0	0	0
	POORLY	2 (10%)	1 (5%)	1 (5%)
WHICH OTHER?	WELL	-	-	-
	ADEQUATELY	-	-	-
	POORLY	-	-	-

Table 8 Languages spoken, written and read

Respondents were asked to indicate which languages they *speak, read and write*. They were also asked to rate their competency in each of these languages. All twenty respondents stated that they speak, read and write English well. This

confirms English is the dominant language of work and business in the industry. Afrikaans was the second most highly rated language, followed by isiXhosa and isiZulu, respectively. isiXhosa would appear to be dominant over isiZulu, but this could be a skewed result stemming from the geographic areas from which the most survey returns were received. In Cape Town, for instance, the dominant Black language is isiXhosa. Responses for the other official languages returned insignificant results as only a few respondents could speak, read and/or write these languages and then only poorly.

The result for English (100%) suggests that most of the respondents consider English to be their first language. The overall statistics also suggest that it is these (English mother tongue) women who constitute the majority of the small group of women in the independent South African film and television industry. The results indicate that there is little linguistic integration in the workplace and that the industry remains an English stronghold.

Interestingly enough, some respondents indicated they had a working knowledge of various *European Union (EU)* foreign languages, among them French, German, Swedish, Italian and Dutch (see appendix 7, languages are not listed in the table 8). The information reflects both the Eurocentric nature of the industry and the importance placed by many of the interviewees on foreign contacts. The advertising industry in fact has a high proportion of employees from the *EU* and many of its clients are based in the *EU*.

5.3.2 Section 2 - Training and experience

From the interviews, it was evident that the women who came into the industry had acquired their skills in a variety of ways. The intention in the first part of Section 2 was to gather information firstly about the ways in which the

respondents accessed the industry, and secondly how they acquired their job-skills.

As part of their working experiences, the interviewees spoke about their interactions with broadcast commissioners. In turn, the 'on-the job' experiences of the respondents were sought by questioning them about their interactions with commissioning procedures and editors at the *SABC*. The second part of Section 2 makes a broad analysis of the gender and racial composition of the majority of the people at management level of commissioning work at the *SABC*. The issue of commissioning came up in the interviews as an area of contention, independent producers competing with large companies, and so it was important to test the validity of the interviewees' assertions through the questionnaire survey.

Question 2.1 *Workplace experience.*

Respondents were asked to indicate the areas in which they had acquired work experience (Table 9).

Film	Television Production	Advertising	Total
13 (65%)	18 (90%)	10 (50%)	20 (100%)

Table 9 Workplace experience

It is evident that many women move among these fields during the course of their careers. It becomes evident that none of these fields offer stable jobs (in the traditional sense) in which people can progress through their years of service. The independent film and television industry is, therefore, not like other industries in which employees develop a long-term commitment to their jobs and are rewarded with promotion and service acknowledgments. In all areas of the independent industry, filmmakers are only rewarded when they are working on productions and when those productions are sold. Filmmakers if they wish to

make a living have the continuous task of finding or creating work for themselves. According to Levern Engels (Appendix 2.3:102) there are in fact some periods during the year in which there is little or no work, where there is very little work or no work for independent filmmakers.

Question 2.1.1 *Sector through which the film production industry was accessed.*

Most of the interviewees indicated that they entered the industry through television production. To test whether this was a general trend respondents were asked to indicate the sector through which they accessed the industry (Table 10).

Film	Television Production	Advertising	Total
7 (35%)	14 (70%)	4 (20%)	25 (100%)

Table 10 Access to the film production industry

The respondents confirmed the interviewees assertions that the easiest and most common access route into the production industry is through television production. Television production is less costly than film and more accessible than advertising, as all the women of colour agreed in **§ 4.2.1**.

Some of the women indicated (by ticking more than one block) that they had accessed the industry through more than one area.

This apparent anomaly could be accounted for by women who were contract or project employees and are sometimes employed only until the completion of their specific projects. Levern Engels (Appendix 2.3:103) says that she employs people in this way as it is very difficult financially to have permanent employees when there is no work in progress. This practice is another reason so many filmmakers do not have permanent jobs. They are generally 'freelancers' and

work on contract, sometimes in more than one area of the industry, simultaneously.

Question 2.1.2 *Workplace area of current employment.*

Some of the interviewees like Corola Koblitz said that they had to work in more than one area of the production industry to make a living. Respondents were asked to indicate which area of the industry they are currently employed in to test if the above were true (Table 11).

Film	Television Productio	Advertising	Total
8 (40%)	13 (65%)	7 (35%)	28 (100%)

Table 11 Workplace area of current employment

The majority (65%) of women are currently employed in television production. Many of the women who do access this particular area of the industry, stay in television production. This sector of the industry also seemingly offers more jobs than film or advertising.

When one combines the results of Questions 2.1.1 and 2.1.2, it becomes evident that jobs in the film and television industry are not discrete. This is why many women's jobs spill over into other sectors of the industry. It is also the reason it is so difficult for people in the industry to establish themselves in permanent jobs.

Because there are no clear lines of demarcation between the jobs, there can be no clear job descriptions and the workings of the industry are difficult to systematise. There is thus very little information available on how the industry operates and how film production workers can access it. This is a major stumbling block to the development of the industry as most interviewees noted (see Chapter 4).

Question 2.1.3 *Workplace area of ultimate goal.*

The respondents were asked to indicate the area of the industry in which they most aspired to work (Table 12).

Film	Television Production	Advertising	Total
12 (60%)	10 (50%)	3 (15%)	25 (100%)

Table 12 Workplace area of ultimate goal

Most of the interviewees indicated that they aspired to work in film production. The results of the survey respondents however is almost split between film and television production with only two (10%) more women wishing to work film production. Ansie Minnaar (Appendix 2.8:151) along with several of the other interviewees, is of the opinion that it is a natural progression for television production filmmakers to eventually move into feature filmmaking. Marteen de la Harpe (Appendix 1.1) an advertising sector interviewee, added that even directors like her would like to move into feature filmmaking eventually. One of the reasons that usually prevents people from moving directly into feature filmmaking is the high cost of production. Many aspirant filmmakers choose to work in the advertising industry, even though it is not mainstream filmmaking because it is lucrative and thus gives them a chance to position themselves for a later career in feature filmmaking.

Only three of the respondents (15%) indicated that their ultimate goal is to work in advertising. There could be many personal reasons for this low result. The respondents might like interviewees, see the advertising industry as very chauvinistic and sexist. They might also wish to avoid the high levels of stress with which people in this industry generally have to cope. Both Jacolene Nel (Appendix 2.9:154) and Marteen de la Harpe (Appendix 1.1:6) did not consider that working conditions in the advertising industry as conducive to a stable life.

Question 2.1.4 *Post-matric training*

The interviewees gave very mixed responses to questions about their post-matric training. Almost all of them had been to university but they acquired their job skills while actually working in the industry. The respondents were asked to indicate, selecting from a list of choices, where they received their post-matric training (Table 13).

University	Technikon	College	'Professional' School	'On the Job'	Total
9 (39,1%)	1 (4,3%)	2 (8,7%)	2 (8,7%)	9 (39,1%)	23 (100%)

Table 13 Post-matric training

University and *'on the job'* received nine responses each. These results correlate with those of the interviewees' results. It is, therefore, evident that the women who are currently working in the production industry have been trained at university and 'on the job' equally. Very few women indicated that they have been trained at colleges and professional schools even though these institutions are very job orientated. One of the reasons could be that there is a lack of courses at colleges and professional schools that focus on training for the independent film and television production industry.

What is surprising from the results is that although technikons are intensively skills-orientated compared to Universities, more respondents (39,1%) have had university training than the technikon training (4,3%). This is even more surprising considering technikons offer aspects of filmmaking. At the *Technikon Natal*, in the Video Technology courses, male students vastly outnumber their female counterparts (own observation). This could be why the result gained in the category for technikon training, (Table 13, above), is so low. Another reason could be that all technical-type work has traditionally been seen as an area that is in the male domain and so few female students register for such courses.

Question 2.1.5 *Post-matric training, relation to current job.*

In this question, respondents were asked to indicate whether their post-matric training was related to their present jobs (Table 14).

Yes	No	Total
8 (42,1%)	11 (57,9%)	19 (100%)

Table 14 Post-matric training, relation to current job

It is significant that 57.9% of the respondents indicated that their tertiary education was not relevant to their jobs. One of the reasons for this is that they were not exposed to the right type of training for the careers they wanted to enter.

Although most of the interviewees had university training, they were not trained in the actual specificity's that their current jobs entail and that is why most of them learnt their skills 'on the job' as was the case with the interviewees in general.

Question 2.1.6 *SABC*

Many of the women interviewees expressed dissatisfaction with the commissioning procedures of the *SABC*. Sub-section 2.1.6 of the questionnaire sought to find out the gender and racial composition of those who are involved at management level in the commissioning work for the *SABC*. It has been claimed by interviewees like Martina Della Togna (Appendix 1.2:17), that the *SABC* is very conservative in their approach to selecting programmes and that she believes this is the result of the attitudes of the predominantly White-male commissioners (see **§4.2.2**). Levern Engels (Appendix 2.3:107) suggests that if commissioning practices of the *SABC* were changed, the opening out of competition would allow smaller production companies the chance of having their work broadcast. The more companies which flourished, the more jobs would be created. The advantage gained would, however, not filter down, either to women

or people of colour unless job-training, and job-hiring attitudes changed in the industry.

Question 2.1.6.1 *Interaction with people at management level at the SABC* (Table 15).

Yes	No	Total
14 (70%)	6 (30%)	20 (100%)

Table 15 Interaction with people at management at the *SABC*

If 90% of the respondents overall are White and 70% indicated they had interaction with the *SABC* at management level, then the probability is that all those who have interacted with the *SABC* are White. This would confirm Levern Engels assertion that emerging filmmakers of colour do not really feature strongly in the competition for commissioned work.

Question 2.1.6.2 *Managerial level by gender (a) and race (b) at the SABC*
The results for questions on the composition of management by gender and race at the *SABC* are revealing (Table 16 and 17, respectively).

Female	Male	No responses	Total
4 (20%)	13 (65%)	3 (15%)	20 (100%)

Table 16 Gender composition of the majority of people at management level at the *SABC*

White	Black	Coloured	Asian
11 (55%)	9 (45%)	0	0

Table 17 Race composition of the majority of people at management level of the *SABC*

The gender disparity on management commission level at the *SABC* in favour of males is very evident. Thirteen of the respondents (65%) indicated that the majority of commissioning personnel with whom they have dealt were male.

Only (20%) indicated that the majority of the *SABC* managers with whom they have dealt were female. Three respondents (15%) did not respond.

The apparent barely significant difference between the respondents' perception of the racial distribution of management at the *SABC* should be read in the context of the South African racial distribution. The racial equity situation at the *SABC* is in fact far worse than it appears from the results; 55% management is still in the hands of a racial group which forms 10,9% of the population (*Census*, 1996: 26). The same inequity exists across gender. The data show that 65% of management are male even though women comprise 51,9% of the population (*Census*, 1996: 2.2). Historically, the results would have reflected even larger male, White majorities than is now evident. These results correlate with the tendencies mentioned earlier in Question 1.3 which show that in 1998 the national management profile for South Africa showed 87% White and only 6% Blacks and 84% male and 16% female. The results reflect the effect of concerted affirmation action policies and that more Black people have come into positions of authority at the *SABC,* but also show that the pace of change is far too slow. Furthermore, the majority of these Black people are men. Very few women evidently reach top management at the *SABC.* The results confirm the interviewees who spoke about their experiences with commissioning management at the *SABC* (see **§4.2.2**).

5.3.3 *Section 3 - Professional response questions*

This section of the questionnaire was set up to test the validity of the interviewees' general perceptions about the industry. The most common issues which the interviewees raised were incorporated into the survey as questions. Respondents were asked to select one from: *entirely agree, partly agree, neutral, partly disagree or entirely disagree.* The results are recorded in Table 18 and discussed below.

All the percentage results are in terms of the response group total of 20. Furthermore the two categories above and below 'neutral' have been combined in the discussion in those where a general impression was sought.

COMMENT	ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE	NO RESPONSE
1. I am well remunerated considering responsibility, training and years and years of experience.	8 (40%)	8(40%)	0	1 (5%)	1(5%)	2(10%)
2. I aspire to reach management level.	11(55%)	0	3 (15%)	2 (10%)	1 (5%)	3 (15%)
3. I believe my aspirations within this industry can be achieved.	12 (57,1%)	5(23.8%)	0	1 (4,8%)	0	3 (14,3%)
4. I believe this is possible.	11 (55%)	5(25%)	1 (5%)	1 (5%)	0	2 (10%)
5. It was difficult to obtain my current position.	2 (10%)	4(20%)	4(20%)	4(20%)	3(15%)	3(15%)
6. I have worked in more than one sector of the film industry.	11(55%)	2(10%)	1(%%)	1(5%)	4(20%)	1(5%)
7. I feel that my training could have been more skills orientated.	3(15%)	6(30%)	5(25%)	2(10%)	1(5%)	3(15%)
8. I am passionate about my work.	12(60%)	6(30%)	1(5%)	0	0	1(5%)
9. My passion for my work is recognised and used to my advantage.	11(55%)	3(15%)	2(10%)	0	2(10%)	2(10%)
10. I am always credited with my ideas.	8(40%)	7(35%)	2(10%)	1(5%)	2(10%)	-
11. I have been mistaken for a secretary or a menial position that is not mine.	4(22,2%)	2(11,1%)	2(11,1%)	4(22,2%)	6(33,3%)	
12. I have to work hard at being assertive in this industry.	10(47,6%)	6(28,6%)	0	2(9,5%)	1(4,8%)	2(9,5%)
13. I work in a very highly hierarchical environment.	3(15,8%)	3(15,8%)	3(15,8%)	2(10,5%)	7(36,8%)	1(15,3%)
14. All people are given a fair chance to learn and progress in the workplace.	6(30%)	5(25%)	4(20%)	2(10%)	1(5%)	2(10%)
15. The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.	8(40%)	7(35%)	1(5%)	0	3(15%)	1(5%)
16. The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	12(60%)	3(15%)	3(15%)	0	1(5%)	1(5%)
17. The best training I have received has been 'on the job training'	16(80%)	2(10%)	0	0	0	2(10%)
18. I have had professional interactions with people at management level of broadcast institutions like the SABC.	13(65%)	2(10%)	2(10%)	0	2(10%)	1(5%)
19. I have found them very helpful.	1(5%)	2(10%)	7(35%)	5(25%)	3(15%)	2(10%)
20. I have found them very unapproachable.	2(10%)	3(15%)	7(35%)	2(10%)	2(10%)	4(20%)
21. As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.	7(35%)	5(25%)	2(10%)	2(10%)	3(15%)	1(5%)
22. Only a few large production houses get all the commissioned work from institutions such as the SABC.	3(15%)	9(45%)	4(20%)	1(5%)	1(5%)	2(10%)

Table 18 Professional response question

(a) Job Satisfaction

The results show that the majority of the respondents (80%) are very well satisfied with their working conditions and their remuneration. A large majority of the respondents indicated that they are passionate (90%) about their work but fewer (70%) believe they are given recognition for this. The majority of the respondents (85%) believe that their desire to rise to high-ranking positions will be fulfilled. Many (75%) also believe that they are always credited with their ideas. Half of the respondents indicated that they have never been mistaken for a secretary or as a person fulfilling some other traditionally female position. The findings reflect a general satisfaction amongst the respondents with their work environments. What is also evident is that the majority of respondents are very strong-willed, passionate and positive women as far as their work is concerned. The majority of the women thus meet the personality requirements by aspirants to the industry that many of the interviewees mentioned (see **§4.3.2**). Levern Engels and Harriet Gavshon, for example, both believe that women have to be mentally tough and have a passion for their work to survive in the industry.

On the matter of gender discrimination the results show a difference in perception between the interviewees. More than half of the respondents (Question 14 – 55%) feel that they are not held back because they are women. In contrast almost all of the interviewees felt that were (see **§4.3.2**).

(b) Working conditions

The majority (65%) of the women surveyed indicated that they have worked in more than one sector of the industry. Only 25% stated they had not (Table 18: Question 6). This statistic suggests that career-direction changes in the industry are common and that it is not an industry in which job descriptions are clearly formulated. These results reinforce the results of Question 2.1, above, relating to work experience of the respondents. The results for Question 2.1 indicated that the majority of them (65%) had worked in more than one sector of the industry.

While 45% of the respondents believe they do not work in a highly hierarchical work environment, 30% said that they do. Furthermore, 55% of the respondents believe all people are given a fair chance to learn and progress in the workplace. The results for these two questions stand in direct contrast to the perceptions of those interviewees who work in the fields of documentary-making and advertising. Many of interviewees claim that women in particular do not find it as easy as men do to progress through the workplace hierarchy. The more positive questionnaire results may be an indication that advancement for women is becoming more common in the industry.

(c) Training

The validity of the interviewees' opinions about and perceptions of the production industry were tested through the questions in this section. Survey respondents are asked about specific aspects of training. As far as training in general (Table 18: Question 7) is concerned, 45% of the respondents indicated that their training could have been more skills-orientated while 25% were neutral and 15% did not agree it should. What is significant is that 40% indicated ambivalence about skills orientated training. If the figures for those who remained neutral (25% - itself a fairly high result) are added to the result for those who didn't respond (15%) and to the result for those who are apparently ambivalent, it becomes apparent that the majority of the respondents (80%) had probably not previously considered skills-orientated training to be an issue.

The majority of the respondents (80%) indicated that their best training had been 'on the job' (Table 18: Question 17). Only 10% were ambivalent and 10% didn't respond to the question. None, however, denied the proposition outright.

The failure of tertiary institutions to answer industry needs was highlighted by the results for question 16. The majority (75%) respondents believe that tertiary

institutions need to make marketing a major part of their field-related industry training programmes. Only 15% of the respondents disagreed entirely. Of the balance 15% declared themselves either ambivalent positively or neutral. These results confirm the expressed beliefs of many of the interviewees **(§ 4.4.2.2)** and network-spokespersons (**§ 4.42** and **4.4.3**) that South African filmmakers are in dire need of marketing skills. The findings of the survey, *vis à vis* training, correlate well with those of the interviewees and thus serve to validify the beliefs expressed by the interviewees and network-spokespersons.

(d) Commissioned work

The majority of the respondents (60%) confirms the validity of the opinions expressed by many of the interviewees that *SABC* commissioned work is restricted to a few large production houses. The respondents also unanimously agree that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition for *SABC* commissions. The findings show that the desire for some kind of government intervention is a common one in the independent sector of the industry.

5.3.4 *Section 4 – Personal response questions*

This section of the questionnaire tested the validity of the interviewees' personal perceptions of gender issues in the industry. The most common issues arising out of the interviews were incorporated into the survey as questions. The survey respondents were asked to select one from: *entirely agree, partly agree, neutral, partly disagree and entirely disagree.* (Once again the responses above and below 'neutral' have been consolidated where this aids the discussion.)

COMMENT	ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGRE	ENTIRELY DISAGREE	NO RESPONSE
1. I find myself considered inferior to my male counterparts as regards my technical working skills.	1(5%)	6(30%)	1(5%)	1(5%)	10(50%)	1(5%)
2. My gender places my capabilities in a negative light where equipment and technology is concerned.	1(5%)	6(30%)	0	2(10%)	10(50%)	1(5%)
3. I have been a victim of sexist, verbal abuse in the workplace.	1(5%)	5(25%)	1(5%)	2(10%)	9(45%)	2(10%)
4. I get support and encouragement from my male colleagues at work.	9(45%)	8(40%)	1(5%)	1(5%)	0	1(5%)
5. I get support and encouragement from my female colleagues at work.	11(55%)	6(30%)	2(10%)	0	0	1(5%)
6. I have had to work a lot harder than my male counterparts to gain credibility in my field of work.	9(45%)	2(10%)	3(15%)	0	5(25%)	1(5%)
7. I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.	6(30%)	4(20%)	4(20%)	1(5%)	3(15%)	2(10%)
8. I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.	5(25%)	4(20%)	2(10%)	3(15%)	5(25%)	1(5%)
9. The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.	3(15%)	7(35%)	5(25%)	1(5%)	2(10%)	2(10%)
10. I have always had to fight my way to have my ideas heard.	2(10%)	9(45%)	3(15%)	3(15%)	1(5%)	2(10%)
11. I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.	1(5%)	1(5%)	6(30%)	2(10%)	9(45%)	1(5%)
12. I have been pressured into making my physical appearance more glamorous in the workplace.	0	1(5%)	4(20%)	4(20%)	10(50%)	1(5%)
13. I have had people patronise me so that they can feel more comfortable with my gender.	2(10%)	6(30%)	2(10%)	1(5%)	8(40%)	1(5%)
14. The film and television industry is very chauvinistic.	2(10%)	4(20%)	2 (10%)	5(25%)	6(30%)	1(5%)
15. The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.	3(15%)	8(40%)	2(10%)	1(5%)	5(25%)	1(5%)

Table 19 Personal response questions

That there is little consensus among the women about gender discrimination in the industry is apparent from the contradictory results. Although many of the respondents [Table 19: Question 3 (55%); Question 13 (45%)] claimed that there is no blatant sexism (sexual harassment) in the workplace, others sensed covert sexism in the workplace; particularly in terms of the 'glass ceiling' syndrome [Table 19: Question 6 (55%); Question 7 (50%); Question 8 (45%); Question 9 (50%); Question 15 (55%) The results thus confirm from different points of view, the respondents' (and the interviewees' perceptions) that women have had to work harder than their male counterparts in equivalent positions.

While data on men's salary by age and seniority were not sought, the response results for Questions 6 (55%) and 7 (50%) suggest that women do feel they move up through the management levels more slowly than their male counterparts.

Few respondents [Question 1 (35%); Question 2 (35%); Question 11 (10%)] felt that their gender was an issue where technical skills are concerned. Interestingly, the response to Question 15 contradicts this overall impression as 55% of the respondents agreed with the proposition.

The majority belief (85%) of the respondents that they are supported by their male colleagues (Question 4) might be constructed as a covert form of patronisation when taken in conjunction with the results relating to upward mobility through management and to effort required.

5.3.5 *Section 5 – General industry perceptions*

This section tested the validity of the interviewees' general perceptions about the industry against those of other women in the industry. The questions in this section as did those in the previous section focused on the major and most common issues raised by the interviewees. In the discussions each of the questions is analysed and where appropriate, correlated with other questions. The major tendencies evident from the results are abstracted and discussed in relation to the condition of women in the South African film industry.

Question 1. *How would professional internships help the industry and educational institutions?*

The respondents and interviewees all generally believe that professional internships would be to the benefit of both the industry and tertiary educational institutions. An important point raised by some of the respondents was that the film and television industry is very skills-orientated and that most students who come into the industry come with a complete lack of skills and little understanding of the working-world of the industry. Respondents believe that if students were to receive formal, job-specific training during their internship periods, they would be much better equipped and more successful when they entered the industry full-time. One of the respondents said that such training would also improve the standards of the industry and that this could potentially lead to better quality productions. Another respondent said that professional internships would give aspiring filmmakers confidence to enter the industry and pursue their goals. They would not only during the internships and the training be in a position to acquire appropriate skills but would also have opportunities to network with people in the industry. Corola Koblitz (Appendix 1.6:49) made a similar point in her interview. She pointed out that a 'rotation' system of training would help students build up contacts through networking among the various sectors of the industry (**§4.3.1.1**). Another respondent articulated the industry's

desperate need for graduates with both theoretical and practical experience. If undergraduates had job-orientated training and/or an internship programme included in their curriculum the needs of the industry would be met and the prospective employee would be likely to feel competent and confident of success.

One of the respondents asserts that most educational institutions are in fact totally out of touch with industry practices and are, therefore, not aware of what is required of students once they enter the workplace. This particular opinion reinforces the opinion expressed by many of the interviewees who claim that educational institutions offer ineffective and insufficient skills-training (**§4.3.1.1**). Another respondent believes that if professional training programmes were instituted as partnerships between educational institutions and production companies, then these institutions would gain more credibility in the eyes of the broader South African film production industry. Institutions would in their turn possibly be able to draw more students and turn out a greater number of students who are properly and effectively equipped to enter the industry than they do at present. One respondent stated that she would be very keen to get involved in professional internships with educational institutions. Only one of the respondents indicated that she did not believe that professional internships would help to improve the industry. No reasons were given.

The common complaint among interviewees that trainees lack self motivation, a sense of responsibility and initiative and that they are not prepared to do any extra work and are lazy was reiterated by two of the respondents. Both respondents asserted that trainees make too many mistakes and take too many things for granted in the workplace and are, therefore, regarded as 'expensive mistakes' by management.

Question 2. *What was your family's response when you initially wanted to get involved in this industry?*

Twelve of the twenty respondents (60%) said that their families responded positively (using words like *supportive, encouraging* or *happy* to describe their family responses) to their desire to enter the industry. Only three of the respondents (15%) stated that their family's response was negative and in one case articulated as 'not a career for a person who wanted a family'. The remaining five respondents (25%) stated that their families' were either overtly neutral or did not comment or respond. The lack of comment or response could be construed as a negative response – a silent objection. The high percentage of support (60%) is ambiguous, however. The data show 90% of the women are White and the statistic would probably be very different if more of the respondents had been women of colour. (Refer to the discussion in **§4.3.2.3** and **4.4.3.2**.)

Question 3. *How was your training financed?*

Self-funded	7 (35%)
Parents	2 (10%)
Student loans	1 (5%)
Company	2 (10%)
A combination	3 (15%)
No response	5 (25%)

Table 20 Financing of training

What is significant is that most of the women (35%) said that their training was self-financed. The determination of the women which the self-funding result suggests correlates with view of both the interviewees and the respondents that women in this industry have to be, and are usually, very determined, strong-minded and passionate about their work (**§5.3.4**). Only 10% of the respondents stated that they were financed by their respective companies. This is a very low

figure and suggests that the industry is not investing enough in the training of its employees.

Question 4. *What problems have you encountered which arise from the very hierarchical working environment you are in?*

The responses to this question were very varied. Two women (10%) claim that it is often very difficult for beginners to break through and get opportunities to carry out their own ideas. One of the excuses offered by employers about those who are new is that they are too young and inexperienced and that they, therefore, don't warrant attention. Only after years of experience are employees allowed more freedom to carry out their own work. One respondent asserted that all types of compromises have to be made when one is working in a hierarchical environment. This could mean that one would (covertly) be forced to bow to a 'superiors' judgement and have to give up one's own ideas. It is also true, however, that most production work requires teamwork and so compromising one's own ideas to the team is part of the job. A balance needs to be struck between encouraging individual creativity and ensuring the success of any teamwork.

One of the respondents asserts that she is very frustrated because in this industry one 'gets one's stripes', (rather than earns them) long before one is allowed to act on one's own ideas, skill or knowledge. She says that people continuously wrongly define others in terms of their roles rather than in terms of their skills. What is clear from the sentiments expressed is that because many women in the industry are very strong-willed and –minded, they experience a lot of frustration because they are not given enough of a chance to prove themselves as individuals. This point of view correlates with that of Levern Engels (Appendix 2.3:103) who believes that she can work really hard but still get nowhere because work in the industry is won solely through 'contacts'. Emerging production companies can not have the right 'contacts' and are thus

denied access to work. The importance of networking and contact building, so frequently mentioned by the interviewees and network spokesperson, becomes evident given the closed nature of the industry is unlikely to change for the better in the foreseeable future.

None of the respondents indicated that they believed the apparent thwarting of their creative selves was the result of gender discrimination. Nisha Naioo (Appendix1.7:57) claims however that women filmmakers are not fairly treated by prospective funders if it is known that they are making a film on women's issues. This constitutes a blatant example of gender discrimination.

One respondent stated that people with degrees or professional training have a higher self-esteem than those without and that, by comparison, those without degrees and professional training come to feel less important and less significant. Another respondent explained that one of the problems in working in a hierarchical environment is that people in the lower ranks are always blamed for things going wrong even though they may be blameless. One of the respondents added that there is a lot of office politics in advertising agencies especially. From these perceptions is can be deduced that most companies practice a 'top-down' approach to work.

Question 5. *Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?*

Most of the respondents (95%) agreed that drug and alcohol abuse is rife in the industry; only one person (5%) did not concur. This statistic confirms the views that came through in the interviews.

The working environments of the film and television industry are very pressured. This is confirmed by the interviews as well as by the majority of the respondents in the general comments that they made. Some of the

respondents mentioned that there is constant pressure on people to deliver their best work in the shortest space of time. This means in effect that, they have long working hours and constantly suffer the stress of peer-review. According to one respondent, many people are dependent on drugs and alcohol as they follow the 'work hard/ play hard' principle. She states that these people are also away from their homes and families for long periods and turn to drugs and alcohol to cope both with stress and the separation. Another reason given for substance abuse is that the nature of the industry forces people into socialising with those with whom they do not have much in common and that in order to facilitate the socialising people resort to drugs and excess amounts of alcohol. One of the respondents maintains that alcohol is taken to relax and cocaine to induce invulnerability.

Two of the respondents indicated that those who are victims of drug and alcohol abuse think that such behavior is very trendy and that it suits the whole glamorous image of the industry. Another of the respondents commented that the easy availability of drugs in the industry is a major problem, because it makes them there for the taking.

Question 6. *What particular problems have you experienced in advertising and marketing your productions?*

The biggest marketing stumbling-block according to the respondents and the interviewees, alike is a lack of money and the consequent limited budgets for advertising and marketing. Small production companies are especially affected by a lack of sufficient funding. One respondent mentioned that this is the biggest barrier to access for small production companies. The respondent claims that a few large production companies dominate all the work that gets commissioned and/or broadcast because they have the capacity to raise large amounts of capital for marketing their productions.

The industry's lack of a proper infrastructure through which independent producers do not have support is another major stumbling-block cited by the interviewees and confirmed by the respondents. All say there is a serious lack of information about the specific paths to follow and the exact people to speak to when tendering for commissioned work and/or broadcasting. One of the respondent's states that the *SABC* has a very rigid and narrow vision regarding the work they commission out and that their approach to the work they hand out is extremely non-collaborative. One of the respondents mentioned that the whole area of advertising and marketing productions in the field of television is too 'White'. She believes it is being maintained as such. (Compare **§ 4.2.2** and **§ 5.3.2**, above).

Another problem area that the interviewees and women's networks identified as one that needs to be tackled by the industry is that of the serious lack of marketing skills in relation to advertising and distribution in South Africa. The most obvious reason for this according to interviewees like Nisha Naidoo (Appendix 1.7:57), is the fact that money is hard to come by for production work and so by the time the production is complete, there is not really anything left over. Levern Engels (Appendix 2.3:104), one of the interviewees, noted that few South African filmmakers have ever had any real training or education in marketing. One of the respondents also identified this problem. She believes that filmmakers in South Africa need to learn from the success of international filmmakers. The same respondent believes that the *Department of Arts and Culture, Science and Technology* needs not only to help filmmakers make their films, but also needs to help them market, sell and distribute their films. In this way, an actual market would be created for the production of more films and filmmakers would gain the financial confidence to make more films. Another respondent says that she believes that what the industry needs is interactional marketing – a form of marketing which relies on a vast network of people being established across all sectors of the industry. According to one of the

respondents, the self-interest and private agendas of those already in networks and those who already have channels of communication could thwart the setting up of a cross-sector network. Frequently, so the respondent claims, the entry to paths of access are muddled because they have been corrupted by the personal agendas of those in authority.

Another respondent claimed that there are too many 'power games'- and in the business it is 'who you know' and not 'what you know' that supports the view of the industry as a 'closed shop' run by a small, but powerful, clique. Such conditions invariably exclude the work of many aspiring and talented independent producers and directors because they are outsiders looking in.

Question 7. *Who is your role model? What branch of the industry? Why is this person significant?*

Various responses were received to this question. Among eleven women who responded to this question, eight (72%) chose women and three (27%) chose men as their role models. The list of women chosen includes, Christine Vachon, Jane Campion (twice), Sheryl Raine, Angie Mills, Helena Spring, Zola Maseko and Esther Campbell. All of these women are perceived by the respondents to have two key things in common: they work very hard and are passionate about their work; and are also assertive and have good self-images. The respondents believe the women are successful because they have *assumed* power in their work environments rather than putting up a fight for it.

According to Corola Koblitz (Appendix 1.6:51), Dezi Rorich is an example of a woman in the South African film industry who actively gets on with her work. One of the respondents cites 'getting the job done' as the only important thing in a work environment, and explains that to do so requires both skills and the ability to remain focused. Another respondent says that women are not victims

in the industry and that they should not regard themselves as such. She believes all people in the industry have to work hard and take their work seriously in order to be recognised. She also believes, however, that the industry is largely undisciplined and unprofessional and that it rapidly needs to transform and reconstruct itself formally.

Question 8. *Any other comments you wish to make?*

A point raised earlier which was raised again by one of the respondents is that of the lack of information about the industry and about the channels of entry. She reiterated the urgent need for more and better training programmes.

Another respondent states that she has noted a significant change in the industry over the last few years. She says that filmmakers once had a low self-esteem and a low self-worth but that this has now changed and that filmmakers in general are a lot more positive, patriotic and courageous. She notes also that there are now many more women in the industry than in the past, and that many of them occupy key positions.

5.4 Conclusion

What is evident from the interviews and the results of the survey is that the South African independent film and television industry is still in an early stage of development. There are plans afoot by both government and private companies to contribute to the development and growth of the industry. The active participation of women need to be looked at seriously in terms of the present and future of the industry. Responses from the South African women's film networks and from some of the respondents indicate that women are now being given more of a chance to be active players in the industry, but the chances are too few and far between. Recommendations for the growth of the industry and

the increased participation of women, (and of women of colour, particularly) are outlined in the following chapter.

Chapter Six Recommendations

6.1 Preamble

The focus of this study has been the condition and profile of women working in the production sector of the South African film industry, with special attention being payed to women of colour. The purpose of the questionnaire survey was to test the validity of the beliefs, perceptions and opinions of the initial set of interviewees against a broader range of women working in production. It is in the light of the results obtained after analysing and collating both the interviews and the questionnaires, and comparing the interviews with the survey data that the following recommendations are made.

The recommendations are made against the background of the gendered job conditions in which women workers in the South African film industry still find themselves working. The recommendations are concerned less with redress for women than with consciousness raising amongst, not only the men controlling the industry and thus women's lives and livelihoods, but amongst women themselves. Recommendations are made in response to specific issues which the interviews/respondents raised and offer practical solutions and strategies which, I believe, will be to the advantage, not only of women in production, but also of the South African film industry as a whole. The recommendations offered as a contribution to the transformation of the industry at large as it is only after this has been done that the conditions of women in the industry will improve. If a concerted effort is made to change the broader South African film industry, then this will have

a positive cascade affect on the condition of women workers and women of colour in particular.

For the sake of clarity and of economy, related issues have been combined into generic areas:

- The production sector of the South African film industry.
- The role of government in the production sector of the South African film industry
- Appropriating their working lives: the road to recognition for women in the production of film in the South African film industry.

6.2 Recommendations

6.2.1 *The production sector of the South African film industry*

6.2.1.1 Perceptions of the industry

The information gained from the interviews and the responses to the questionnaires is very revealing about women's feelings about perceived gaps in the film industry as regards jobs, job conditions, job profiles and job training. While few of the women experience or sense blatant sexism, all feel that the industry and in particular production, are still male dominated (compare §**4.3.2.1**). The women believe that they have had to adjust to working in a male-dominated industry and expressed feelings of being left out and disregarded professionally by their male counterparts. They believe that there is just not enough adequate training available to students who wish to enter the industry and so the entry of more women into the industry is limited even further. The women also expressed concern about the fact that the industry is not transparent enough with result that emerging women filmmakers, like Levern Engels, are thus denied opportunities to compete with the few already established production companies who dominate production in South Africa.

Many of the women, Corola Koblitz among them, felt that they had to work a lot harder than their male colleagues to prove their capabilities. The women interviewees and respondents agreed that there is definitely a sense of the 'glass ceiling' in their work environments and that women cannot progress beyond a certain point in the hierarchy. It is, therefore, very difficult for women to break into the industry and build a progressive career as women are not generally employed in the senior levels of production. Only a few White women like Marteen de la Harpe have managed to reach a position of authority in the production sector of the industry. Women of colour are virtually invisible in the production sector of the independent South African film and television industry because of the double-bind they are in, given their race and gender.

Virtually all the women interviewees and respondents experience their working relationship with broadcast institution as problematic. Filmmakers such as Levern Engels believe that as women and independents they are unfairly treated by broadcast institutions like the *SABC*. The claim is that such broadcast institutions continue, as they have traditionally dove, to commission out productions to a select group of White male-owned production houses.

Many of the women were of the opinion that the South African advertising industry is inherently chauvinistic and that it sees women solely as administrators and 'Girl Fridays' not as producers and directors. Many women pointed out that the advertising industry as a whole is a strikingly White male stronghold and that they believe it is deliberately being maintained as such. Several of the interviewees expressed concern about the lack of people of colour, of women, and especially women of colour, working in production in advertising and all emphatically denied the usual management claim that people of colour and women in general were not

available. The interviewees and respondents all believe that this is just an excuse to keep what is a very lucrative industry, White and male.

The overall impression gained from the interviewees and respondents is that the South African film industry has to undergo radical transformation. It will have, either to restructure itself, or submit to government enforced restructuring. It will have to monitor its role as a skills-provider (thus institute proper training); a job-provider (thus re-evaluate its employment policy in terms of equity); and a producer of goods (thus reassess its marketing strategies). Much of the above can be done if the industry moves rapidly to activate its recently (April, 1999) inaugurated self-regulating body, the *National Film and Video Foundation*.

If women, and women of colour in particular, are to see a change in their job profiles and an improvement in their working conditions, the South African film industry will have to look to the following aspects of the production sector:

- training
- promoting productions
- internal organisations

6.2.1.2 Training

A formal training curriculum based on international standards needs to be designed and approved by a team consisting of industry professionals (with good management skills), academics and government advisers. Before such a curriculum can be devised, however, a professional-needs analysis needs to be done for each aspect of production. The curriculum will have to focus on 'on the job' skills precisely because the film and television industry is highly skills-intensive.

Students and those already operating in the independent South African film and television industry seriously need to gain skills in marketing their productions. Many of the interviewees and survey respondents recognised this area of marketing as a serious lack amongst filmmakers in the industry. If South African filmmakers were better at marketing themselves and their products, they would have more success in the local and international market. Corola Koblitz specifically mentioned that South African filmmakers have no international marketing skills. Her recommendation is that South African filmmakers and film schools need to learn from the international community of filmmakers who are far ahead of us in terms of their international marketing skills.

Film and television production schools in South Africa must include a course in the marketing of productions. Below is a list of some of the aspects that may be covered in such a syllabus:

- International strategies that have proved successful should be analysed as case studies and actual strategies and plans included in the course.
- Students must be made to read international film magazines and journals as part of their course work.
- South African student producers must learn how to budget for their productions so that some money is put aside for marketing like the American filmmakers do.
- Students must be taught how to access all avenues of the media in marketing their productions. Examples would include arranging interviews with radio stations to promote their productions and contacting the press to do a story about their productions.
- Other marketing tactics that can be learnt include 'give-aways,' competitions and poster displays.

The above is a list of suggestions and is not exhaustive. Students need to understand that a course is only a skeleton and that they have to exercise their own creative powers in devising marketing plans around their productions, because the

success of a production lies largely in the creative ideas that make the production marketable.

Students should also have to do a course on organisational skills. One of the respondents mentioned that there is not enough professional discipline among filmmakers. The reason for this is that most independent filmmakers are not equipped with essential organisation skills in managing and directing the operations involved in their productions. Aspects of business management need to be taught in any organisational skills course.

As discussed earlier in §**4.2.2**, there is a particular lack of marketing and organisational skills amongst people of colour. Special training conditions need to be set up to accommodate previously disadvantaged groups, including women and women of colour. In this way, the employment imbalance palpably evident in the industry and in production, in particular, will begin to be corrected.

As far as in-service training is concerned, large educational institutions must actually be in a position to expose their students to real learning opportunities. The film production industry has a major role to play in the transformation of tertiary curricula, as it is the holder of real working life knowledge. A partnership between the industry and educational institutions would allow for setting up of internships (perhaps in practice and regulation, similar to artisans' apprenticeship programmes). Industry-related institutions should also conduct a formal needs-analysis and institute training workshops in response to the discovered needs - and not merely, as has been the case, as a publicity gambit.

A general lack of training opportunities exists for students and people already working in the independent film and television industry. More job-appropriate training sessions need to be organised for both students and professionals.

The White paper on *Broadcasting* states that the government will support the skills development project through the funding of the 'Broadcast School', which it hopes to institute. The training school should preferably operate as an independent self-funding enterprise subsidised by the government in the same way in which other educational institutions are subsidised. The *National Film and Video Foundation* would be the most logical body to handle the practicalities of the partnership between the industry, the school and the government, and to act as the monitoring body once the partnership has been formed.

Other registered films schools would have to apply for the accreditation of their curricula on the *National Qualifications Forum* (NQF) to SAQA (*South African Qualifications Authority*). Qualifications should be available on the levels of a certificate, a diploma and a degree.

While government intervention is welcome in order to ensure transformation in the industry, the intervention should not be such that the Broadcast School is denied its academic autonomy. It would be to no one's advantage were the school to be seen as an institutional instrument for government propaganda - as was the *SABC* in the apartheid years.

Bursaries could be offered by the *National Film and Video Foundation* to enable previously disadvantaged groups to enter this vocational field. As it stands there is still a very poor representation of people of colour and of women of colour in particular, in the industry.

6.2.1.3 Promoting the industry

The South African audience alone cannot support the growth of the South African independent film and television industry. The actual size of the domestic audience

is very small and the industry itself thus remains relatively small and, accordingly, a relatively minor job- and skills-provider. As indicated by the interviewees, the South African budget has more important funding priorities - health, education and housing. It is very important that the industry establish links with foreign markets in which to sell their products. In this way foreign currency is earned with which to develop not only the local film industry, but the South African economy as a whole. Only then will sufficiently large amounts of money be available for ploughing back into training and experimental production. The more the industry expands, the more jobs it will create, and the more skilled people it will be able to produce. Given the new, *Equity Bill*, this should mean more women, more women of colour and more people of colour working in film production.

(a) Film and Television

The number of films and television programmes being made need drastically to increase.

The more films that get made, the greater the experience of filmmakers and the better chance there is for an improvement in the standard of South African films and, as has previously been stated, the better chance there is for financial growth in the industry. The growth of the industry will in turn provide more jobs and more people of colour and women, especially, will be in the position to enter the industry.

The vision statement of the *Cultural Industries Growth Strategy* states that South Africa has the potential to increase the number of local films made annually from six to twenty (*The South African Film and TV Industry*, 1999: 2). These films should be made so that they can be successfully marketed to an international audience. Some of the feature films should be made for the South African audience and others to cater for both South African and international audiences.

South Africa is currently host to about eighteen international films made every year by foreign producers. We have production and post-production facilities that are of a world-class standard as well as expert production crews. The South African film industry needs to market the facilities that we have to attract foreign filmmakers and to earn foreign currency. The *National Film and Video Foundation*, perhaps, needs to set up a website that provides information and all the appropriate contact details on the locations available for the production of film as well on the industry-related support services which are available to international filmmakers.

South African film and television productions are expensive to make but filmmakers need to be creative in their approach to the problem. They need to be prepared to make short features shot on cheaper cameras like digital cameras as recommended by both Kubeshni Govender and David Wicht (see § **4.4.2.2**). Govender and Wicht both state that emerging filmmakers should take advantage of such technology in order to give themselves a greater chance of entering the industry.

The nature of South African film needs to be drastically re-assessed. It needs to break away from the stereotypical films that have historically been made in this country. As noted earlier (§ **4.2.2**), many interviewees believe that it is crucial for the development and success of the South African industry that new relationships and identities be negotiated among South African filmmakers. The new relationships need then be acknowledged through representation on film. *M-Net's*, *New Directions* is an initiative which is attempting to encourage representations of previously marginalised grouping. *New Directions* aims to encourage and develop new scriptwriters and directors. Scriptwriters especially, need to be trained in writing scripts that focus more on the conditions of people as they actually are and in a way that is appealing to both a local and international audience thus improving the marketability of South African productions.

Another area waiting to be explored and exploited is the production of 'educational' documentaries representing cultures, life styles, working lives and focusing on the peoples places and experiences which were previously marginalised.

(b) Advertising

Filming for advertising is a sub-sector of the production industry. This business sector in South Africa generates a huge sum of money every year. South African advertising is rated as some of the best in the world. Every year South African advertising companies make larger sums of money as the facilitators for foreign commercials than they do through local advertising.

Foreign advertising companies like *Film Master* from Italy, who work through *Velocity films* in Cape Town, are attracted to the top quality work produced by South African advertising agencies, to the low cost of production given the strength of their foreign currency against the weak Rand, and not least, to the 'freely available and accessible' beautiful South African scenery.

In order for the advertising industry in South Africa to grow and prosper in terms of foreign work, the following recommendation needs to be considered:

> Measures need to be taken by the local advertising industry in conjunction with the *Department of Home Affairs* to ease bureaucratic processes for foreign filmmakers. Foreign advertising filmmakers find the red-tape involved in gaining work permits daunting and thus might not even consider South Africa as a location for the production of their work. It is therefore very important that a central office is set up by an independent company to provide assistance and information to foreign filmmakers, including advertisers. The company which sets up the operation would work on a commission based on the volume of information that they provide to foreign filmmakers. It would be the function of the central office to promote centres in South Africa such as Cape Town that have always attracted international advertisers as potential production locations. The office would have to have available very comprehensive information on all production support services.

> The office could also set up a website on the internet through which to market South Africa and the advertising industry to foreign advertisers and filmmakers.

The South African advertising industry is still dominated by White-males (compare §**6.2.1.1**). If the advertising industry can show growth in production both locally and internationally, then the industry will increase in size and more jobs will be made available. It is at this point that people of colour and women, especially, will have opportunities to enter the industry. When such a time comes, women and women of colour must be ready to exploit the new opportunities which will become available to their fullest so that in the future, women will be better represented at senior levels in the industry.

(c) Distribution and Exhibition

Broadly speaking, exhibitors are companies like *Nu Metro* who facilitate the *screening* of films. Distributors are companies that facilitate the *distribution* of film from a production company to an exhibitor for screening. Such a company is as *Video Vision.* Sometimes a company is both a distributor and exhibitor.

The lack of a variety of outlets for distribution and exhibition has always been a weakness of the South African film and television industry. *Ster Kinekor* and *Nu Metro* between them hold a virtual monopoly of distribution and exhibition. Smaller groups, some of them independents, do exist but they more often occupy niche markets like those for 'art' films, 'African' films and 'Asian' films'. The *Labia* in Cape Town would be an example of an independent exhibitor. *Ster Kinekor* and *Nu Metro* in effect promote, almost exclusively, English films representing the "American way of life".

Large media conglomerates such as *Primedia* should not be allowed to control the distribution and exhibition of South African film, as *Primedia* does through its

position as the holding company of *Ster Kinekor;* one of the largest distribution and exhibition networks. In such a situation, South African films always be seen as second or third after American films and other foreign films and large media conglomerates will always be able to control every sector in the industry. New filmmakers and women especially will continue to be left out of the industry and South African audiences will not develop a desire to watch South African film any more than they already do.

If independent distributors and exhibitors were supported by government legislation and the public, we would have a greater availability of film, especially more local film. The industry will thus expand and more jobs and training opportunities would be created for those aspirant filmmakers of colour who wish to enter the industry and were not given opportunities during the previous dispensation. The expansion of the industry will have a positive affect on the number of women of all colours in the industry.

South African producers need to look beyond the United States and Europe for distribution markets. Asia and South America could potentially be buyers of South African productions, yet these markets have barely been targeted for research. Distribution companies need to be set up to market and sell South African productions to overseas markets. One company that has been involved in marketing South African productions overseas is the *African Barter Company* which sells South African production to overseas markets especially South American and African countries.

More cinemas need to be built in those semi-rural areas that can support them. Such exhibition centres need to cater for the needs of the particular niche markets they serve. Here then would be a ready-made market of which smaller, independent producers could take advantage. The size of the smaller niche markets lends itself

to cheaper production because consumer demands are less sophisticated. In many countries such as Australia, smaller production companies cater very successfully and lucratively for the viewing needs of semi-rural areas. A needs-analysis for the various semi-rural areas would need to be carried out to ensure that the needs of the target market would be catered for.

(d) Co-Productions

Independent production companies need to take every opportunity to forge links with potential co-producers both at home and abroad. Anant Singh is an example of an independent producer and distributor who used every opportunity he has been given to establish relationships with co-producers. He has successfully, through his own initiative, produced many films with co-producers such as the *BBC.* If small South African production companies contract to co-producers with companies from abroad, they would in all probability have bigger budgets than they might otherwise have had. Furthermore, film distribution opportunities would be likely to extend to the markets of large international distribution and exhibiting networks. Industry workers in their turn would gain advanced skills through interaction with foreign filmmakers.

The *NFVF* should play a major role in facilitating local/foreign co-productions. It could help by providing information directories of local and international producers who are interested in co-productions. The Foundation would also create environments in which local production workers could meet foreign production workers by hosting social occasions, conferences, festivals, workshops and competitions. Exchange programmes funded by the *NFVF* would be of advantage to both South African workers and those from overseas. Exchange workers from overseas would also benefit the industry, not only by bringing in extra capital, but by experiencing firsthand the advantages the country has to offer.

The *NFVF* could assist by arranging for independent producers to get full exposure to overseas buyers. Independent film producers in their turn need to make every effort to attend film and television markets such as the *Southern African Film and Television Market* which is held in Cape Town annually, to meet international buyers and to forge links with them for current and future business.

6.2.1.4 Internal reorganisation - transparency

The general concensus of opinion among the women was that there needs to be more transparency across all sectors in the industry - including training, production, post-production and marketing.

Transparency would be achieved if there were a central source where information were freely available and easily accessible. Prospective students, for example, need to know about the training opportunities available to them both in educational institutions and within the industry itself. People in the industry need to be able to access information about current or forthcoming productions. The *NFVF* could play its part in creating such a resource by setting up a publicly accessible database not only for the local industry, but one which would incorporate current information on international producers and the possibilities for co-production (see also §**6.2.1.3** Co-productions). The availability of this type of information will make it much easier for women and women of colour, especially, to have defined access routes into the industry. Such a system is also likely to lead to greater mutual support and co-operation between the sectors of the South African film and television industry.

6.2.2 *Government*

The *NFVF* in partnership with the *Department of Arts and Culture, Science and Technology* needs to work seriously towards building a proper infrastructure for the independent film and television industry. The *NFVF* in conjunction with the *Department* needs to continue the Interim Film Fund instituted by the *Department,* by financing independent productions.

Government needs to take a hand in ensuring fair and transparent commissioning procedures. It needs to set up a system whereby independent production companies are able to compete on an equal footing against larger production companies. The large South African production companies are often multinational by ownership (eg. *Primedia and AME*) and are thus able to control more than one sector of production. Foreign, rather than local control, is another issue to bear in mind in terms of multinational monopolies as the effect of the monopolies is the loss of revenue to the South African economy. The current situation has resulted in a situation in which there is very little competition and very limited access to opportunities for women and people of colour.

Television broadcasters need to be encouraged to accommodate programmes produced by independent South African producers, but the onus cannot lie solely with the broadcasters. Producers need to offer the broadcasters a worthwhile, saleable product. Furthermore South African audiences need to be educated to support their own film industry. Potential producers of made-for-TV productions need to be encouraged to analyse the market and respond to its various needs. The smaller independent production companies in order to survive need to know they have a guaranteed market for their programmes. Direct commissioning by broadcasters for niche market productions would go a long way to supporting independent production companies. In Australia, small production companies in small semi-rural areas supply the public service broadcaster with programmes that target the needs of their own small communities that are at a distance from the larger cities.

For several reasons, the South African film industry would do well to follow the Australian example. Not only will jobs be created in economically slow areas, but experience will be gained and a wider audience will be exposed to the nature and

practice of the industry and its potential as a career choice - to the advantage of the industry.

Ster Kinekor and *Nu Metro* in effect promote, almost exclusively, English films representing the "American way of life".

6.2.3 *Women*

The production sector of the independent South African film and television industry is fairly new in terms of transformation. It is for this reason, that many of the issues raised above, and the recommendations made, focus on the industry at large and not specifically on women. Only after changes have been are made in the broader industry, will changes be made to the benefit of the position of women. In the meantime women aspiring to enter the industry and those women who are already in the industry and feel frustrated by the fact that they are working in a male-dominated environment and who have lost hope of progressing in their careers; need to bear the following in mind:

- We are living in times in which affirmative action applies to women, and particularly to women of colour. Women, in general, need to be pro-active in exploiting every opportunity offered them to make a successful career for themselves in the industry.

- We are living in times in which actual working environments have changed and women know that getting a job in the industry does not necessarily mean that they have to find employment in a company. Women need be more enterprising to create their own work. This can be done by approaching companies as independents/freelancers with ideas for advertising campaigns. They should take comprehensive personal portfolios with them when pitching for work. Women scriptwriters can get a script

- Women must also take more initiative in training and upgrading themselves. They should keep abreast of technical developments and of the 'goings-on' in the industry. They can keep themselves informed by reading industry magazines and journals, belonging to professional organisations and by attending meetings and networking events. Women can also improve their skills by finding out about

workshops, attending them and practising the skills that they have learnt.

- Women of colour, in particular need to know that they can now freely access national and local public departments like the *Department of Education* and the *Department of Health.* Videos, publicity brochures, educational audio tapes and so forth could be made for these public departments as aids their work. Since equipment is now more easily accessible and available all projects of this type can relatively easily be undertaken.
- Women filmmakers should ensure they have a clear understanding and knowledge of the needs and the context of the proposed target-market at which they are directing a programme or campaign. Once the market is understood the project gains automatic credibility and social worth both of which translate into financial value, because the product is saleable.

- It is very important to network with other women and support other women in the industry. Women's networks must make network opportunities available to their members. Women's networks also need to become active in lobbying parliament on women's issues in the independent film and television industry. Women's networks also have to address the need for more training opportunities for women. Women's networks can also look into the possibility of hosting professional exchange programmes with women filmmakers from abroad so that skills can be exchanged.

- Lastly, it is very important to have a passion for the type of work that one wants to do and to always believe that ones' aspirations can be achieved. All the women that were interviewed were very passionate about their work and this has allowed them to survive in a very volatile industry.

Anant Singh might be considered a role model for all filmmakers, whatever their gender or colour. Singh made the most of every opportunity and took the initiative wherever, necessary to ensure his survival as an independent producer and distributor. He did this in the face of daunting odds as a person of colour in the Apartheid era. He is now one of the most successful people in the independent production industry and his company *Video Vision* is one of the largest of its kind in the country.

There are many difficulties that women filmmakers and aspirant women filmmakers face at present in the independent film and television production industry. It is invariable that the situation will change but women who are already in the field and those wanting to gain entry into the field must make initiatives otherwise the process of transformation where women are given more of a voice will take a very long time and in the process a lot of good talent will be wasted especially by women of colour.

Chapter Seven Conclusion

The aim of this research has been to analyse and understand the exact positioning of women, and women of colour in particular in production work in the independent South African film industry.

Both television production and advertising as confirmed by the interviewees and research conducted by the *Department of Arts and Culture, Science and Technology* (Cultural strategies group, 1998:22), confirm that the industry on the whole is dominated by White-males.

The actual number of women working in a production capacity and who have had their work broadcast on South African television appears to be very low. The Black, Coloured and Indian interviewees all agreed that women of colour are the least represented in the industry and face the most obstacles frequently in the form of commissioning editors or authority figures in the industry with whom they have to interact.

The industry organisations that do exist like the *IPO* have shown by their membership statistics that they are also dominated by White males. Another problem is that the executives of many of these organisations are members of the large conglomerate media organisations such as *African media entertainment (AME).* The interests of filmmakers of colour and women of colour especially are therefore not represented. Of the existing women's networks, only *Women of the sun* has been active in promoting the interests of women filmmakers of colour in the industry.

There are more women than men in the field of advertising. The reason is that advertising involves a lot of organisational work and it believes that women fill these positions a lot better than men because they are considered similar to housekeeping. Almost all women in the field are White and occupy positions lower than their male counterparts. In South Africa at present, there are only four women film directors of advertisements, all of whom are White. People of

colour and women of colour in particular are denied entry into the field for various reasons. One of the excuses used by those in the field is that people of colour are just not interested in advertising. The production sector of the advertising industry remains a White male stronghold.

The information gained by the respondents shows that in the last few years more women have been able to access the independent film and television industry and obtain positions of authority. The industry however does not have any formal structure, and routes of access into the industry are not defined. This poses a problem especially for emerging women filmmakers who do not have the 'right contacts' to successfully grow in the industry as all the work that is commissioned and broadcast is done by a few established male-dominated production companies.

The gender and racial imbalances of the past need to be rectified. A lot of work still needs to be done before the independent South African film and television production industry will thrive.

It is very encouraging to note, however, that one of the interviewees, Kubeshni Govender, who went to a film festival in Korea where one of her documentaries was to be screened, was told by international filmmakers from other developing countries that the struggles and accomplishments of South African filmmakers is a beacon of hope to filmmakers in developing countries around the world.

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Appendix 1

1.1 Interview with Marteen de la Harpe
Peter Gird Productions, Advertising
Cape Town, September, 1998

Nirvana Bechan

I would like to know from individual people themselves, what work they've done and what they're doing at the moment and where they hope to be. What problems have they experienced, if there were any, especially in terms of gender? I'm also very interested in training of young filmmakers and as I understand there are no formal channels in which young people out of high school...

Marteen de la Harpe

There are.

Nirvana Bechan

There are? I do know that there's the *AAA School* and the *Red and Yellow School*. Other than that I don't know of anything else.

Marteen de la Harpe

There's the *South African Film School.* It depends what sort of training you're talking about. There are a few film schools now. I have only seen a little bit from what they've done but they train people so that they can go out there and work in the industry afterwards.

Nirvana Bechan

Where about are they?

Marteen de la Harpe

In Jo'burg.

Nirvana Bechan

I didn't know that they dealt specifically with advertising.

Marteen de la Harpe

They do, they do because at the 'Films Schools' they have made commercials. They made one for being a blood donor. They do music videos; they do all types of filmmaking so that they get a range of experience in different things. I think

they focus more on story-telling than they do on documentaries but I think you can study some courses in documentary as well.

Nirvana Bechan

Is it for undergraduates as well?

Marteen de la Harpe

It's for school leavers. They do have a lot of scholarships and bursaries for students who can't afford it. The *Department of Arts and Culture* have just been to see them. I think they are a worthwhile organisation.

Nirvana Bechan

Where were you before *Peter Gird Productions*?

Marteen de la Harpe

I was at the *Gatehouse*, another commercials company in Jo'burg. I am based in Jo'burg. Before that I was in New York. I did a Masters Degree in Film at *NYU*. Before that I was in television, writing…

Nirvana Bechan

In South Africa?

Marteen de la Harpe

Yes. I was at *Combined Artists* which is a …company. I was there for about three to four years. Before that I was freelancing and I went overseas as well for a few months and before that I worked at …Films…. I don't know if you met her. She's now with *Endemol*. She is a producer. I'll give you a quick background. I basically did a degree in Cape Town. I started of in Art School and the time I was at University, politics was quite a big issue and so I decided to leave Art school and go and do a Social Science degree on main campus at *UCT*. So I did that because I was very involved in the political struggle and in the *United Woman's Organisation*. All those sorts of things. *NUSAF, UDF*, nationalist organisations. In those days I did a lot of photography, photojournalism, which I did for the student newspaper. When I finished University I stayed in Cape Town and I worked at the city council as a photographer. I wanted to do photography but I wasn't sure how, what, where? That was great because I got a very good grounding in photography and using different format cameras. The actual photography itself was not that exciting. With different things, mirror functions or installations or architectural problems or town planning used to use us a lot. Parks and Forests used us a lot. The Electricity department used us a lot. We photographed the

power stations a lot. Various different things. It was a fun kind of grounding and then one day I made a video for the mayor and I didn't want to go back after that so I resigned and I left Cape Town and I went to Jo'burg. I started from the bottom basically working as an assistant editor on *SABC* dramas. From there I went into the production office and started doing productions. Then I got stuck in production managing and I was very unhappy about that and I didn't want to do that. That's when I took a break and I went overseas and when I came back I started working at *Combined Artists*. One thing led to another but the thing that took me out of the production office and into the creative process was writing. They needed someone to write and I volunteered and I said I'd write. As soon as I started writing I started getting involved in the creative side of documentaries at that time and magazine stuff. Once you're writing it you start directing it. That's how I got into directing. Then it has just been a process of going down the road and directing.

Nirvana Bechan

You have done quite a lot as far as I can see. Anywhere along there did you encounter any problems in terms of gender?

Marteen de la Harpe

Yes, I think when I first came up to Johannesburg by 1985,'86, I actually wanted to go into the camera department because that's what I knew. I wanted to go and work with camera. There was definitely one woman that I knew that was working in the camera department. Karen Laxman, she was doing very well. There was another girl that started working not long after that so I suppose in a way it wasn't that there were no opportunities, it was quite a closed club. It was quite a boys club in those days. They weren't really interested in having girls in their midst. You had to be quite determined to just bash through. I have to say, however many years later, thirteen years later, Pam is still not a DP, she is not a director of photography. I think she is operating from what I heard.

Nirvana Bechan

That was with the *SABC*?

Marteen de la Harpe

No, she was not with the *SABC*. All I'm trying to illustrate is that it's quite a long apprentice time for the women. There is for the guys too but I think that at some point there is a natural progression for them to start shooting. It's not easy for anyone but Pam is still not shooting. I don't know if that's her or that's the industry? It's very hard to say. It's not an easy road. You choose it and you know what you're choosing and you've got to go for it. Directing is also not an easy

road but I made the decision that's what I want to do so I have committed myself to that process. I'm very happy with that decision.

Nirvana Bechan

How long have you been with *Peter Gird* films?

Marteen de la Harpe

I joined *Peter Gird* almost exactly a year ago.

Nirvana Bechan

What has been your most exciting and challenging work?

Marteen de la Harpe

I think every job is challenging. Each job is different and every time you're working with different people. It's a different chemistry, a different scenario. You have to use a different technique depending on the story, on the content on the board. I do find every single one challenging in their own way. We did one for an ice-cream at the end of last year and that was very challenging because I had to work with fifteen-month-old babies. There is quite a big performance out of that. That was quite difficult. We had a child psychologist on the set and actually the results were really nice but it was quite stressful doing that. The agency weren't quite sure all the time that we had the performance but we did. That was interesting. Each job, we did stuff for *Fair Lady* and I really enjoyed that. We had to come up with some sort of style for the campaign that worked for different scenarios. That was another challenge. I really enjoyed that too. Always for me I do a lot of performance work and always for me one of the nicest parts of my job is working with people. Working with the actors, the casting process becomes very important. You really want to get the right kind of people in the door so that you can work with them. If you mis-cast something then there is not much you can do. If you cast well then really, it's a matter of fine-tuning. I enjoy that a lot. There is a process and there is...change. You start with certain things and you move on to other things. At the moment I'm concentrating on a lot of technical things again. I'm trying to improve my knowledge of all the editing equipment and the facilities available and what the machines really can do. When I get an opportunity to work with them, I know what I can do with them.

Nirvana Bechan

You have interest in technical things as well.

Marteen de la Harpe

Well I come from a technical background as well so at the same time I'm also doing a lot of technical explorations in terms of camera, and lighting and spending time at NCC going through it again and again. You can never go through it often enough to get to a point where I know exactly what the D.P's are doing when I'm on set. Which lights they're using, what the lights do? How they put in what combination? I have a background in that but you get rusty so I'm trying to build up my knowledge there again and put my focus there.

Nirvana Bechan

Talk about the nature of your job, you move around a lot...

Marteen de la Harpe

I think it's quite interesting because the nature of my job has changed as I've gone up the ladder. In the beginning I was very hands on, always having to do something even if I was a runner and fetching tea for the director. As you go higher up in the hierarchy it becomes much more cerebral and emotional in some funny way. Really, you become a manager. It's quite a shock to the system. When you feel that you have been a very hands on kind of person, I've always had to edit my own work for example. Now with commercials I just don't get to edit my own work ever. I shot quite a lot of stuff when I was at film school. Now I don't. That's something I might change in the future. I would like to become more involved in the actual shooting process again in terms of the technical stuff. Possibly get involved in camera more directly again. At the moment my job involved travelling to Cape Town and Jo'burg, going to meetings with agencies. Being briefed on work, coming back and doing treatment and then taking it back to agencies and pitching on the work. A certain percentage of the work comes your way and a certain percentage you loose for various different reasons.

Nirvana Bechan

Is that very stressful?

Marteen de la Harpe

It is stressful. I would challenge anyone who says it's not stressful. You are always having to compete for your work. I think at the level I'm at now, there are a lot of competitors in my bracket. I don't think I'm right at the bottom of my pile but I'm certainly not at the top either. There are a lot of people in this kind of layer that are at various different levels. It becomes difficult because you're up against boys obviously, most of the time. There are only four women doing what I do, including me.

Nirvana Bechan

Who are the others?

Marteen de la Harpe

There's Fiona McPherson, there's Arianne, I don't know her surname and Lizelle and myself. There's just four of us and most of the time we're quoting against men which I think may have a psychological impact in that it either works in our favour or against us depending on what the scenario is. I think what's very important about the industry is the very perception that, there is a lot about perception so it's quite fragile.

Nirvana Bechan

What do you mean?

Marteen de la Harpe

I think it's a people industry so people are always looking at other people and when they are wanting to choose us for jobs they are looking at us from a lot of different points of view. What they will know about us will be based on a perception of us passed on from someone else, second, fourth, fifth hand or in some cases it's a first hand experience. It's that kind of thing. It changes all the time and that makes it very difficult. I think eventually when you pay your due respect time; I have only been in commercials two years so I'm still relatively new to the game. Once you go further down the line and you have been around five, ten, fifteen years, you're much more of a known quantity.

Nirvana Bechan

You have got to constantly work hard for people to get whatever perceptions of you they get.

Marteen de la Harpe

It's a difficult thing I think, you almost have to do a lot of personal work, it's people work that you have to do a lot. It's not like how many hours you're putting in really, it's how quickly you can see things, can solve things and respond to things and how you deal with people. I think that's the most crucial aspect of my job now because technically and creatively you develop confidence over time and you know what you can do and I have quite a lot of comfort in that zone. I don't mind, I have confidence. I believe that I can always be better and I believe that I can always strive to be better and I'm always trying to challenge myself to do something else to get better, to do a job in a different way. The area that is more difficult in a way to feel relaxed in is the people side of things. I think a lot of people when they come into the film business don't take that into account at all. They don't think that that's what they are going to have to do, particularly as a

director. Your job is to inspire everyone to want to make the film that you are going to make. When I went to art school all the art students would be sitting huddled in the corner very quiet not saying a word. All the drama students would be running around wild making a big exhibition of themselves. I think a lot of film directors see themselves as artists rather than actors and yet your job is far more like an actor than an artist because you have to be out there and performing for everybody all the time. You're the inspiration; you're the voice of authority. You're making the decisions; you're taking the rap. Whatever it is. People who have a certain amount of... people who do that naturally make very good directors. I've had to work hard at it because it isn't naturally in my character to be like that. I've understood that, that is a very big part of my job so I had to work hard and I enjoy it a lot. It's very rewarding. Particularly when you get to a point when you feel you can make a small difference and all I try to do is to let people have a good experience so that they can walk away and say 'Well that was quite fun", and walk away and feel satisfied and that, that was a nice two days on the production.

Nirvana Bechan

You've done documentaries, have you written now you are in advertising? Do you envisage yourself going into film production one day? Feature film production?

Marteen de la Harpe

Well, the reason I went to film school was because I wanted to do feature films. Productions. Directing.

Nirvana Bechan

You didn't realise at that stage that you had to work your way up?

Marteen de la Harpe

No, I did. I was very aware of that, that there was a hierarchy. In fact there was a project that I started working on ten years ago and that project still has not come to creation yet but it is something that I am working on again.

Nirvana Bechan

That is because of you lack of time?

Marteen de la Harpe

If you were hiring a director, it's a lot of money and to make a product I think there's always a risk involved in film. All I have been trying to do over the past ten

years really is to make myself more of a calculated risk, So if someone was going to hire me they don't feel like they really taking a huge leap of faith. That there is a track record, that I have been around, that I do deliver the work, that I do know what's going on. That takes time. You don't earn that in five minutes. You have to put in the time. You have to put in the hours. You have to do the work. So that's really what I have been concentrating on with the view to one day having had enough experience and enough of a track record to be able to put a project together that people would be happy to put money into. I'm getting closer I think. I'm getting much closer now. There is a conflict between commercials and other aspects of the industry. I think it's a delicate relationship and certainly I would not jeopardise my relationship with commercials because I do enjoy doing commercials very much. There may come a time when I would like to take a few months off here and there to be able to do a longer project. A television project.

Nirvana Bechan

You were talking about the delicate relationship between advertising and the rest of the film industry. Now I have noticed that. It's just the general feeling of being in a place like this and then being in another place where people are making documentaries. It's a very different environment. Both are very divorced in a lot of ways. There aren't channels of communications between them. Why is that?

Marteen de la Harpe

I think the major ... is very different. When you are working on a documentary you are usually choosing a subject that interests you or that you think is interesting to the public and then you want to have a contract with the *SABC* or however it is and you go out and film life as you find it. Then as a documentary filmmaker you have a right then to obviously naturally order the information that you find in your own subjective way. You going out there and observing and recording what you see. With commercials you are starting with an idea and it is someone's fantasy. Someone sat down and came up with an idea that could be fantastic or it could be very ordinary or whatever it is and they are using that idea to sell a product. The responsibilities to the client are very different especially because in advertising it is so expensive, the processes become very expensive and there are a lot of people involved. Everything that is filmed in a commercial is put in front of a camera deliberately. Every single thing that you see on the screen has been discussed and not only with the production company but with the production company and the agency and the client. Very little is left up to chance. Once you are in the filming process, everybody is there all the time and everybody is saying yes, yes we agree all the time. It's a very different animal to going out with a very small crew and observing life and recording it and giving it your own order and structure. Because of that the types of people that either take to one or the other seem to be different and have different focuses.

Nirvana Bechan

Yes, that is what I observed. The people are very, very different. People working in advertising are running around and doing things. Documentary makers can sit down and talk about what they are doing. You get the feeling that they are really involved in this. It is very different.

Marteen de la Harpe

I think there are a lot of people in the commercial side like myself who are hands off. It becomes a very terrible experience and people think things and then they have to hand over their thought to a production company. The production company then has to try and visualise those thoughts visually on the screen and it is a very scary process for the creators who have had to agonise over coming up with those ideas. They have had to go through a whole process to get them approved by clients or whoever even in their own organisation. Then they have to hand over their baby and then I sit in another place where I am handing over aspects of that baby to all sorts of other people who I have to trust. I think people are under a lot of stress and there is a lot of money at stake. There are big accounts at stake for agencies and we all carry a little of that responsibility in the chain.

Nirvana Bechan

What I found that is different in the advertising in South Africa; it is a big money making industry as compared to the other avenues of filmmaking.

Marteen de la Harpe

I think the standards are high. I think people work hard and people do trust us and all the way down there is more money involved but the reason for that is efficiency is very important. Time is money in the industry. You will have to pay people for that responsibility. If I am to make a commercial in a day I have to be guaranteed in my own mind, I have to think I can do that. The agency has to be guaranteed that I will deliver that product by the end of that day. If you are in a documentary scenario and the day doesn't go as you quite wished it to go, usually you have got another day to fix it. In commercials you don't. Once and that's it. Unless there's a really good reason for it not happening that day and there is an insurance that can be got, you can make that movie that day. No other day. You can't have a bad day. Because of that there is a lot of pressure and people have to be paid for that. It is a huge responsibility. I have to pay my crew in the same way because they are undermining the same kind of focus from them in a day. You can't afford a mistake. That demands a very high standard from everyone.

Nirvana Bechan

The advertising industry, I've been told by other people in this field is that almost 80% of the people working in this industry are women. Is that right?

Marteen de la Harpe

I wouldn't know statistically whether it is right or wrong but I can only say from my experience I have worked with a hell of a lot of women since I've been in advertising. It seems that just about every single TV producer in every agency almost, there are a few exceptions, but across the board that seems to be a female domain. There are a hell of a lot TV producers.

Nirvana Bechan

Why is that Marteen?

Marteen de la Harpe

I don't know frankly, I don't know.

Nirvana Bechan

In this industry, as opposed to other sectors of film in South Africa, in advertising there are that much more women.

Marteen de la Harpe

I think historically it was easier, certainly in my experience, it was easier to land up in production. It was much easier as a girl. I hate to say this but I think production is often like housekeeping. You have to do all the behind the scenes work. You have to set everything up, book everything, order everything, confirm everything, manage everything. Very much like how a housewife has to manage her home. Historically it seems to me as though men were taking the front row in terms of being producers and being directors. They are always up there up front. In other words it was a perceived area of responsibility, taking the responsibility, getting the work and if women were to work in the industry, it was much easier for them to be the doers and the followers in that process. What's happened over the years, because girls have been doing that for so long, they've all become very good at it now. Women are very good task doers anyway. I am finding now that there were a hell of a lot women who were in those supporting roles, who are now in the leading roles in the sense that they are producers. There are an enormous amount of women who are producing now and they are very good at it. They don't panic as much. They have more control over the process and what's going down. There must be a reason and maybe they just have an easier relationship with that kind of work. On the directing side there's still very few women and I think even creative directors, I am not sure if there are very many women. There are a couple. Most of the senior creative directors that I have met

are men. There are a few women certainly that I have met. People like Steffania, who has now even got her own agency. Sandy de Wit at *Hunt Lescaris*. There are women in those positions but generally the women that I encounter are very much on the production or producing side. There are also a lot of women on the creative side, in the art department, art directors, that type of thing. It's a strange industry in the sense that there are a lot of young people in it and then there are a lot of much older people in it who have been around for a very long time. When it comes to the manual labour side of things, with shooting, there are a lot of men. When it comes to editing, anything where there isn't a lot of physical exertion, but there is a lot of organisational skills, that is dominated by women. There are also a lot of male producers in the industry too. From the agency side, I have yet to meet; well there's one TV producer that I can think of who's a man. Most of them are women. From my experience at *NYU*, the one and only time when I've been in a class with fifty people and there had been a percentage of that class who had been women and a percentage were Black and a percentage were men. We were all grappling with the same problem of the film language. What transpired in that which I think is quite interesting is that the film language as it has been developed through history has really been controlled by men. Because it's an experiential thing in a way, men have written about things from their point of view but that has become the norm. We all accept that point of view as the film language now because men did that and they've been doing it for years and years and years and years and years. Within that there's a dramatic tradition which women have also been part of but I think that the process that women think through and the process that men use to think through things are quite different. As a woman it has been fascinating to familiarise myself with more the male structure. I call it the male structure because it's not something that will come naturally to me. I've had to learn how to understand that film process and that way of thinking. I also saw in the course of those classes many men making their films and putting them up on the screen. Bare in mind we were all learning. A lot of the time the women would sit and they wouldn't see why the guys had made those films or what the purpose of that film was. They could understand it obviously but there were not sure what the value of it really was. Then the women would put up their films and often you would see the same reaction. The men would sit there saying I don't get it. What is this all about? That is the only area that I can think of where I say graphically that men and women see things very differently. Men may approach something in a particular way and women would approach it in a completely different way. She may approach it in the same way as a man but it's not innate. Actually something that I had to learn quite determinably to understand so that I could apply it. The question then gets asked, is that the only way to tell a story? Is that the only way to communicate something? I don't think there's a quick answer to that question but I am curious about that. I'm also curious to know if women were more and more involved in this process, will the film language change? Will there be a shift from say a much more action orientated approach to even say, a sensual approach? I am not even sure. I can't even answer it.

Nirvana Bechan

There are some examples like Katinka Heyns, if you've watched her films. They are very, very divorced from mainstream film which is traditionally a man's domain.

Marteen de la Harpe

I think more marked in someone like Jane Campion than Katinka. I think Katinka still works with a traditional format and I admire her work greatly. I think she's done an enormous amount for South African cinema. But I think Jane Campion has had the guts to push on a little further in her earlier work. Now I find she's falling into the accepted for more because the pressures are enormous. That is an interesting thing but I wouldn't want to ever blame gender as a problem in this industry. I think if you choose to go into this industry you need to know what you are going into. It is a world that has been defined by men historically. It is changing as I said because there are a lot of women now. You have to know what you are going into and you have to find your way within it. Nobody can do it for you and that doesn't matter if you are a man or a woman or whoever. Everybody who chooses to come into this industry has to know that. You can't rely on anybody to take you by the hand and say, 'come along let me show you the way'. You have to cut your own path.

Nirvana Bechan

That is like almost every other avenue in life as well. The dictionary of the history of the whole world has been written by men and so has film and education and so forth. The one thing that I forgot to ask you is something that I'm very curious about in that whenever I went into an advertising agency I didn't see Black people. Why it is that?

Marteen de la Harpe

This is a new thing. It is a new phenomenon and it actually very interesting because I was recently at *Cannes* at the Film Festival for advertising there and I looked around and this is a world environment and I have to say there were very few Black people there. So it struck me and they wrote an article about it while I was there. 'Where are all the Black people in advertising?' In my very lay perspective, the only thing that I can probably offer is that historically advertising in this country has been aimed primarily at people with money. Through the years there were obviously products that targeted the Black market and White advertising executives took it upon themselves to understand that market, as they would try to understand every other market. You would get a forty-five year old man trying to understand what a thirteen year old girl wants and aim a product at her. He would also feel confident enough to aim products at the Black markets as well. It's that age-old thing. You have to know the person to be able to

sell or touch them. So I think historically in this country advertising in this country has been White dominated. A lot of people first came from Europe when we first got television here and they got into the situation. That set a precedent again that was very European. It's a very interesting question now because there are so many more people who are in the economy now who are more powerful, who historically have not had access to any of that. The issues now that are starting to come up are can White creative executives and White creatives cater towards Black markets? My only answer to that is if you know the market well, I don't see why you can't. Where the problem sometimes comes in I think is that perhaps there isn't enough research done into the market to know categorically that, that is the way the market feels and thinks so that you can touch them. It is changing. There are more Black faces in agencies. Not so much in production. There have always been Black faces in the lighting department but you don't see it a lot in camera at all in fact and rarely in other departments.

Nirvana Bechan

Wouldn't that be a problem also because of education in South Africa?

Marteen de la Harpe

No I think in the film industry a lot of the tasks are technical and manual and lot of it is learned on the spot. You learn on the job because there haven't been film schools until now. I know there are a lot of Blacks in the South African film schools for example. Even in America there were eight or ten Black students in my class.

Nirvana Bechan

So it's not something that's just South African?

Marteen de la Harpe

No. I mean there are very few women who are directing. Most of the women dropped out. Most of them dropped out in the four years that I was there.

Nirvana Bechan

Why was that?

Marteen de la Harpe

The pressure is enormous. The pressure is ridiculous. It's a stupid thing but I think filmmakers are always looking for some sort of approval and looking to be understood and looking for signs to show that people have got what they're trying to say and for a woman I think it's much harder to communicate clearly

particularly because of what I was saying with the film language. I saw a lot of women trying to use that language and feeling very clumsy in it and then becoming very despondent and then throwing up their hands and saying 'I can't do this'. 'I obviously can't do this, it's not for me'. I don't believe that. I believe that they can do it. It's not necessarily a user-friendly environment. You have to be very strong to understand it and keep working through it. Keep learning and keep having confidence in your own vision. I went through a terrible experience when I was in film school when I thought I was in the wrong business altogether and that came from my directing teacher who cross-examined me on the film that I was going to make and he really made me feel very incompetent. Then I got defiant. I thought, I don't care. I'm going to make this film for me. I made the film not caring who I made it for and I can tell you it touched every single student in my class that film. I didn't try to touch them. I just got defiant about what I had to say and I didn't care if they didn't understand. It was a very South African story. There wasn't one person in that class who didn't get it and eventually that film went to Japan and the Japanese wrote more beautiful things about that film that I even thought when I was trying to make it. They never met me, they never saw me, all they saw was the film. I can't begin to explain how hard it is. It is easy in your naivety to go into something. Once you lost that and you start understanding how the process really works that's when it gets hard. It's easier in the beginning when you don't know what you're doing and you're just finding your way, experimenting. As soon as you have got beyond that and you are broken in to keep at it and to keep fighting with yourself and with the process to actually get better and better. With the Black issue, it's probably not something that's been widely exposed. I don't think a lot of people have been exposed to the whole process of thought. I think for us marketing has been quite a big. It's not a foreign subject in the White population. You learn about it indirectly or directly from your family anyway and you see the impact of it because people have been historically in the positions of power. So if you can understand how it works because of the whole change in the country obviously there has been a process of marketing that has taken place there even if it was political marketing which has now yielded results and so it is becoming more obvious to the greater part of the population how powerful that process is. With that there is a lot of interest from the youth particularly in getting involved in this sphere of the community. I think you are going to see a lot of changes soon and I wait with baited breath to see how for example, a Black vision would somehow challenge the predominantly White male vision that has been. If they have any of the same problems that women have it's a struggle.

Nirvana Bechan

Black women have said to me that for them it's a double bind. First it's a race issue and then it's a gender issue.

Marteen de la Harpe

Black women in America, they struggled even harder and their work was even weaker. The Black men, there was some very disturbing work. There was one film that was made in the first year by a Black student about a White girl who had been gang raped by a bunch of Black guys. That was the kind of stuff that we had to deal with, with one another in a programme that we were going to be together for four years. It was a lot of challenging stuff like that. I think the actual process of making a film is so personal and subjective. A lot of the time, directors are not even conscious of what they're communicating. Once you lose your innocence, you become conscious of the mechanism that's in your hands. You have to become conscious of how you communicate that. I can photograph my naked son for myself and feel quite comfortable about having that photograph around my house. As soon as I do that to put in a public arena that image carries a different weight. That's the problem. Once you start understanding the weight of your images then you start controlling...

1.2 Interview with Martina Della Togna

Rainbow Circle Films
Cape Town, November, 1998

Nirvana Bechan

I am talking to independent women filmmakers like yourself. I am looking at the gender aspects of working life. I want to find out what you've done and what you are doing and what are some of the problems you've encountered being a woman with your fellow workers and with institutions like the *SABC,* commissioning editors? Perhaps you can first tell me about your company and what you have done to start with.

Martina Della Togna

Perhaps what I should do is give you some background as to how I entered the film industry because it's not the normal route that other producers take. As a student I was involved in print and radio.

Nirvana Bechan

Where were you a student?

Martina Della Togna

At the *University of Cape Town.* I was in involved in the national *SASPU*, the *South African Students Press Union* as a training officer. I left campus and I got involved in a community media centre in the Western Cape doing print media and radio. Media training for various NGO's and CBO's and from that I was involved in a network of community media trainers and then from there I was offered this opportunity to go and work at the *Community Video Education Trust.* It's a very old established NGO.

Nirvana Bechan

Is that were Zulfah Otto-Sallies is?

Martina Della Togna

Yes, I was there two years before Zulfah started working there. I was the director at the time. We ran training courses where for example, because it's an NGO and because we were empowering people who had not been involved in the industry before. We targeted specifically women and Black youth from disadvantaged communities in our training courses. We tried to strike a balance, 50/50 of women and men in the classroom and all of them coming from the townships. The kinds of films that they would make that I was involved in facilitating would

be giving a voice to issues and people who hadn't played a role in the industry in the Western Cape. From the 1995 and the 1996 course of students, quite a few have gone on to establish themselves, both women and men in the industry. It has been a very good contribution that the organisation has made. In terms of my experiences as a woman in the industry I find that dealing with for example the *SABC*, that we still have to deal with the commissioning editors, we still have to deal with the executive producers that are assigned to you. They are often the same Afrikaner White male with the mentality that comes with having been in the *SABC*, the institution for fifteen years. For example, a public education series on the constitution and new laws that were passed two years ago under the new constitution and one of our documentaries was on the termination of pregnancy bill. We have to actually fight to continue with that programme because our executive producer said it was too controversial at the time although our point of view, the point of the programme was to educate woman on their new rights about the new termination of pregnancy bill. So things like that I found fascinating because in the new dispensation there are still clogs in the wheel that are not turning in the same direction. Aside from that I still find that a lot of woman are in production management producing roles. I don't see a lot of woman directors out there. There is that experience.

Nirvana Bechan

Are you a directing?

Martina Della Togna

No actually I produce and write research. That's my interest and production management as well. I have worked with a lot of woman directors. Poppytsia is one of them. I hope you two get a chance to meet. She's great. She is based in Guguletu. She's got her own company. We are all kind of connected.

Nirvana Bechan

What are you working on the moment?

Martina Della Togna

A documentary based on my family's history and location. It's got some initial sponsorship.

Nirvana Bechan

You are waiting for the latest member of the family to arrive before the video is complete?

Martina Della Togna

Yes. Hah hah hah!

Nirvana Bechan

Where did you train Martina?

Martina Della Togna

I'd trained on the job at *COVET*. I entered the organisation and knew nothing about video. I didn't aspire to be a filmmaker. I was asked to work as an organisational development person because organisations and NGO's were at that point in a crisis financially and in terms of a vision for what their new role was in South Africa. After two years of doing that I fundraised successfully for the organisation to pull in more people. That's when Zulfah came on board. Then I went into production specifically, which I developed an interest in. The first film that I produced is called *Community Eyes* and it is about community television in this country. It was done in 1995. It was done almost by mistake. I hadn't planned to do it.

Nirvana Bechan

The more and more I talk to people it seems like women filmmakers have only come up from about 1990 onwards. Before that I have actually met very few women who have said that they were working before that.

Martina Della Togna

Yes, well I think that in the industry in general has had quite a rise of Black and women filmmakers since the early 90's because the new environment has allowed more scope, more opportunity for more filmmakers. Before that you had a situation where the *SABC* was the major in-house producer in the industry and the independent production sector was very small. Even then you've had so called role models like Roberta Durrant and *Penguin films* who has achieved a lot as a woman in the industry.

Nirvana Bechan

Is Roberta based in Cape Town now?

Martina Della Togna

Actually she is based between Cape Town and Johannesburg.

Nirvana Bechan

Who is it that works in your company?

Martina Della Togna

Myself and my partner Vaughan Giose.

Nirvana Bechan

Is it just the two of you?

Martina Della Togna

Yes, it's just the two of us. Myself and my partner Vaughan Giose. We are part of a network of filmmakers based in the Cape Flats. The politics in the industry is starting to become; well there's a challenge from Black women filmmakers for example in terms of power. These kinds of events are run which are long overdue. Also from a woman point of view, *Women in film* is an organisation which has existed for many years. It is an international organisation but does not necessarily represent the interest of all women. I think that something like *Women of the sun* is an important initiative.

Nirvana Bechan

What do you know about it? I've only heard about it when I came two days ago.

Martina Della Togna

All I know about it specifically is that it's an attempt at establishing a network between women of colour in the film industry internationally and locally. Similar in principle to what *Women in film* claims to do but more from the point of view of representing the interests of women of colour. It's a similar dispute with what's happening with the *IPO* and the *Black Filmmakers Association*. And that is a reality of our industry and I think the tensions are there. The way I see it, it's very positive because I don't see *Women in film* as a home for many women in general. It's also very commercial and very high-ended. The Roberta Durrants of the world are up there. It's emerging people who don't have a voice in the *IPO* who are to be taken seriously. Their needs are not catered to. They don't have training or development projects attached or opportunities created by the established people.

Nirvana Bechan

Thank you. I know you have to go.

Martina Della Togna

Barry Ronge did a documentary on women filmmakers but it was very much the White establishment.

Nirvana Bechan

Yes, I did speak to him. Thank you so much.

1.3 Interview with Harriet Gavshon

Mail and Guardian
Johannesburg, July, 1998

Nirvana Bechan
How much involvement have you had working in film?

Harriet Gavshon
I've had extensive involvement in film but very little involvement in feature film, but my involvement in documentary is quite a lot.

Nirvana Bechan
You have been involved in making documentaries?

Harriet Gavshon
Yes.

Nirvana Bechan
Can you tell me about some of them?

Harriet Gavshon
Well I have been involved in documentaries for twenty years so it's actually impossible to tell you about all that.

Nirvana Bechan
Where about did you start off? In Johannesburg?

Harriet Gavshon
Yes, I started in Johannesburg. I have a degree from Wits and I have a post-grad degree from New York University and I have been working in film industries from about 1984, something like that.

Nirvana Bechan
And what was the most satisfying, the most exciting thing that you have done? Anything that you can remember now?

Harriet Gavshon
I think the most satisfying work we've done is doing the television documentary series *Ordinary People*, for a whole range of reasons. It was very current, it was very popular, it was incredibly influential and it was very exciting.

Nirvana Bechan
Ordinary People was very current in terms of what was going on in our country and like I was saying to you, what I am interested in knowing about is, the election is next year and the rand is in a state of catastrophe at the moment. How do you see this affecting the film industry?

Harriet Gavshon
Economics, politics?

Nirvana Bechan
The economic state?

Harriet Gavshon
It is hard to know how the present economic climate is going so I don't really know. I think that, yes I think that it's got to have an effect on the film industry but I don't know exactly what. It's obvious, if there's less money then there's going to be less expansion but the film industry anyway is very brittle. It's hardly worth talking about an industry that hardly exists at this point. It exists in the form of potential.

Nirvana Bechan
What are some of the ways that you see that potential becoming reality, especially for women?

Harriet Gavshon
Well, you know, I would take a slightly different point of view about women in the film industry and the feature film industry. I think that it is not a question of women being more representative in the feature film industry. I think nobody is more represented in the film industry. Black people are not represented in the film industry, the feature film industry. Black men are not represented but at the same time, nor are White men. I mean there is no industry. I think it's absolute nonsense to say that women are not anywhere in the feature film industry. In fact, I can think of two, you know of maybe out of the ten films that were made in the last three years, I can think of two that were produced by women. I don't necessarily that it's true that women, I think that this country has produced very strong women producers and one or two strong women directors and it is not... Personally I don't think that the issue is that it is difficult for women to get into the feature film industry. I think that it's difficult for anybody to get into the feature film industry because there isn't any feature film industry. That would be my position. Last year there were maybe two films made in this country and one of them was made by a woman. *Paljas.* You know what I mean? It's a question of scale. As long as we don't have an industry then everybody in fact can't get into it.

Nirvana Bechan
I see what you're saying. There is very little happening at the moment. Why do you think that is though?

Harriet Gavshon
Because feature film is very expensive and it would take a concerted effort which I think is probably happening now, to get a feature film industry off the ground. Everybody always quotes the Australian example as the, some sort of magic that

a country so full of talented people and so many films are made. It's very simple. It's the Australian government pouring millions and millions of Australian dollars into that industry and has poured millions of dollars into developing that industry. It was a concerted step to do so. A very deliberate decision to do that because they wanted to, they wanted to use film to consolidate the notion of an Australian culture. It was no magic formula that happened. It was a lot of money and eventually if you put a lot of money into the development of something, into script-writing and into production, something's going to happen and so for every two successful Australian films we see every year, there are twenty-five that are not successful and it's very simple but I don't think we're ever going to be in the position in this country where the government is never going to have that kind of money because there is so many competing demands on it's money to pour that kind of money into the industry. But I think that there are forces lining up in the South African film industry which probably means that there will be more films made over the next few years. The stock exchange, the listed companies which have now made it know that they are going to be investing in the industry, *Primedia, African Media Entertainment*, and it looks like they may work together, even with the *SABC* broadcasters to try and actually get off the ground so things might indeed change. But I don't think that it will be radical, I don't think it will be huge but I think I mean it's very simple. Feature films need money, but if you can find the money, enough money to build the industry.

Nirvana Bechan
A lot of people were saying to me that the only film that's really happening, production wise is when international people come in and they want to use locations like Cape Town for instance. What is the position on that? How does it affect us?

Harriet Gavshon
I don't think it affects us. I don't think those kind of things are mutually exclusive. Canada does an enormous amount to attract American production companies to make film and use Canada as a location. It does not rule out it's own film industry, the development of it's own film industry but it's good for the economy of the country. It's good for the industry because it employs people. It's a pity that there aren't more films made by South Africans but that's another issue. It's another set of problems really.

Nirvana Bechan
In terms of the screenplay of what's being done in South Africa. Do you think that perhaps writers are at a stage where they cannot identify what it is that the South African market as a whole would want to be popular film? Something that would be made for a huge amount of people to watch, like in mainstream cinema. Do you think there's a problem in terms of recognising what people want to watch?

Harriet Gavshon

Well, do you think that filmmakers are off the mark? They are not making films that are popular. Is that what you are saying?

Nirvana Bechan
Yes.

Harriet Gavshon
That's an interesting question. Again it's hard to say. Let's look at what was made was made last year, there was *Paljas*. I don't know how *Paljas* has done actually. I have no idea. Television producers, producers of television drama sort of seem to know what people want and television drama is very popular. I think that there's an inherent contradiction because Schuster is very popular, Leon Schuster. I think his work is fantastic actually. I think it's extraordinary the way it's crossed cultures. It's not just something that White people watch. A lot of South Africans watch it. You know what I mean. He really has captured the imagination of a lot of South Africans, not just one section so I have a lot of admiration for Schuster but not everybody wants to make films like Schuster so Katinka Heyns wouldn't want to make films like Schuster and in a sense why one really needs government subsidies, because it's not always the right thing to make films that everyone wants to see, you know what I mean? In fact we need to go through a period of experimentation when one makes work with integrity and honesty and somewhere along the line we will learn how to make films with integrity but they are also popular but I think it will take some time before we get to that point. I think one can make popular films. I think there are, what else has been popular recently? I can't think.

Nirvana Bechan
The Panic Mechanic.

Harriet Gavshon
Yes, Schuster also. But we need to make a variety of work. A lot of it is not going to be as popular. I think one day it will er...

Nirvana Bechan
You mentioned Katinka Heyns. What do you think of her work, her direction? The films she chooses? The stories she chooses?

Harriet Gavshon
I can't comment. I didn't see *Paljas* and I'm not familiar with it.

Nirvana Bechan
Most of your work has been in documentary. Did you come up with any problems along the way? Where you marginalised because you are a woman in any way?

Harriet Gavshon

I've actually, I sort of hate to be a traitor but I honestly don't think that I have been jeopardised. Partly because of the kind of woman I am, because I'm very well educated and extremely privileged. You know what I mean? I can't say that I'm uncomfortable in certain situations. There's no doubt; I find it uncomfortable in that one is expected to be decorative. There's no doubt that.. You know I'm not saying that any of those things are not an issue. They are an issue like any woman. The way you've perceived. I don't think that ... I think that I've got restrictions because I'm a mother and that means that I can't travel as much as I want to and I can't... Often I've had to turn down opportunities, often because of my child. You know that kind of thing. It's not something my husband goes through. All those things are the usual package and baggage applies. I've been very lucky actually and I don't think that I've been held back. You get patronised a lot. People often patronise me and often I use it. I play up the stupid woman thing if it means that it's going to make somebody feel comfortable about me. You know what I mean? It's the usual stuff. Absolutely every single woman in a career or even not in a career goes through the same stuff. I don't think it's particular to this industry. I can honestly say that I don't think I've been held back in any way.

Nirvana Bechan
That is interesting because I feel that I've noticed that a lot of women who are in this industry are very strong minded. Perhaps that's the way you've got to be.

Harriet Gavshon
There are very strong women in this industry, there really are. There are severe lacks in this industry. There are very few Black women in any position of power whatsoever. There are very few Black women directors.

Nirvana Bechan
Is that because of our history?

Harriet Gavshon
Yes, I think so and a lot of this profession has to deal with self-confidence. It's hard you know. It's hard for anyone but it's very hard for Black women.

Nirvana Bechan
Are you also talking about the fact that other filmmakers have mentioned that being involved in film and filmmaking takes up so much of your life that you actually moving away from your family life, who you are. All your time and energy is being consumed by your work. Do you find that?

Harriet Gavshon
I do find that. I don't find that I am moving away from my family life. I have to be very disciplined. And as I say I have to turn down opportunities. I know of some women who wouldn't. It's like juggling. It's like any women in any position, always juggles like that and it is constant juggling.

Nirvana Bechan
The fact that sometimes you may have to travel a lot. Do you move around a lot? A lot of people are constantly going to Cape Town.

Harriet Gavshon
I do travel a bit but not as much. When I was doing *Ordinary People* I had to travel all the time, every week. It was very hard on my family, on my little boy. Since then I've tried not to do that kind of work.

Nirvana Bechan
What are you doing at the *Mail and guardian*?

Harriet Gavshon
Well for many years I've been here. Do you mean what kind of work we're doing at the moment?

Nirvana Bechan
Yes.

Harriet Gavshon
Well on the drama side we're producing *Soul City*. We are hoping to produce a feature film I hope by the end of next year. We are doing quite a lot of education and one or two documentaries. We're doing a big film on Sartjie Bartman, you know the Hottentot. You know the woman who was taken to Europe at the beginning of the 19th century. So that was what the whole panic was today. We desperately needed some pictures that fit. So we are quite busy. It is sort of a medium size company. There's a lot going on. It's quite different work to what we're used to.

Nirvana Bechan
Have you done advertisements?

Harriet Gavshon
No. Never, and I don't know that world very much.

Nirvana Bechan
That seems to be a whole different game from what I discovered. I was very oblivious to this until I came to Johannesburg this time and met with people in advertising. The one woman said to me that it is about 60% of women that drive the advertising industry in this country.

Harriet Gavshon
But how many are producers or directors or own their own agencies?

Nirvana Bechan

There are not that many. They work for production houses.

Harriet Gavshon
There, the whole industry is driven by women.

Nirvana Bechan
But why is that?

Harriet Gavshon
Because a lot of the industry is organisational, the work that has to be done is organisational. It is women's work usually. You see the women working in there. They are housekeeping. You know what I mean?

Nirvana Bechan
Women are very fired up about documentary making. I noticed that a lot of women in this city, especially women of colour. New women directors and producers. They seem to think that, that is their only way into the film industry.

Harriet Gavshon
Yes, that's true. At least there's some kind of financial support for documentaries through television. I am prejudice because it's my area and I love documentaries. It is a manageable way of dealing with the industry. It's an honourable section of the industry and comes with a certain amount of support and finance but not very much.

Nirvana Bechan
I am also thinking about how this happens overseas. People like Jodie Foster. It's hard to get in even for them because she didn't suddenly start producing and directing.

Harriet Gavshon
Yes.

1.4 Interview with Kubeshni Govender

Black Earth Communication
Johannesburg, July, 1998

Nirvana Bechan

Can you tell me about your professional work and some of the difficulties that you encountered?

Kubeshni Govender

As a means of introduction, my point of departure is, and it's an important one, that especially with being based here now, it's the *Commission on Gender Equality*, there is no doubt in the world that as far as women are concerned, Black women have got the rawest end of the deal possible. In all ranges and all spheres of production and work and whatever. To a very large extent, White women were protected. The system worked with them. They did face certain obstacles but it was a complete opposite for Black women. I found that my growth as a producer, well my growth as a producer was greatly informed with my relationship and my work with my husband. He brought to me the notion of the work ethic. He challenged me in many, many ways psychologically to deal with a lot of issues. Where he could, he put me in situations where I would deal with other Black women who could provide networks. You need networks. You need networks to discuss issues, not only with the industry but also with the personal things. For us the...is still very politically motivated. The effect that it had on me personally was very revealing to where I was more psychologically and mentally. At first I found it very, very difficult to cope. I didn't have the coping mechanisms. I could do Betacam camerawork, I thought I could produce, and I had skills but my skills were not enough. They were not nearly enough. They were just a point of departure. When we moved down to Cape Town I needed help and I got help by speaking to other women. I remember as far as the production relationship was concerned, Andrew deliberately made, we worked as partners, and he deliberately made a lot of demands on me. We realised that I was in trouble because I wasn't coping with what he wanted from me. There was a very important reason and that was that he was expecting me to perform on the level of a producer and that was the status that I had in our relationship...not by the inferior standards that are circulated or the subdued standards and it was a problem. The breakthrough for me came one Sunday morning when Andrew demoted me. He demoted me. He made me an assistant producer. It completely destroyed me. I balled my eyes out, whatever, whatever. Then things started looking up. Then I realised that I don't necessarily have all the skills to perform as a co-producer on the standards that we are talking about and I started again. That was the important thing. I started learning and he didn't assume I knew all the things that he assumed before. I started on a completely different path of acquiring knowledge, doing the spade work, doing the foot work and I really began developing the confidence that I think would take me far further than I am

now. It was from there that I really do think that I started developing. I was working hands on under the umbrella of somebody that I trusted. Under somebody's mentorship that I could grow. I have developed to an extent where I could go on par with this man and with lots of other people. He has experience that I at this stage don't have. There is an increase where my levels of competency is concerned. I don't have mastery yet but I have competency. It is interesting because my approach to being given work previously was a little bit tentative. I wonder are we going to make it happen. There are so many pitfalls that could happen. It's the two sides of the mask almost. Within *CGE*, that was to produce a ...and I sat down ...you are looking forward to stuff. It's not scaring you. It's really not scaring you. In many ways we were lead to deal with circumstances around us. We had to deal with our families...it's a way with dealing with fear because you don't do this because this is going to happen to you. You don't do this because of this repercussion. The way our families taught us to deal with our limited repertoire and what it could do. They say you can only go so far. You can only do this. Even when they didn't say it in words it was an implicit feeling. My experience comes from a particularly Indian perspective. In my discussions with other Black women, Coloured women, it comes out as the same thing. The reaction to a lot of things is at first fear whereas other women would jump to it. White women were socialised to jump to it. Ours is to cower back. I want to relate an experience to you. With the work that I was doing at *CGE...*

Nirvana Bechan

Were you working for the *CGE* in Cape Town as well?

Kubeshni Govender

No. No. ...*Food and Allied Workers Union*. I was their national media officer. It teaches you because the action around them is based on democracy. It's based on lateral thinking. Their mandate is to take care of their workers on that level. That sense of accountability really grounds you. It really, really grounds you. More than anything else, being at *FAWU,* helped me because we were involved with the labour situation with the *University of Natal*. It was important for me to be in an environment where these labour issues were coming in. It contextualised everything and that was really an awakening experience. I shifted from *FAWU* for a couple of reasons. One was that I felt I needed growth. If they all take a step and put their feet down in one direction at the same time they can be a powerful force. Even more powerful than business in South Africa. I attended a couple of seminars on this thing of social capital. The fact that the unions thought the ...Lets just talk about *BEC, Black Earth Communications*. Beginning this CC thing was really challenging. It was difficult for a couple of reasons and one is that just the whole bureaucracy with dealing with the one CK one form, you have to wait. When you are not in the Gauteng region, you have to wait for those forms to come to and fro. The first thing you had to do was reserve your name. Then,

within a certain period of time you've got to apply for the CC. Now there was something incorrect with the first form that I filled in. Then time lapsed in between so by the time I got to do the CC, they said this name has relapsed. You have got to reapply for the name. I reapplied for the name and then they told me that this name is being held by somebody else. I got blown away because we really liked the name. Just to find out upon further investigation, the characteristics of the department of labour, it's trade and industry, that's what it is, is sitting on the phone and getting passed from department to department. If you get through, you're halfway there. Then you get passed from one department to another department. The I found out that even when a name lapses, they keep it on record for about a month just in case the original person wants to take it back again. They didn't correspond with me being the original person reapplying and wanting to use the name again. Basically I had it on reserve and was reapplying and they didn't put two and two together. Eventually it took so much of time and energy I said I don't have the time and energy to deal with this. I gave it to a lawyer and I said please do this. It cost me five hundred and something extra but I got the thing done. We have a company called *Black Earth Communications* and our specific aim is to train Black filmmakers and Black television producers and to put them out into the industry where they can compete on a higher level than where they are. What I have found to a very large extent, having worked with other production companies, if just looking at the credits of some of the work done, is that the level that Black people have over the production process is very limited. Institutionally they are not vested to a large extent in television and film production in South Africa. Where they are, you will find them in association with conglomerates like *Primedia.* Where decision-making is reduced as well. So what happens, not in technical capacity, they get brought in as producers. Then you have an all White crew and basically the whole production is run by a White company but you get to be director in the whole thing. There are very, very few Black camera people. We've had an experience with a particular facilities house where we find that they bring young White people in through the system, they matriculate them, they get the skills and they go out. The Black people come in as receptionists and gofers. They stay there. They teach other people who come in and go through the ranks but they stay there. They stay at that level. If anything, what I think is to be of dire importance, is for there to be a skill audit of Black people in these industries to find out not only that they are there but when they are there, where are they? I think that would be a very, very revealing statistic. All I can give you now is experiential based on having worked with different production companies. My honest opinion is because of the previous nature of the fact that the film and television industry had been supported by the apartheid system. They were allowed to develop and grow as an entity. Now we are having as Black producers to make inroads into this mesh. It's almost like transforming *UND.* Only you're dealing with financial issues as opposed to academic issues. They are the same issues; they are the issues of transformation. People are resistant to change unfortunately. That is the truth unfortunately. It is an uphill battle. It is the reality of the way things are. You really

have to get past the rainbow nation ethic to realise that things are not working according to the plan. That is unfortunately for me, the way things are.

Nirvana Bechan

I thought that when I came to Johannesburg that it would be a little bit different and people would be working together and getting things off the ground. The film industry is quite stagnant in terms of what's being produced and also in terms of the relationships between people of different colour.

Kubeshni Govender

I think a good...point is *Fools*. We went to a seminar two weeks ago where they discussed the transition from a book to a screenplay. Before that we thought great, lets go and have a look at this movie *Fools*, only to realise that it had the worlds most limited distribution ever. It had a very small stint. Two days I think at Rosebank which is your artsy mall and it had a 9 O' clock and a 12:30 slot at Carlton. Carlton is in the centre of town. By the time we went to see it, it only had the 12:30 slot in the Carlton. They struggled. Six years to produce this film only to see it by the worlds most limited distribution.

Nirvana Bechan

That's an interesting point because I saw *Fools* at the 'Film Market' last year. That was my only chance because it never came to Durban. Small films like this get coverage at Festivals ...why is that?

Kubeshni Govender

For me that's characteristic of what the South African film industry is. The thing is that it is not that South African movies don't sell. Leon Schuster has proven that South African movies sell. He gets a hell of a good deal. We have to support ourselves. We also have to support alternative stories. Leon Schuster does comedian stuff over and over and over again. South Africans like to go and have a good laugh at themselves. The whole thinking around it needs to change. One of the points that was made at this talk which was an all male gathering as far as the panel was concerned. There were quite a few women in the audience. One of the interesting things that was mentioned was that, Black South Africans, we need to write stories, we need to write these stories into screenplays. Right now we are sitting with a situation where even though we get ...making stuff, but Black stories have been written by Whites. If we can use it as a base discussion, not that I have great ideas, I'll think about it a little more. Maybe we can later have a more structured discussion later and I can pull something together in the form of documentation. We can talk about that. For me the gap in South African film is not just gender. It isn't primarily gender, it really is a racial one. Race is a big no, no word in the new South Africa. It's not kosher to do that. For me Natal,

like a lot of universities, Wits as well, needs desperately to undergo this process of ...To a very large extent, individuals who are in control of institutions, it usually is a White male thing, are resistant to change and are resistant to giving up that control. As a result you are left with institutions who are like the way they are. I have spoken to a number of other people. There's another Black woman who went to the Wits law school. Her situation could have...because it happened in the legal department. She persevered and that's the important thing. Sometimes we tend to see and I am guilty of this. We tend to see the glass as being half-empty or almost all of it. That tricks us into being inactive over the things that we could actually change. This change thing I don't think we need to locate outside of ourselves as individuals. It's one that we have the potential to do and we have the potential to enforce and we have the potential to protect. It's our right you know. This is the thing. It's our responsibility. People are not doing us a favour. If somebody gives me a job to do, they are not doing me a favour. I'm a competent individual. I can pull something together. I can bring my sources to bear. I can bring my mind and intellectual powers to bear. You are not doing me a favour. It's my right to be able to develop and progress in South Africa.

Nirvana Bechan

The other thing that I wanted to ask you is, the economic situation is very daunting at the moment with the rand falling every day. If you think about what's going to happen to it next year. How do you see that as effecting people in producing and film in this country?

Kubeshni Govender

There's good news and there's bad news. The good news is that South Africa has been placed as an excellent destination for international filmmakers to come and make films. Hopefully they will not be making all the B grade rubbish that they have been making. The important part of that is for South African legislators and for the unions around and I don't even know, I know that *PAWE* exists, as far as the *Performing Artists Workers Equity* is concerned. It is to actually ensure that when these international companies come in, there don't just come here and use up whatever they can because it's cheap. That in the process we have a genuine exchange of skill and a promotion of the talent here and a usage of the talent here as far as technical skills are concerned. Within the country it's unfortunately going to be more difficult to build a house. It's going to be more difficult to make a television production. Right now for documentaries, my latest estimate is around, to produce an edited minute, a flat two thousand five hundred rands starting and going up. Now immediately, that sort of broadcast quality, that immediately locks a great deal of people out of the production sphere. What I am hoping is that with the changes in technology primarily, I am not talking on film per se. I am still talking on video, that digital, it's quite frequently used in the market, that digital would be able to make the whole production thing a lot more accessible for different stories to be told. This however does not take away from

the fact that structurally things need to change. A shaky monetary situation usually pushes people to maintain a status quo as opposed to pushing them towards change. That's what I feel about the good and the bad of the financial thing. You will find that lots of people are going in for co-productions with international countries. For us it's a little bit of a relief that when we do stuff for the States, we get paid in dollars. That's a relief but for producing local stuff within the country, it's difficult.

Nirvana Bechan

The other thing that I would like to know is about the work you did when you where in the Cape and some of the work you're doing now for your own company.

Kubeshni Govender

We went down to Cape Town. We started doing two productions we needed to have completed. One was the *WCCP*, the *Western Cape Community Partnership* project. A profile of that organisation. Basically WCCP is an organisation that brings together stakeholders in government, health services, NGO's community members, students and academia, towards improving health services in some of the poorest areas in the Western Cape. That was a nice video. Then we did another one for the *Peninsula Technikon* on the Environmental Unit which is also a very different sort of unit in the way that it has a different ideology on science and on upgrading the environment. Students find a career in applying their skills in the communities which they came from. Water and sanitation issues, things like that. With the Food and Allied Workers Union we produced another two videos. We shot their national congress and we produced one on food security and one on the fisheries debate. At that stage the *Food and Allied Workers Union* has opposed the government proposal for the re-structuring of the industry and they proposed an alternative vision. We spoke to the Minister and the people from the Union. We spoke to the workers. We spoke to the policy-makers. We spoke to academics around this re-structuring process. It was very interesting because that video, the fisheries debate, was the only South African video that was screened at the first workers international film festival in Johannesburg. It was the only video produced by a union. Then it was the only video from the Southern hemisphere to be screened at the South Korean labour media festival. I actually went down for the screening and the conference. It was really, really incredible. What it did for me more that anything, it really did give me an idea speaking to people outside South Africa how people look up to what it is that is going on in this country. Our struggles are actually very important internationally because they really are a beacon of hope to a lot of other communities of people who are trying to change and we take it all so for granted. This period of change is not going to last indefinitely here. It's a window and we must really take advantage of it.

Nirvana Bechan

What would you like to see yourself doing or where would you like to be in the next few years?

Kubeshni Govender

I can go in two years. I really enjoy working Nirvana. This is a big thing for me. It keeps you going. Andrew always talks about this line of certainty. I like my work. I really like my work. That is divided into two ways. I think I am developing new skills as far as communication is concerned in the sphere of government...Within the context of *CGE (Commission for Gender Equality)*, I have been offered a position of deputy director of publications which will change my focus slightly and I think I am looking forward to it from a strictly media...press releases, organising press conferences to one that is directed at output. Output for the organisation. Be it electronic publications or print publications, whatever it may be. That's the one side of it. The other side, this is an important side. Andrew and I, last year, things worked very co-incidentally, just to finish off a couple of the things we did last year, that I co-produced with Andrew. We produced the documentary for *Ipitombi*, the musical. Andrew acted as an agent for *PBS* public. *Public broadcasting service* in the States, their public broadcaster. They contracted *Ipitombi* for a live broadcast for a *PBS* special. Andrew did the doc for that and I co-produced it. We also did a documentary for an opera called *La* ...It's Puchini's original opera and the noir part comes in that it was adapted by Hal Schaper for June 16th. A whole new South African scene. It was done by a complete Black cast. It was the *CAPAB* development operatic group. Those were very interesting docs. The other two things that Andrew and I started working on together, this is why it is so fantastic to have a person who is your partner, who you can develop with, we started writing. This year I completed my first draft of a screenplay. We are hoping to be able to finance it ourselves. It should be for a feature film but because we cannot finance that, we are going to finance a television version of that. We are hoping to produce that. Andrew has completed, Willie Makobe, he was a professor here at Wits and a couple of years ago he was involved in a transformation thing here, his experiences, he wrote out in a book and it happened very co-incidentally, I bought Andrew the book for his birthday. When Andrew was leaving me at the airport for my interviews for *CGE*, we met William at the airport. They started talking and to cut a long story short, Andrew has completed a two hundred-page screenplay on the book and they have already pitched that in the States. Andrew was in the States a month ago. They are going to go forward with that. He has also finished another one. A screenplay of his own. The writing part is also where I see myself developing. To go back to the two states I see myself developing in, one is in the actual work; the employment side of it, to work as a communications expert for the organisation and the other side is as a free agent. To develop myself and to do more productions. To write a lot more in South Africa or abroad. We have been toying with the idea of

spending six months here and six months somewhere else. I like to travel and we will take the little bambino with us.

Nirvana Bechan

Have you sold anything to people abroad?

Kubeshni Govender

Yes. The *Ipitombi* and *La Boe*... It is being negotiated for *La Boe*... to go, to be bought by Canadian public television and *PBS.*

1.5 Interview with Barry Greyvenstein
National Television and Video Association (NTVA)
Cape Town, September 1998

Nirvana Bechan

Barry, can you tell me about the *NTVA*?

Barry Greyvenstein

The *NTVA*, I don't know how much you know or don't know about it. The *NTVA* has been around for twenty-two years. It's currently the largest industry association in South Africa. It initiated in 1976 as a chapter of the *International Television Association,* which is a worldwide organisation. There are about two and a half thousand chapters around the world. The *NTVA* is huge.

Nirvana Bechan

This is a branch of that?

Barry Greyvenstein

It started of as a branch of the *NTVA*. It changed its name not because it was chucked out of the *NTVA*, they just forgot to pay their subscriptions believe it or not. When we reformed, we reformed as the *National Television Association of South Africa*. The National Television Association of South Africa has got chapters in Gauteng, KwaZulu Natal, Free State, Eastern Cape and Western Cape. Each one has its own elected committee. The members of the association have an annual general meeting and elect a committee. They elect a chairperson. A deputy chairperson etcetera. Each of those chair-people or representatives from each of those chapters make up what we call a national executive council. At our annual general meetings which happen every year, we elect a national chairperson and deputy chair. We also have a non-executive figure head president who is currently Anant Singh. I administer the *NTVA* as national secretary. It's an administrative position. I help publish the national newsletter on a monthly basis, *NTVA News.* The *NTVA* then also decides its various chapter activities which are things like monthly meetings, workshops, we've just done a workshop in the Western Cape. A music video workshop. It was very successful. We had scriptwriting workshops. We've had various other workshops as funds and the infrastructure that is needed...

Nirvana Bechan

Who are the people that attend the workshops?

Barry Greyvenstein

It's open to everybody.

Nirvana Bechan

How do you advertise it?

Barry Greyvenstein

We advertise through our newsletters. We advertise through newspapers as well. We also use *Showdata* and our website.

Nirvana Bechan

How much do people normally pay for these workshops?

Barry Greyvenstein

Well it depends on the structure of the workshop and how complicated it is. For example, we have had workshops in the past that have been like a two or three day workshop which have been between a hundred and fifty to two hundred and fifty rand. The music video workshop which we've just finished cost nothing. We had everything sponsored by suppliers. The only condition we made to the music video workshop was that the people had to be members of the *NTVA*. If you weren't a member of the *NTVA*, you had to join as a student member which costs at the time of the workshop, thirty-six rand. It wasn't considered as an entry fee to the workshop. It was considered as membership to the *NTVA*. Then we do our annual awards structures in the Western Cape and in various other regions they do regional awards and they each have their own awards structures. In the Western Cape it's called the 'Stone Awards' because it is a piece of Table Mountain that makes up the award trophy. In the Eastern Cape they call it the 'Dolphin Award' and I'm not sure what KwaZulu Natal call it. They are changing the name right now. From then we also have a national awards structure which is run nationally which is called the 'Avanti Awards'. It has been going for quite some time. It has become the biggest award in television history of the most recognised award in the television and film industry in South Africa. It's doing very well. Running from strength to strength. That is basically a broad overview of the *NTVA*. People ask what are the main reasons for belonging to the *NTVA*? The first reason would be that the *NTVA* represents them, its members at various levels. We have representation on the consultative committee. We also represent our members on the bargaining council of the entertainment industry in South Africa. That's like the industrial council. It used to be called the industrial council. It's a statutory body. It's now called the bargaining council of the entertainment industry. You don't have a choice of belonging. You have to by law belong to the bargaining council whether you like it or not.

Nirvana Bechan

This involves everybody in the industry?

Barry Greyvenstein

Whether you sell popcorn in a cinema, you hire out videos, you produce videos, or you're a facility house or if you're a scriptwriter you have to by law register with the bargaining council of the industry. It's a statutory body and its aims and objectives are various. I don't have them all at my fingertips because I don't represent them. Broadly speaking, they are there to try and settle disputes in the industry. They are there to set up working conditions and working contracts, standardise working contracts within the industry which is that you don't get people in Gauteng working on an eight hour working day and in the Cape we work on a ten hour working day. We don't have people; runners are paid two hundred and fifty rand a day in Cape Town and are paid a hundred rand a day elsewhere. That type of discrepancy, they are trying to standardise. Producers are working in South Africa, specifically coming from overseas, when they come to South Africa, they know these are standard rates and contracts. Standard set conditions of employment. You eliminate discrepancies between the various provinces. That's one of the objects of the bargaining council. They are also there to represent the industry to the ministers of various departments like telecommunications and various ministerial departments under which the industry falls. They will represent the industry to the various ministerial departments. They also act as mediators in the case of disputes. If you get a person claiming in the Western Cape that they were employed on a working day at such a rate and they weren't paid that rate or whatever the case, they can then go to the bargaining council and ask for that dispute to be settled in some sort of mediation process. The *NTVA* is part of that. It represents its members at that level. They have direct access to that. The other reasons for belonging to the *NTVA* is that it provides you with information. It keeps you informed not only through its monthly newsletter, through its website and through the various chapter meetings. It keeps people informed of what is happening. If the *SABC* has a work opportunity or if *M-Net* have a new contract and they are asking for people to submit proposals for a contract, whatever the case may be. If there is a new law, a new ruling, any thing that is industry news, we distribute that to our members, keeping our members informed of what is happening in the industry in South Africa.

Nirvana Bechan

That's very important because very often people don't know where to look for work.

Barry Greyvenstein

We are trying to be that source of information. What we also do is provide networking opportunities for people working in the industry who would normally not get to meet each other. They all tend to work in isolation to a large extent. With our monthly newsletter and our monthly meetings, it's an opportunity for people to meet with each other and correspond with each other. We also keep people informed on the latest technology. *Sony* or *Panasonic* or *JVC* or whoever are bringing out new equipment. New edit suites, new cameras, they often work with the *NTVA* and promote and present their new equipment at *NTVA* meetings so people can see what the latest equipment is. If we get an interesting visitor from overseas, perhaps a scriptwriter of note, or as we had at our last meeting, a TV critic from overseas, very world wide renowned, we ask them to address the meetings. They talk on their areas of interest and tell the members what it's about. As I said we do, do workshops. We have another workshop coming up on make-up, styling and on-camera presentation. Those are what the *NTVA* are about. As far as women are concerned specifically, I can give you quite a few examples of how the *NTVA* has tried to promote specifically women in film. We shared a stand at the last market in November in Cape Town with *Women in Film*. We actively went out of our way to promote the actual presence or to a large extent the fact that women have been overlooked and that people don't think that women are producers and directors. A cameraperson is always necessarily a man. There are reasons for it. Quite often camera operating involves lugging cameras around. You don't always have assistants running around for you. It's fairly manual type of work. Video cameras, film cameras, any of the equipment involved in this work is fairly heavy equipment. It's been thought that its more like a mans type of work. It's quite labour intensive. That has been overcome to a large extent, specifically if you look at the *SABC*, in their studios there are a lot of lady operators now operating cameras and very successfully. They tend to have a sensitivity that a lot of the guys didn't have. They have shown a much quicker affiliation. I've worked with women, lady camera operators. In certain aspects they have an affinity with the camera. They have learnt to work with the camera and to visualise with a camera much faster than some of the male operators.

Nirvana Bechan

Tell me about *Women in Film* and your involvement with them last year?

Barry Greyvenstein

The lady that was very much the driving force of *Women in Film* at the time I think has left South Africa.

Nirvana Bechan

Who is that?

Barry Greyvenstein

Merilee, she was an American lady and she was a very forceful go-getter. I would almost say aggressive but I quite liked her approach. She was a go-getter. She was a doer. She has to my knowledge left. There is now the lady, she is from *Penguin Films*, Roberta Durrant who I believe is now very involved in *Women in Film*. There are other people who have been taken up. Whether it is as vibrant and as active as it was when Merilee...her surname, I really couldn't tell you whether it's as active as it was last year.

Nirvana Bechan

What did they do Barry?

Barry Greyvenstein

They were there to promote awareness that women can do well in film. Women can be successful in film and television. It was an awareness thing and she did it very positively and very successfully. Merilee Kick, she was the lady behind *Women in Film*. I don't know who has taken over from her. There are people like Dezi Rorich who was part and parcel of getting the market going. Very competent. Very forceful. Today you get people like Corola Koblitz; I'm talking now mainly in the Cape Town area because I just happen to know them better. If you look at the *NTVA* 'Avanti Awards'. They are run by Dezi Rorich, Desiree Marcraf and Marilyn Bougard. They run our 'Avanti Awards' presentation. You get people like Corola Koblitz; they were very prominent in the formation of the *Cape Film Foundation* and also the *IPO*. The producers organisation. Patti Putter runs the *IPO*. Corola was deputy chair. I'm not sure if she still is. She's here in the Western Cape. A very, very competent lady in the film and television industry. There are a number of others in Cape Town.

Nirvana Bechan

I've already spoken to people in Johannesburg a few months ago and a lot of people there were despondent. I asked about the South Africa film industry and they said what industry? South Africa really does not have infrastructure put in place for people to enter the industry and find work and avenues where they can make careers for themselves.

Barry Greyvenstein

I think to say what industry, is not very correct. It's a negative reflection. The industry has its ups and downs. It is an industry which relies on various aspects for its existence. In fact things like the stock market, things like crime or negative things will impact on other industries negatively as well. Not just the film industry.

It is an insecure industry in many respects. We don't have the Hollywood set up where there are huge careers being offered in the industry. There is a lot of insecurity in the industry but I still don't think that it means you cannot find and make a career in the industry. We've got *M-Net*, we've got *SABC* and we've got *Midi Television* whose starting a new channel, e-tv. I really do believe that if you want to make a career in television as opposed to film, although there are films made for television specifically as well, but in television I think you can make a career of it. It's not easy to start. There are no formalised training avenues that have yet been set up. The government has got a national qualification forum where there are avenues and the *NTVA* is involved there directly with tactics. They are busy trying to set up acknowledgement of the various levels of achievement. In other words you need not have got a university degree or a college diploma or some sort of qualification on a piece of paper to say that I have achieved some standing in the television or film industry. They are trying to say that if you've worked in the industry for a number of years and you've worked at a certain job and you've attained a certain level of experience and expertise, you will actually qualify for recognition in the National qualification forum. It's going to take a long time to do, the government. The government instituted it and it is being set up. It's about a five-year project. The national qualification structure is coming into place which will recognise the levels of skills and expertise other than those achieved in high school or university or college.

Nirvana Bechan

Barry, if I had to speak to someone about what the government is doing in this respect, who do I approach?

Barry Greyvenstein

The best person to speak to would be unfortunately back in Johannesburg. That is where it's being driven from, it's Tony Engelbrecht from *SABC*. I can give you his telephone number. You can also speak to Marilyn Bougard. 7896506 in Jo'burg. Tony Engelbrecht, he's in Johannesburg, he works from the *SABC*. His telephone number is 7143552. The Jo'burg code as well. They are the people that are basically driving the NQF. Input from the industry to the National Qualifications Forum. The government have asked the television and film industry to give their input and their views as to how this whole thing should be structured. Getting into the industry. My advice to people who are wanting to get into the industry, I've had a number of calls and I still get a number of calls, mothers and fathers and aunts and uncles, saying that their children or nephews want to get in and they want to attend this college and that school. What do I think? My honest opinion is that it's potentially a waste of time and money. The industry is so complex and so vast and there are so many different facets to the industry that unless you actually know what you want to do, you could be wasting your time. My advice to them and my advice still remains is that any individual wanting to get into the industry, you actually get into the industry first. Work for

six months to two years doing anything. Be a messenger person. Be a gofer, be a runner. If your parents were prepared to spend X amount of money on sending you to college, use that money to sustain yourself. To keep yourself alive for a six month or two year period. Get experience. Get into the industry and find out what the industry is about. Each individual will find out where their interest and talents lie. You might want to be an editor. You can be a computer editor, you can be an electrician, you can be a mechanic, you can be a designer, you can be a caterer, you can be anything you want to be and you can still be in the television industry because it's that wide. The television industry has need of everybody from make-up artists to caterers, to hairdressers, to computer editors to anything you can imagine. Truck drivers, you can be in the industry. First get in the industry. Find out what it is you want to do. Find out what you have a talent for. Then if you like what you see, a lot of people don't like what they see; they don't want to work twenty-four hours a day. They don't want to work seven days a week. They want a five-day working week and a nine to five job then they don't come near the industry. Go away. Find something else to do but if you're willing to work twenty-four hours a day, if you're willing to get up at three o' clock on a Sunday morning to do a shoot. If you are willing to be away from home and not have any specific set office, crazy working hours, crazy working conditions but it's exciting, then you come to the television and film industry. Once you've found what your interests are and what your talents are then if you feel it's necessary, you can then go to a college or a school or a varsity and get further education and experience in that field.

1.6 Interview with Corola Koblitz
VI TV Productions
Cape Town, October 1998

Nirvana Bechan

Can you tell me about what sort of work you are doing?

Corola Koblitz

I'm a trained documentary producer. I'm a broadcast producer. In South Africa you can't do documentaries one hundred percent of the time. There isn't a budget. What pays the bills, is I do a lot of corporate work. About eighty percent of my income is corporate and only about twenty percent comes from documentary work but my workload is fifty, fifty. My corporate work allows me to do my documentary side. I would say I'm a documentary producer but it's not true anymore. There was a time when I only did broadcast a couple of years ago, just on the budgets and the programming available.

Nirvana Bechan

Are you running your own company now?

Corola Koblitz

I have my own company for ten years.

Nirvana Bechan

What's it called?

Corola Koblitz

Its called *VI TV Productions.*

Nirvana Bechan

Can you tell me about some of the work that you have done for corporate and for television?

Corola Koblitz

Before I started video production, I was in the corporate world. I understand that a lot of producers don't want to touch corporate because they think it's boring. I come from a business background originally. Not that television isn't a business. I come from the corporate world. I've created a niche for myself, something called

Corporate Imaging. What it basically is, in the past years as South Africa has particularly opened up a lot of companies, traditional, even Afrikaans companies are marketing themselves abroad for the first time. What they usually do, is that they will bring on an advertising agency. They'll bring on a public relations company and then they'll bring on a television producer to re-image them. In other words to create a new image for themselves to see themselves overseas and I've specialised in that. A lot of my work is promotional material for international trade fairs and that sort of thing, like an overseas marketer. I've managed to sort of corner a little of the market there. That's on the corporate side. I've managed to stay away from the training videos and things like that. What has happened is that a lot of my corporate clients become my broadcast clients because at some stage they'll be able to sponsor a documentary or whatever. The type of documentary work I do is anything. Basically, absolutely anything because you can't pick and chose really. The only thing I don't do is wildlife documentaries. I do profiles on people. I did a documentary a couple of years ago when Islam had a three hundred-year anniversary in South Africa. Three hundred years of Islam. A retrospective. I've done documentaries on people. I do a lot of fashion work because one of my largest sponsors is *Smirnof*. *Smirnof* sponsored something called the *Smirnof International Fashion* Awards which is the largest competition of its kind world-wide for young designers. We do programmes. We do a lot more programmes for the *SABC* and for international television on a particular event. That takes up a lot of my year. That is the hectic three months that I've just gone through.

Nirvana Bechan

Corola, when you go out to look for sponsorships like *Smirnof*, how do you go about doing that?

Corola Koblitz

Again, I've been very fortunate in that I've never to date had to market myself. What happened in the eighties and early nineties, we were all doing a lot of work for *SABC, M-Net* etc. You get to know corporate clients that you will meet when you do broadcast work. Invariably they would be sponsoring an event that you are covering for the *SABC* or for *M-Net*, so that's how my corporate clients came to work with me. Also in those days if you did broadcast, you did broadcast then you never did corporate and likewise if you did corporate, you never went into broadcast. I had a business partner in those days and we both agreed that you never know when the lean times would come and because I had a corporate background, we did both. That was a bit unusual. You were frowned upon if you did corporate work. I've never actually gone out and marketed my company ever. It's all been word of mouth.

Nirvana Bechan

You've been very fortunate!

Corola Koblitz

I've been extremely fortunate but it's all changing now. It's becoming very aggressive out there. There are a lot of brilliant young and upcoming producers who have the courage that we never had. We really had it easy in those days. It's become tougher in the industry.

Nirvana Bechan

Tougher, in what way?

Corola Koblitz

There is a lot of chauvinism in the industry. Nothings really changed as far as I see. It's just a very, very chauvinist industry. There was a time, if you had broadcast experience, if you had that experience providing you didn't come through the circle of the *SABC*. I'm one of the few people in the industry who was not trained by the *SABC*. That always had stigmas attached. If you were a woman at the *SABC*, you had to be a production secretary. I didn't go through that and they didn't quite know where to put me. Because the markets gotton so much smaller, it's gotton far more competitive and it's more chauvinistic than it's ever been.

Nirvana Bechan

What training background are you coming from?

Corola Koblitz

I learnt on the job literally. When I started in the industry I used to have a business partner. When we started the company, he did news. *WTN, ART*, overseas networks. We were the news crew for the first two years. All we did was shoot news for international networks. I literally learnt on the job.

Nirvana Bechan

That must have been very interesting.

Corola Koblitz

Yes. To be part of a news crew is probably the most exciting thing you can do in broadcasting if that's what you like. Basically from there what happened is that we started to produce our own work. The problem with that is that the minute you start to produce your own work, other people don't want to use you as crew

because you are in competition with them. You are in competition with your own clients. We gradually moved out of news but it is the best on the job training you can get, to be part of a news crew. Also the speed which you work, one of the reasons that I've survived now is because I learnt to work at a particular speed that is economically viable for me to still be in the business.

Nirvana Bechan

It's really hard work, a lot of dedication and commitment.

Corola Koblitz

It has to be you life. It's not going to be your life, it is a difficult profession for a woman. The minute you marry and the minute you have kids, you become superwoman. It is really tough to do that. It's the type of job where you are on call, twenty-four hours a day. I would imagine it would be very tough to be a wife and a mother and be in the industry. There are a lot of other industries like that I am sure. It's a tough life because you go out on shoots and you go away with crew. You have to drop everything to do these things. It's an unsteady life and an unpredictable life. I'd hate to be married with kids.

Nirvana Bechan

One day you would be in that situation?

Corola Koblitz

What married with kids? I've been married and I don't want children. I live and I breathe and I sleep and I eat what I do literally. You have to cope with your period pains in the industry as well.

Nirvana Bechan

And you remember anything out of your experience as to that worked against you because you are a woman?

Corola Koblitz

Shooting... in Africa particularly, I think we live in a very exciting continent. I think there is tremendous opportunity to explore Africa and actually capture the face of Africa. That is what I found with the traditional chauvinism that you encounter. Outside of South Africa too but outside of Africa, Southern Africa, makes it very difficult for a woman particularly when you go in and shoot in a place like Zambia or Kenya. You are dealing with traditions there that you are not going to change as a woman. I find that very frustrating because we have beautiful faces that I would love to document and do stories on. People I would love to interview. I

speak from experience that I've actually been on a shoot for a client. I think it's interesting for woman right now because with the whole new South Africa thing, we were hoping that we would be counted as equals. It's quite a shock for a lot of us that we're not being counted as equals. I am a White female on top of it so I'm finding that the industry is not living up to my expectations. I know it's frustrating for a lot of other females as well. Females of all colours. We were caught with the chauvinism of the past and now we are fighting a colour. How are we ever going to win as woman? Do you know what I mean? That is very frustrating.

Nirvana Bechan

Have you done any work in advertising?

Corola Koblitz

I would give advertising a very big miss. A lot of my producer friends actually moved into advertising because it is extremely lucrative. The problem for me is that, I don't mean it in any derogatory sense, but I would actually be prostituting myself because as a documentary producer I have a great deal of control over what I do. My project is only as good as I make it or as bad as I make it. It's more control over the item. To me advertising is just not for me. I couldn't do it. There is no soul in it.

Nirvana Bechan

Do you like the freedom that your work gives you?

Corola Koblitz

It allows me to be a bit of a megalomaniac, which I am. It allows you freedom. In advertising shoes people say you're crazy. A lot of people say to me why are you breaking your back doing documentary work when you can be doing advertising and living like a queen. I've been on advertising shoots. I come from a news background and I simply can't spend three days shooting a box of washing powder. I would go crazy. The amount of creative people involved in a shoot like that. Everyone is terrified to commit themselves to anything. I would go absolutely crazy. I would never do it.

Nirvana Bechan

There's also a big disparity in the advertising industry in that ninety-nine percent of the people that I have seen are White. I have asked the question many times and I have got all kind of reasons. Black people are not interested or there's not enough expertise. Do you think it's because of the history of our country?

Corola Koblitz

I would say first and foremost that, that is the reason. I would love to be able to comment on that intelligently. I know that we do have the case, anything to do with hotels, catering, that sort of thing. They struggle tremendously to get young Black kids interested in going to hotel schools and things like that. It is just not something that a Black child growing up, you would aspire to be. With very good reason. Something like advertising. We had a White market for so long that we were not even aware of the potential of the Black market out there. If we have been aware of the potential of Black marketing ten years ago, by now we would have a strong Black workforce in advertising. We weren't marketing to them in any case. We haven't developed that yet. I think you are going to see it explode within the next three to five years. It has to. I don't think that there is any particular reason except that Black men and women have been excluded from advertising in the past. I don't think there's any other reason.

Nirvana Bechan

What advice would you give to young women who want to become film or documentary producers?

Corola Koblitz

Do something else! Ha ha. You have to be technically more clued up than any of the other males that you are going to be competing with in the industry. One of the best things you can have is a technical know-how. You can actually walk onto a film set and you know how to load a camera or you know the basics. There is an element of respect that you immediately establish on a shoot. I would say know your work technically and you don't necessarily learn that through your film school. I still maintain that the best training is the on the job training. I'm not very happy with the film schools in South Africa. I don't think they are training people the way we need them to be trained. I think they are actually creating problems for themselves. They are coming out of film schools and they are unemployable by the industry. It's all about training.

Nirvana Bechan

What sort of things do you think film schools could introduce...?

Corola Koblitz

You see one of the problems that we have is that we all have a lot of production companies on one side. We are looking to employ young Black students. With people wanting to get into the industry, there is a strong influence on affirmative action. People are looking for people but what's happening though is that the film schools are producing the wrong sort of people. They are coming out with the wrong sort of attitude to the industry. Historically, because we haven't had film

schools for that long, historically everyone in the industry, who have been longer than ten years have been trained on the job whether they are Black or White. That was just the way we did it. We didn't have film schools ten years ago. I think what the schools have to do is that they have to work with the industry from grassroots level. I know that they've tried but basically what they do is that they are training students to walk out of film schools and be producers. You walk out of film school and think you are going to be lucky if you are going to carry a tripod for the next three years. You have got to do that. It's part of the problem. What film schools need to do is that they need to develop a better a relationship with the industry members. With the players and start setting up rotation schemes. I think it should work the same way that accounting or architecture would work. You have a year of study and then you have a year or six months of attachment to a production company. What that will do is that it gives the production companies a chance to look at future employees without having the responsibility of taking somebody on because anyone is an unknown entity until you get to know them. Allow them that exposure to the kids coming through the system so that the kids that are good, at the end of three years, they will have jobs in the industry. They will already have been exposed. If they set up rotation systems in their last year where they will spend two weeks over a six-week period, two weeks at a production house. Two weeks at a post-production facility. Two weeks in a field that they are interested in, maybe audio recording. That way they will actually rotate in the industry. People will get to look at them and they will be able to look at the people and then we will have a higher employment rate.

Nirvana Bechan

Would you like to one-day produce a feature film?

Corola Koblitz

I have started working on my first one. We start shooting on Saturday. The word there is produce. I don't ever want to direct.

Nirvana Bechan

Are you producing this on your own?

Corola Koblitz

No, no there are three of us that are working together. I was actually approached by someone else. There are three of us producing the project. I think if you are a documentary producer and you don't want to do advertising, you would eventually aspire to get involved in feature films. The thing is that most of us would want to direct a feature film. I am a businesswoman first and foremost. I've got to put food on the table at the end of the day.

Nirvana Bechan

What is the project called Corolla?

Corola Koblitz

The working title is *Time of Love* but it is a co-production actually between South Africa and Egypt. The South African team is entirely responsible for shooting and raising finance etcetera from the South African side and the Egyptians are putting up the money on the Egyptians for... It's a co-production between the two countries and the same people are working together.

Nirvana Bechan

When do you think it would be finished?

Corola Koblitz

We are shooting Friday, Saturday and Sunday. We have to put together a twelve minute 'promo' to take to the film market. If the funding comes in by the end of the year, then it will go into production by January, February, in which case the film would be ready for release by mid next year. It purely depends on where the South African comes from. Look it's not going to win any Oscars but it's my first feature film and I'm very excited about it. You will find more and more with people that are working on their own that they are trying to do so many things at once. They are trying to do a balancing act all over the place.

Nirvana Bechan

Do you belong to any association?

Corola Koblitz

I sit on the executive of the *Independents Producers Organisation*. I have just joined *Women in Film*. It was something I've been meaning to do for ages and I finally got the application forms and sent them in. There are two chairpersons. One is Roberta Durrant. The other ...

Nirvana Bechan

Dezi Rorich. She's the new chairperson. Roberta is finished now. I didn't know until I met her. She was in Cape Town. She is very excited about *Women in Film*.

Corola Koblitz

Dezi is a powerhouse. Dezi started in the South African film industry. She deserves the credit for that. She is an amazing woman. It actually has got nothing to do with the fact that she is a woman. She is an amazing person. A package of dynamite. I'm also a member of the *NTVA* but I'm not really an active member anymore. I don't really believe in what they are doing. I am most passionate about the *IPO*. We have done a lot of lobbying and we've had a fair amount of success with that.

Nirvana Bechan

Lobbying on what issues?

Corola Koblitz

The rights of independent producers in South Africa. The establishment of the Film Foundation. Lobbying parliament constantly about the broadcast bill. If there is anything to do with broadcast. We are just a very strong lobbying group. Otherwise I will join initiatives from time to time that I see, I've served on things like...of Arts and Culture, as they come out. If I could I would be a political animal only.

Nirvana Bechan

Where do you see filmmaking as a whole, documentary making and feature films going in South Africa? What do you think is going to happen in the next five years?

Corola Koblitz

We've got to learn to market ourselves overseas. It fascinates me that we don't have, if you look at a country like India, India producers something like, I stand to correction, four hundreds feature films a year. Almost all of which is absorbed by its own national markets. India has the oldest film industry in the world and we have the second oldest. Look at our industry. Why have we not developed a strong feature film industry amongst Black people? Amongst Black audiences. We have the potential here to have what India has in its own population. There would probably be a hell of a lot less language problems I would say. It astonishes me that that hasn't been done. I can only think that there are a lot of other people out there thinking the same thing and hopefully someone is going to go for the gap. I think if we can create a culture like that, you can appreciate what its' going to do for employment in the industry. I would really like to see us develop a Black film culture. On the documentary side we have got to learn to be internationally competitive. No one wanted to play with us so we didn't go out to play with anyone else. We think the industry owes us something. If we were in Los Angeles or somewhere else, I think we would be far more competitive. We have got this attitude that it just comes to us naturally like the *SABC* and *M-Net*

owes us something. No one owes us. We've got no international marketing skills. We have got to go out there and learn what every other country is doing and that is market itself to the world.

Nirvana Bechan

For yourself, what do you hope to achieve?

Corola Koblitz

Nirvana if I had to do what I wanted to do I would be writing full-time. That is first and foremost what I am. I'm a writer. If I was going to move into any side of the industry by desire, I'd probably become a full-time scriptwriter. The directing side no longer appeals to me that much. I'm getting too old. As a producer, the financial side appeals to me. So basically either moving towards either really good international style documentary or getting more involved in feature films. I have to tell you honestly, having had a taste of feature film; it feels a little bit too much like advertising. I don't know that it's for me. For me it would be to develop really good scripts. Our women were the first feminists. Our mothers were the first feminists. People of my age because I am going to be forty in December. They were the first people that were allowed to go out and have careers and work and basically have lives of their own. I laugh and often say they gave birth to a generation of monsters. What we are now, we are the so-called superwomen. We are starting to question, why do we have to get married? What other options are their except to have a career? It's almost as if we have created a generation of people that no longer choose. It's swinging around again. If I look at the daughters of the women I know, those daughters are starting to in many ways go back to traditional values. They look at their mothers and think this is actually too much liberation for women. It's like popcorn and the cocoon, people are going back to all that now. If you look around, you will see that there are a lot of people my age unmarried, never had kids, we were married to our careers instead. I would be friendly with women who are similar to myself but if you look back at our age of friends that were at university together, most of us are the same. People who were friends then have stayed and all got their careers. We are all childless and we don't need men to survive in the financial situation. Our mothers have created a generation of super-liberated women.

Nirvana Bechan

You said that you were in the United States? Where about?

Corola Koblitz

We started of in New York and then we went to New Mexico, then we went across to California. We lived in a couple places in California.

Nirvana Bechan

Is this because your parent's jobs were taking you there?

Corola Koblitz

In the late fifties, America was the land of opportunity.

Nirvana Bechan

Are your parents from South Africa?

Corola Koblitz

My mum's South African. My dad's German. A lot of people were immigrating in those days not for political reasons; they were immigrating because America was the land of opportunity. We were there for thirteen years. The interesting thing is that we came back in the early seventies. America had turned into a really depressed place. Economically it was right down on the scale. The universities were all on fire. The schools, I was about to go to high school, the schools had been on strike for six months. There was no education that was going on. My parents came back; my mother was always homesick. I spent my formative years in the States. As a woman, on the corporate side, whenever you go into an organisation, you hit the brick wall immediately. Men are not used to dealing with women in a situation like that. What I find though is that once they get used to the situation of having you there, you are treated so equally in the corporate world. When you are dealing with a board of directors and you walk in the first thing they recognise is that you are a woman. The second thing they will do is question you on technical expertise and you ability to do the job. If you can prove to them that you can do it, you are so much more welcome and you get so much further working with them. I find that with a lot of my male colleagues, once they accept you in the corporate world, they go the other extreme.

Nirvana Bechan

Women are very organised generally.

Corola Koblitz

A lot of my male colleagues, they live and breathe a certain image of themselves and the industry. If you can learn to be a chameleon and if you can move in and out of our industry in the corporate world, and you know which costume to wear wherever you are, you get so very far. You walk into a board of directors meeting and you walk in with a suit, the chances are you'll win the contract. A lot of us would never dream of walking in, in a suit. That is also why I enjoy corporate clients because once they accept you as a woman, that's wonderful because

they accept you for your professional and technical expertise. I don't understand why our industry doesn't do it as well.

1.7 Interview with Nisha Naidoo

Film Resources Unit
Johannesburg, July,1998

Nirvana Bechan

Nisha, you work at the *Film Resource Unit.*

Nisha Naidoo

Yes, it's an N.G.O. We are section twenty-one...that does film, distribution and education. We distribute films and videos which are marked as profitable by the mainstream distributors like *Nu Metro*, *Ster Kinekor*, *UIP* ecetera. We distribute African feature films and progressive documentaries that deal with development in education. We also do development communication. Media for development where we take videos and films to access that don't have access to this. They use it for their own educational needs. That's what we do.

Nirvana Bechan

You distribute things that are not mainstream, what will that include? Documentaries, feature films?

Nisha Naidoo

We are the largest distributors of African and South African feature films. Films like *Fools*, Ramadan Suleman...It was just released this year. It hasn't been released in KwaZulu Natal. *Fools* for example is by independent South African producers who have made films and there isn't a mainstream market for it that would go to the Musgrave Centre or Sandton or the Village Walk and watch it. There are not really interested in taking it up. We distribute it because we believe that we are distributing South African film. We promote our industry and it's development in that people in South Africa are watching their own images and ...themselves. It is much more beneficial than watching American or European. *Jump the Gun* and African films like *Hyenas, Blue eyes of* ...so many things you know, we distribute. Documentaries that are educational, development based such as the *LRA* video series on the labour relations act. Aids, health, gender, environment, labour, human rights, work that was previously banned like Robert ...etcetera.

Nirvana Bechan

You were talking about films related to gender issues. Can you tell me something about that perhaps? Who are these films done by?

Nisha Naidoo

They are films that deal with gender issues such as female circumcision ...We deal with...which deals with a women's right to inherit mainly in Zimbabwe. Another one from Zimbabwe which deals with women freedom fighters in the Zimbabwean liberation struggle. Issues with women and relationships with men in films like *Blue Eyes of Yonta, La Vie et Bellle,* a lot of films from West Africa. In terms of documentaries we have films that deal with issues such as contraception, sterilisation, women's health issues, issues of abuse, we have a story about women and the land. Who makes them, are obviously more men than women.

Nirvana Bechan

Are there any feature films that you distribute that are made by South African women? Women who produced or directed?

Nisha Naidoo

There is only one. She is not South African. She is British I think but produced and directed and acted in films. There was a woman I was talking about. She's a very young woman who did a ... and is about to direct a feature. I can try and get her name for you. I read it in the *Mail and Guardian.* I don't know of any women who are making feature films.

Nirvana Bechan

What is the reason for it?

Nisha Naidoo

I think it's the same reason anywhere in the world. It's the same reason why there are more male mechanics than women. It is traditionally and historically a male dominated industry. Physically a very, very challenging industry. Women have shown that they can be miners so why not filmmakers? I think there is still the assumption that women, it's hard work, but women work hard.

Nirvana Bechan

Do you think that women can't be dedicated in the long term because they have other things to worry about?

Nisha Naidoo

Not really. We have proved that we can do anything. I just feel that it's historically, traditionally, a male industry. When women break those barriers they go for those mainstream careers in terms of being lawyers, teachers, engineers,

accountants, stockbrokers, the computer industry and maybe the film industry which has never been a mainstream industry. It's never been something that everyone knew about. It's always been a prestigious industry. They just haven't cracked that one but they're getting there. It's the same anywhere in the world. There are more men filmmakers than women. There are also more male students in film schools than women. When women chose careers, it's ...it's not something they can do. More men feel entitled to go into that field so they do. There's also this whole idea that when women make films, they make 'women's' films. They make films that deal with women's issues. Women's films are like when Demi Moore makes a film about abortion. The woman who made *Independence Day*, she made a films that's just as good as any man. Now men can make a film on anything like *Terms of Endearment* and *Steel Magnolias,* which are women's films. They can make it but if a woman made the film it's about a women's issue so there is a limit in terms of raising funding and selling stories etcetera. There is a 'ghetoisation' of women in the industry.

Nirvana Bechan

You did say that there are some West Africa films that you distribute. What are those?

Nisha Naidoo

We have got a whole lot of them. I can get you a catalogue. We have *Hyenas.* Again see, *Hyenas* is about a woman who is ostracised from her community and is thrown out from her community and she comes back after a few years and buys the whole community because she is so successful but it's made by a man.

Nirvana Bechan

Do you think that if that film were made by a man it would be perceived differently?

Nisha Naidoo

It would be seen as a women's film. It would be marketed and sold that way. We are distributors, so when we look at a film, we look at angles and ways of selling it. One way of 'niche-ing' a film is to say it's a women's film. Then you know where to target it and where to market it and you are excluding a very big other market.

Nirvana Bechan

The fact that it was made by a man, it would be easier to break into mainstream? Do you think that's necessarily true?

Nisha Naidoo

I don't think that African men or Black male filmmakers, it's any easier to break into the mainstream industry than women.

Nirvana Bechan

I was listening to the radio today about how the rand is falling. Do you think that will have a major impact on the film industry in this country? Right now there isn't much going on in terms of film being produced.

Nisha Naidoo

I must give you this newspaper called *Screen Africa*, which is published and owned by a woman, Angela Scalkwyk.

Nirvana Bechan

Where is she based?

Nisha Naidoo

Here is Sandton I think. It might be very near here somewhere. According to them the industry is booming. What they mean I think is that there is a lot of foreign productions coming in to take advantage of the low rand. If you have twenty thousand dollars for example, twenty thousand dollars can buy a lot in South Africa with the rand being devalued. We've got very good facilities. We've got very good production facilities, we have good post-production facilities, crew. Their dollar can buy a lot so that's what they mean. In terms of indigenous production, local production, I think we're getting there. I think it's better than it used to be. England makes about two or three feature films a year. We've been making one per year. We're doing okay. We need to make better films.

Nirvana Bechan

How do you think that would be possible?

Nisha Naidoo

With the falling rand, we need bigger budgets. You need to realise in order to make better films, you need decent budgets. You also need training and development of local skills and talent. To make good films, you need to write good scripts. You can't just train people in lighting and camera and sound and post-production techniques. That's not going to make a good film. You also need good ideas and you need to be able to translate that into a script. The shooting and the editing, that's really the implementation of the product. I think we need

good schools and good training and places where people can take their scripts and say lets get this made.

Nirvana Bechan

You mentioned *Hyenas,* are those kinds of films supported by film festivals? Which festivals?

Nisha Naidoo

There's the big ...festival that happened in the Free State last year. The Johannesburg.... That happened last year as well. There's the South African national film festival in Harare that happens every other year. There's also the Film Market. Surprisingly enough the Durban International Film Festival doesn't show African films. Gulam Mather runs it. I went last year and we raised this issue with him. Why aren't there any African films or South African films of the African diaspora. He got very upset with us for using the word diaspora. ...

Nirvana Bechan

What sort of films were chosen?

Nisha Naidoo

He chose very safe films, Films that have been shown in film festivals around the world. Films that were well received so he knew that he wasn't taking the risk there.

Nirvana Bechan

These African films that are shown at film festivals, can you generalise about what sort of issues they point out?

Nisha Naidoo

One year we went to a festival and all the African films dealt with Aids because that year the Europeans were given funding for Aids. Another issue was rural versus urbanisation. It would be a theme. Another year it would be prostitution. There was one festival that we went to, all the films dealt with African women who were prostitutes. It made it look like every women in Africa is a prostitute. Over the years you see trends.

Nirvana Bechan

Hollywood films do very well here, action, adventure, romance, thrillers, do you think these are the kind of genres that South African viewers want to watch?

Nisha Naidoo

We have a very young film industry. There is no training for scriptwriters. There is no way for people with an idea to go ahead. We don't have much nurturing. I don't think we don't have good scriptwriters, I think we do. The problem is getting the funding for those scripts. There is not that much finance for films as there is in the States. With American film, even though the scripts sometimes suck, and they are really, really bad films, the way in which they are marketed and publicised is incredible. Twenty percent of the films budget goes toward marketing and publicity. If they spend ten million on a film, two million is set-aside for publicity and marketing. That can buy a lot. We don't have that. Even if we have very, very good film, we don't have that ability to get out at the audience. I saw a very bad film here in the Village Walk with Meg Ryan and Nicolas Cage and that was a really bad film. The script was really bad and if you had to present that script as a South African producer, they would say what's all this dead space and these close and these looks, what is all that? They will tell you this is a badly written script. I have seen some African film like...film which is better than any American film that I've seen but very few people have seen that film. Very few people know that it exists.

Nirvana Bechan

Do you supply films to the *SABC* and *M-NET*?

Nisha Naidoo

Well we've just signed a million rand contract with *SABC*...they bought eight...films. Last year they had the African film...we supplied all of those films. *M-Net*, we supply feature film, *Everyone's Child,* others, we do deal with *M-Net.*

Nirvana Bechan

What films have you sold to the *SABC*?

Nisha Naidoo

I just saw the list this morning. I can't remember.

Nirvana Bechan

Can you tell me something about yourself? After your Honours degree?

Nisha Naidoo

I went to Canada for a Masters degree in film production. A really bad film school. Again, talking about why there are so few women in film, they made the situation for women there unbearable. If you were a woman, you were an idiot, you were technically incompetent. It was an extremely sexist, hostile environment, in terms of your access to equipment, access to facilities, the way you were treated. If you had to ask a question you were treated like an idiot. Boys were treated like they have the right to be there. They were given preferential treatment. This also extended to the female professors. We had award winning female professors and they were treated so badly by the male technical staff.

Nirvana Bechan

Did they treat the female students in the same way?

Nisha Naidoo

Not the women, no. The men would. The men professors treated the women very badly.

Nirvana Bechan

Did you stay on or did you come back after that?

Nisha Naidoo

I took the wrong time to do my Masters because I did it part-time. As long as you were registered as a student you would get a visa and you could do part-time work. I also taught film at the university. Film theory. It's very similar to cultural studies. The politics and economics of the film industry. Also, Hollywood film theory. I came back in '97.

Nirvana Bechan

You were there for a while. Did you want to come back?

Nisha Naidoo

Yes. I got very tired. I have been in Johannesburg for just under four months now. I worked in Pietermaritzburg for the *Department of Land Affairs*. I was a communications manager. Media and communications and P.R.

Nirvana Bechan

Film was always your first passion and that's why you're here? Do you have any plans for the future? Would you like to produce or direct?

Nisha Naidoo

I still have dreams of doing my own stuff. I think you must do your filmmaking full-time in order to do it. To have a full-time job and try and do your filmmaking part-time is hard.

Nirvana Bechan

Is it easier for men because they don't have so much of responsibility?

Nisha Naidoo

That holds true for every job. I think for film like any industry that women are going into fairly recently, it's a bit inaccessible because it is male dominated and male orientated. It's very technically and technologically based and you know, we are not technologically trained. We don't go into those professions and neither are we encouraged to. It's a traditional barrier and a technologically barrier. A socialisation barrier. It's got nothing to do with our inherent abilities and capacities to work.

Nirvana Bechan

Do you think a lot of women believe what you are saying? Do you think most women just don't feel strong enough to enter this male dominated industry?

Nisha Naidoo

It is intimidating but so is the law and so is the medical profession. It was culturally inaccessible but women have entered. This is just another industry and they will do it here as well.

Nirvana Bechan

Is it easier for men to enter documentary as well?

Nisha Naidoo

Usually documentaries are easier to make in terms of the amount of equipment, the resources, the crew that you need. Feature film productions are generally a larger crew and a cast and bigger budgets whereas documentaries are smaller. It is less intimidating. Documentaries are shorter. In that way it's easier.

Nirvana Bechan

What is the situation as regards women of colour? What are the reasons as to why these women do not have as many opportunities? Do you think everybody has equal opportunities now?

Nisha Naidoo

With any profession in South Africa, Black women have not had equal access.

Nirvana Bechan

It seems to me that it will take a long time for women of colour...There is a lot of work that has to be done. There is a lot of readjusting.

Nisha Naidoo

You must make a distinction between White women and women of colour. If you look at the industry and if you look at credits, there are a lot of White women in the industry and that's because historically they were hired by the *SABC*, not as much as males. They did get a good head start and a lot of them are working in the industry which is very different for Black women. We must make that distinction there. As things change and the *SABC* hires more Blacks, people go to university and they go to film schools, etcetera, hopefully these things will change.

Nirvana Bechan

Do you know of any young women who are training and have done amateur work?

Nisha Naidoo

I know the whole *Newtown Film School*; there are lots of young, very bright, very sharp looking women. It's really nice to see. I am not intimidated by them. I've seen them make the males carry the cameras while they walk. I don't know of anybody who has actually produced anything. The other thing is that in Canada, film and video equipment and film and video tape stock are much cheaper so your average student, average person, everybody has a video camera. They get access to editing facilities through community centres etcetera. They just go out and do it. Here it is a bit more inaccessible because we don't have that technology. Film stock and tape stock is quite expensive. You can't just go around playing with it. In Toronto buying Betacam SP tapes is nothing. Professional hired stock is nothing. I had stacks of stock. Here I know people reuse their tapes stocks because it's so expensive. To get your sixteen millimetre film processed was so easy. You just go hand it in to a lab and anybody can go hand in to a lab. You just catch the subway. You can hire film cameras and video cameras and so many things.

Nirvana Bechan

Do you see the future politics and the future economic situation having much impact on our South African film industry? What influence does that have over what is being done at the moment?

Nisha Naidoo

I think it's really going to get better. I think it's going to improve. We are in support of the *Department of Arts and Culture* and they are really promoting the industry. There's funding available now. There's a film foundation, a broadcasting school. Things have improved and it really has improved for Black people as well. Previously we couldn't get access to funding and training, we can now. This can help Black women now who are very sensitive to issues of race and gender. Black women would get funding and training. I think it will only get better. The *Felicia Mabuza Suttle Show*, it's a very interesting programme. At the best of times I hate Felicia but I sometimes happen to choose that channel. I was listening to that. Apparently Black people are trained. They have the skills and the education and have gone to university and done communications. The big advertising agencies do not want to hire them because traditionally in South Africa they have only communicated to a White market. Historically the whole industry has only been White. They are not really interested. It is perpetuated by people in the advertising industry. It's crap when they say that Black people aren't interested. We are interested in it like we are interested in any field and advertising is not any different. It's a very, very White dominated field and like I said it's one of the arty alternative fields that doesn't get picked first like teaching, law, medicine and engineering. It will get hit but people are only coming to it now. Black people can see I can afford to take the risk and go into advertising or you could only be a teacher or a doctor or a lawyer. They are going to this field and getting turned down. This industry is not hiring Black folk. They are not. It's not because they are not interested; it's because historically they are damn fucking racist. They are just not interested because the buying power has historically been White so they don't want to hire Black folk. You should go and talk to the *Herdbouys* about Black people not being interested in the advertising industry. In Toronto, for every organisation, there's a women's organisation. Toronto women in film and television. The national film board will have a department to deal with specifically women in film. We have the *IPO*; they will have a women's co-ordinator or a women's section, for anything. They will have a section to increase the participation of women. They will have funding that is only and exclusively for women. They create money and funds especially for women. But again, women to make issues, about women's issues...but nonetheless a lot of women filmmakers start of that way. Accessing a special funding pool and now more specifically than that in Toronto they have sections to deal with Black women or women of colour because they realise these women things are being dominated by White women. They will have the women of colour internship, the women of

colour scholarship, the women of colour funding, the women of colour training. There are so many programmes for women which we don't have in South Africa. I never thought about it because I don't go about thinking, me, myself, I'm a woman. A woman of colour. I never see myself that way. Actually now that you've raised it, it is an issue. Women must compete with all these White men that were hired by the *SABC* and have been in production for the last twenty-five years and have got a twenty-two year head start on you. You complete equally with them when it comes to pitching proposals and raising funding. That's another barrier. We are historically disadvantaged but we have to compete on an equal basis. In South Africa racial issues take precedence over gender issues. That way you will most likely have a Black filmmakers forum or a Black something. You will not have a women's.... It's time, it really is time.

1.8 Interview with Jonathan Schubert
Ogilvy and Mather Rightford Searle-Tripp and Makin, Advertising Cape Town, October, 1998

Nirvana Bechan

I'm doing a study of women filmmakers in South Africa. I'm looking at women in documentary making and advertising and filmmaking. I'm looking at the roots of getting in, in advertising and the percentage of women. What they are actually doing. That's my study.

Jonathan Schubert

Filmmakers specifically?

Nirvana Bechan

Also people in creative work in advertising. I am looking at filmmakers but also other people. In South Africa.

Jonathan Schubert

It's quite interesting. Women are becoming much more powerful in advertising compared to fifteen years ago. In fact I would say fifteen years ago I can't remember. Eighteen years ago when I got into the industry there was no, there certainly was no women in this country on the board of directors. I don't remember a woman running any agency in this country. Women have become much more involved and much more powerful mostly in the business sense. Creatively, there are a couple of women art directors, not a lot. Certainly internationally, if you look at our company worldwide, the chairman and chief executive of *Ogilvy and Mather* for the last two years is a woman. In terms of filmmakers, there are two directors that we work with.

Nirvana Bechan

Who are those Jonathan?

Jonathan Schubert

In a minute I'm going to put you onto Nicola Martin who's our head of television production. Most agents and TV producers are all; there's one in Cape Town called

Nirvana Bechan

Is this from a production house?

Jonathan Schubert

Yes.

Nirvana Bechan

Jean Bonello.

Jonathan

She's a production house producer. Agents who produce are women generally. Fiona McPherson is a photographer and she is a TV director.

Nirvana Bechan

I spoke to another woman called Marteen de la Harpe.

Jonathan Schubert

Marteen de la Harpe. That's right. She is also extremely talented.

Nirvana Bechan

She is very passionate about what she wants to say. She is really living her work.

Jonathan Schubert

She is very good. Fiona McPherson also. She was a fashion photographer for many years. She's been directing for about four or five years now. In terms of documentaries, I did work at the *SABC* once for about three years as a cameraman. There are some extremely good women producers and directors. I don't really know much about the film and documentary business in South Africa right now. What generally tends to happen because women are terribly organised, they tend to run productions and direct less although with Marteen and Fiona and that is obviously changing and there are a few others. In fact there's about four of five women directors. There is a girl in Johannesburg who works for a company called...I am sorry. I'm deadbeat this morning. She works for a producer whose got probably the biggest production company in South Africa, *Velocity Films*. It is probably better if you talk to Nicola.

Nirvana Bechan

What I was interested in asking you is that there aren't that many avenues for people to train to get into advertising. The people who arrive here are not trained in advertising a-such. I could be wrong.

Jonathan Schubert

There are quite a few in fact. In fact recently people used to stumble into advertising. People who did art direction used to go to various technikons and art schools. There is a very famous one in Durban. One in P.E., *Natal Tech*. We have had a lot of students from out of town. Now there are advertising schools. Quite a few of them. There are a lot of avenues and opportunities that exist.

Nirvana Bechan

I went to *Velocity*, I went to *Peter Gird*. I went to a couple of other advertising companies as well and it just occurred to me that I didn't see people of colour. Is that for historical reasons?

Jonathan Schubert

No. Yes, it probably is.

Nirvana Bechan

Well at some places they said to me, at *Peter Gird* they said to me that Black people are not interested in advertising. There is just not enough skill amongst Black people.

Jonathan Schubert

You know we've struggled hard with that. In fact there's a school in Durban called the *ML Sultan* school. I don't know if you've been to see them but we've actually done bridging programmes with them. One of the problems specifically about Black people is that we used to go to various universities like *Rhodes* and recruit Black people. Many of the Black people used to think television ads. Even people at university. I've had this from a graduate who worked here who is now a copywriter. Because of the historical background, there was no sense of advertising as an industry. It was not something that anybody really came into contact with. You came into contact with doctors, lawyers, journalist and whatever else was going on. Advertising was apparently thought of as something that the *SABC* did. There was no sense of this industry also because of the lack of facilities at Black schools. The guys come through without art training or good enough writing skills generally. We have a few Black guys who come into the agency who have been to the better schools. Whose parents have been able to send them to better schools. Even in Cape Town, Muslim or Coloured folk aren't really that interested in advertising. When we do get good Black guys, they get pinched within three or six months because there is such a shortage. They will go to Jo'burg. One guy that we had here in client service went to *Levis* when they opened because he got a fantastic opening. The marketing director of *Levis*. You

can't retain those sorts of people. We have about six graduate Black trainees that come in every year into our agency. The good guys get poached.

Nirvana Bechan

That's every year?

Jonathan Schubert

Every year. We have programmes in place every year but creatively it's incredibly difficult. I was involved with a fund-raising scheme for the creative directors forum of which I'm the chairman in Cape Town. We put on a massive party to raise money for bursaries for Black kids to go to advertising school. We raised money for bursaries and in the newspaper, the *Argus* donated a page and we invited copy tests. I could not give one of those people and I interviewed the best ten people. I couldn't go and spend eight thousand rand a year or ten thousand on one of those people. There was just no potential. So what we ended up doing was giving bursaries to Black guys and Coloured people who were at the *AAA* already who needed bursaries. We have got one fantastic girl called Shaheeda Said who also went to a very good school and comes from a very wealthy family. She's Coloured. She's a Muslim. She works for our company. She's terrific.

Nirvana Bechan

The Red and Yellow School was established by Searl-Tripp ...Do a lot of people who graduate from there come here?

Jonathan Schubert

Quite a few yes.

Nirvana Bechan

The others from the *AAA*.

Jonathan Schubert

Yes. Maybe you would like to call Brian and talk to him.

Nirvana Bechan

Yes. The other thing is the constitution of people who work here. When I looked around I saw mostly women as well. When I looked around at other advertising agencies I saw mostly women. In production houses I saw women predominantly. How is this?

Jonathan Schubert

I honestly believe they are hugely organised. A lot of this job requires organisational skills. I think women, in TV production departments, there are mostly women producers. They are just extremely organised in detail. I think that women are really good managers. I think they are generally better than men. Certainly in our agency, if you go and look in our media department, it is run by women. You should phone somebody called Stephania Bosman Johnson. Her husband is Sean Johnson. Her husband is the editor of the *Sunday Independent.* He launched onto the *Argus.* His wife Stefania, she's a creative director, she came from *Hunt Lescaris* and she is like the creative director of *Bosman Johnson, Lindsay Smithers.* She's a women running an ad agency or co-running an ad agency.

Nirvana Bechan

In years to come, things are going to change. Being in a large advertising company like this, what kind of plans can you foresee or things that you will facilitate from now to accommodate those changes coming in.

Jonathan Schubert

I think what we are doing now with the Black graduate training programme is very important to us. We go around to universities and we get graduates, like a year in the agency in the hope of then staying on and developing here. We bring people in that way. We are continually searching through the *Red and Yellow School* and through other schools for Black talent to come in here in terms of transformation. My own personal view is that it is a 'generational' thing. It's not something that you can manage. It's something that's going to happen naturally over time. That's my view. You have got to find the talent and start like the way it's got to start organically for me. I don't think it's something that you can manage because advertising is quite a strange animal.

Nirvana Bechan

I was also told that the standard of advertising in South Africa is very, very highly renowned throughout the world. It just seems a little odd because we 're a developing country and of course with large traces of western influence. How is South Africa such a leader in advertising?

Jonathan Schubert

I think we certainly are up there with the worlds largest advertising markets.

Nirvana Bechan

South Africa is in the top five I was told.

Jonathan Schubert

I guess because the industry in this country is influenced by Britain to an extent who are always one of the top two advertisers. There is a lot of relations between the UK and here in terms of advertising people going there and coming here. Advertising is like a world-wide business now. *Ogilvy and Mather* which is in a hundred and fifty countries around the world. Funnily enough they rate us as their best agency in their network. I think that we are part of the international world. Again, we do things differently. There are niche markets, when you are selling a *BMW* or an *Audi* or a *Volkswagen* or a *Nandos* chicken you are talking to a particular kind of person who earns a certain kind of money who has probably a first world mindset. In developing markets. Like we work on beer, *Carling Black Label*, which is very blue colour and we are really talking to far less educated guys without jobs, blue collar workers and you just have to understand who they are. You really have to understand the market and do appropriate work for them. There is a universality. If you look at this thing behind you. ...'It has taken ... for mans instinct to develop. It will take millions more for them to ...It is fashionable to talk about changing man. The communicator must be concerned with unchanging man with his successive drive to survive, to admire, to succeed, to know, to take care of his own.' It talks about; it goes to the thing about human truths you know. Like emotion touches all of us. There are huge 'commonalties'. Whatever you have to sell, you are talking about human persuasion. People are always the same. We are always wanting the same thing. When you do *Carling Black Label* and they are talking to blue collar workers. And you talk about the pride of working and achieving. You are just telling it in a different way if you are talking to somebody and trying to pursuade them with an *Audi* convertible. It's the same thing. You just do it in different ways. The core thing is human truth. Does that make sense?

Nirvana Bechan

Yes. I understand what you are saying. When people come to work here Jonathan, do they have to go through some kind of initial training?

Jonathan Schubert

No. Because of the advertising school, people usually come in here reasonably qualified and they start working. They obviously work within a team structure and getting in a team and the team leader, the creative director, or the group head or the business director will show them the systems. There are people who just come through like a two-day induction programme, and they just learn about the agency and how it works.

Nirvana Bechan

Yes, that's what I wanted to know.

Jonathan Schubert

That's a very short thing. Various teams, various departments and they know how things operate.

Nirvana Bechan

The majority of women in this company, what do they do? The majority?

Jonathan Schubert

It's hard to say. There are quite a lot of them in the creative department as copywriters and art directors. They run our traffic department which is managing work flow. They run our TV production department. They are all women there. They predominantly run our media department. Buying and planning. All the P.A's are women. Quite a few of the client service and business directors are women. The tea ladies are women as well.

Nirvana Bechan

The men. What do most of the men do?

Jonathan Schubert

A variety of things. Most of them are in the creative department. Also many in client service.

Nirvana Bechan

Has there been any woman that has worked here and has gone on to do feature films. Anybody you can think of?

Jonathan Schubert

No. Not feature films.

Nirvana Bechan

Or women who have become really successful in other types of filmmaking?

Jonathan Schubert

Not in filmmaking. In fact it is quite interesting. We had a Black woman that came in here and worked with us for three years. She went to Durban and she started an ad agency and she did incredibly well.

Nirvana Bechan

Who is this?

Jonathan Schubert

Oh, god I don't know. I'll find out now. Nomomde Moccotyw. *Khanya Advertising.* She's in Durban.

Nirvana Bechan

I've never heard of that name. There's nothing much that's actually happening in Durban.

Jonathan Schubert

There are also the guys from *Herdbouys*. They came out of this agency in Jo'burg. They were all from the Jo'burg agency.

Nirvana Bechan

They recently amalgamated with someone else.

Jonathan Schubert

Yes. There's the *AAA school of advertising*. Which is run by the association of advertising agencies. It trains creative people, media people, client service people. I don't know what there is in Jo'burg but I know here you can do a marketing course at various colleges and at the technikon. There is lots of training at technikons. There is the *Red and Yellow School* of advertising which is run by the original founders of this company. Brian, himself was an art director and a creative director.

1.9 Interview with Masepeke Sekhukhuni
Director of the Newtown Film School
Johannesburg, July, 1998.

Nirvana Bechan

You are the Director of the *Newtown Film School*?

Masepeke Sekhukhuni

Yes.

Nirvana Bechan

What is it that happens here?

Masepeke Sekhukhuni

We are training people in a two year full-time course in filmmaking. The whole purpose of the school is to produce a new generation of Black filmmakers who hopefully will come up with new ways of telling stories. To come up with a new identity of South African cinema. People who will be part of the cinema movement in this country because it is something that is lacking because of historical and current differences in the industry itself.

Nirvana Bechan

How did the *Newtown Film School* come about?

Masepeke Sekhukhuni

The school started of as a project that was managed and conceived by *FAWO. Film and Allied Workers Organisation*. It started of informally in communities like Alex. At that time a lot of *FAWO* members were anti-apartheid filmmakers at that point. There was a need to capture the Black community's whole realities. I think at that point, the late eighties, was crucial because a lot of the filmmakers started documenting the political exodus that was going on in the country. It was necessary for people within those communities themselves to start documenting their own experiences. I think later on the education committee within *FAWO* came up with a proposal, a vision and they needed to seek funding to formalise the project. *Channel Four* liked the idea because *Channel Four* then, had a department that dealt with development. The money came through to start of the project, a two year full-time programme. Sine then, I started working for the school in 1993, but the project had started in 1991. A lot of political situations in the country influenced the positioning of the school and influenced people who were involved in all types of work. What happened was that the school was

managed by *FAWO*. Later on in '93, we saw a situation where the project had to be independent. We registered with the education trust and had a board of trustees. At that point we needed premises from where we were to this place, the Newtown Cultural Precinct. A lot of cultural communities were talking about having a place where it would be central for everyone. We moved here and we changed the name because the school was called the *Community Video School* then. We changed it to the *Newtown Film and Television School*. We renamed ourselves. At that point, it was 1994, there was a second intake of students, the first intake started in '91. They had just completed the two year programme. So in '94 when we moved in here there was actually two intakes. The second intake and the third intake. The school has been going through changes. It has been growing. The curriculum has been expanding to accommodate other elements of filmmaking. We are an accredited member of...which is an international body of film schools. Our curriculum is actually assessed by the international body itself. On that basis, our main handicap has always been resources. In line with what we're teaching, our curriculum is actually in line with other film schools. That has been a good network because we are able to evaluate our curriculum, compare and exchange of materials with other film schools. We are having a trainers workshop that is being organised by...It's been good for us in terms of seeing where we're at. We review the curriculum every year.

Nirvana Bechan

What type of student intake do you have? Are they mostly men or women? My study is based on women filmmakers. I am interested in the gender aspect.

Masepeke Sekhukhuni

The gender aspect, we are still battling to have more women in the course.

Nirvana Bechan

I've heard that there are some very smart women in this school.

Masepeke Sekhukhuni

There are those that we've groomed and have made a mark in the industry. There's Doreen. She's one woman who is mad about work. She is ready and willing to work with people. She has set herself up where people come to her looking for a job. People notice her. Pumla is working for a production manager. All these young women who are serious. There is also this thing where traditionally and culturally that still have to be looked at seriously to equip women to actually cope with this type of work.

Nirvana Bechan

Do you think that White women have a very big advantage in that way?

Masepeke Sekhukhuni

White people, White women grow up in environments where they have the resources. They just appear to be more confident in getting what they want. That is one of the key things in this industry. You have to know what you want. You have to have the confidence artistically. Socially, you have to communicate with people. You have to have the confidence to go and look for money. You have to be able to express yourself. To say how you see your stories. To be able to come out. This is what Black people haven't come to terms with. Expressing yourself. There are all these kinds of limitations, whether they are political or traditional. A combination of both has actually damaged...

Nirvana Bechan

I spoke to other people, some White people and we were talking about film and advertising. Black men can make it. Then they said that Black people are generally not interested in advertising. I was shocked. What's happening? I was thinking in terms of gender. I didn't think it's a race thing first.

Masepeke Sekhukhuni

Race is a big one. For Black women, it's even harder. Just the industry itself is about a hundred percent White people with resources. For you to be able to make film, you need resources. A lot of Black filmmakers don't even own anything. With White people at least you have the resources, the equipment. Some of them can even finance films out of their own pockets. It's so hard. Even though a lot of independents try to create their own territory, there is still that kind of handicap of resources. I think a place like this one is where people should be studying their networking. I always say to my students. This is the place where you have to start your own networking in order to ensure that when you come out of here you are going to be able to create jobs for yourselves. It's the only way. The whole political notion. We are all one. The 'Rainbow Nation'. The willingness of how far do we want to make that a reality? In essence, it's just frightening how much White people own the film industry. It's frightening. You go to the main post-production facilities. You hardly see any Black faces except the one who is sweeping the floor. Women are not even visible. They are just not there. Every time you go to production houses, you just get that feeling. It's really frightening. The question that comes to mind is do you really think these people will give up all this?

Nirvana Bechan

Do you ever see that happening? Do you see some kind of equalisation happening? More Black people, more women are doing more work in authority than what was previously...

Masepeke Sekhukhuni

I think over time it will happen. I think even from our side, especially Black women. We have to really affirm ourselves. Nothing is going to change if we don't make it happen. This whole thing of people not being able to support one another and network with one another. It's destructive for us. Film itself requires teamwork. There are very few Black people who are really skilled in the areas of filmmaking. Editors, producers. We are not going to get anywhere if you know Masepeke is a producer and you know yourself to be a writer or a director. Let's just recognise those skills that people have. The potential that people have and help one another to grow in those particular areas. The next time you make a film, you know of someone who's an editor or a producer. That kind of thing. Also people tend to be very pretentious sometimes. This whole notion that you can do everything by yourself. That's not going to work. Also the whole thing about everybody rushing so that they go to the *SABC* with their programmes and not even checking on their own skills. Are they really ready to go in there and negotiate? Do they have the skills? Do they have the skills to write a proper proposal? Do they have the skills to negotiate with their money? Do they have the skills to direct? For me that's a serious, serious problem. There are many people who are overnight producers and directors? We need people who are really skilled and if they are not, they need to be nurtured. Networking and really ensuring that we bring each other up. We nurture one another so that we get those skills because that's the only thing that you can do to really make a mark. Make an impact. Not for someone to make some sloppy work and let other people lie to us and say that was really good. At the school we concentrate on our students and their full-time programme. We also have workshops with other experienced programme makers. It really makes me sad because every time we have that kind of workshop people that you think will benefit from those kinds of workshops are just not interested. In their minds they have told themselves that they are something and they don't need to come. Everywhere in the world that I've been you have fully qualified people who have sixteen years experience, they always go back to develop themselves.

Nirvana Bechan

Why is that?

Masepeke Sekhukhuni

I think it's just this notion of being lied to. I see a lot of that going around. People being lied to that they are good. They are given high posts. That is to ensure that we are not fully equipped. Now it is even worse. The White companies especially

are under pressure to be applying political correctness. They just recruit Black people who are not skilled. They lie that they know how it's done and they get given titles. It closes off people who can rightfully develop. That is scary. This thing of having so many organised producers and directors without anything. I always encourage my students when they come across those people who say there is no need for you to go to school, you just ask them what kind of work they have done. Look at their work. You are here to learn how it's actually done. Once you come out of here, nobody can control your work because you know how to write a script. You know how to do it. You can work anywhere in the world. You can create your own job.

Nirvana Bechan

That brings me to another point when you say you can go anywhere in the world. In the light of the economic situation and in the light of the elections coming up, what do you see happening in the film industry?

Masepeke Sekhukhuni

It's a bit of a concern. I am also very optimistic in terms of where the film industry is heading for because what's going to happen next year, there is going to be a *Film and Video Foundation*. A body that is going to be set up to specifically look at the film industry, to develop it with training, co-production, marketing, everything that has to do with it. The 'Foundation' is going to be a body that is going to be freed from the whole bureaucratic system. It is possible if they get the right people to sit in the foundation. What's being really delaying the process of having a film section under 'Arts and Culture', it's a little marginalised section there where the Department itself has to be accountable to so many layers and levels of regulation, bureaucracy. They have people there who are just politicians, bureaucrats. They don't understand the whole thing of urgency and needs of the people in the industry. If they have the right people in the 'Foundation', for me it's really hopeful that they will go somewhere. It is encouraging in the way the *Department of Arts and Culture* has done a one year study of research in the cultural industry. They have done research as to how they can market the cultural industry, with music especially. That is an economic cultural tool. For me, that is encouraging. The Americans have mastered it. It is art and it is economic and it has more and more of a potential to employ people in the industry. It has to be seen in that kind of light with strict cultural policy around it. I'm hopeful with that. The whole thing with the falling of the rand, I think it's going to effect all sectors. Knowing that film deals with money, my main worry with that is that if there are no strict measures to control international productions being done in this country, it's going to become a cheap place to make movies. All of the internationals will come here with the decline of the rand. That is my main worry about that because already that is happening because there is no regulations in terms of how many can be produced a year and how people are accountable.

Nirvana Bechan

Tell me something about yourself? What have you done and where you are coming from?

Masepeke Sekhukhuni

How I got into film...When I finished school, I knew I wanted to do something in media, I didn't know exactly what it was like. I had no proper guidance. I went to England in 1980 and I was working for about two years with a youth exchange programme. It was about the inner city youth in London...I was doing that in London. There was a lot of political support for me to go over there which worked for me. The two years that I spent doing community work, with young people, in old age homes, gave me a chance to really unpack my confusion. I searched and talked to people and I got to know really what I wanted to do. Initially I thought I would like to do journalism. When I went to college, I was doing B.A, communications at the polytech, they are now called universities. Communications had print, television and little bit of cinema. We did a lot of print and I enjoyed it. I was doing photography as well and I started freelancing with *Drum* magazine here at home, the show business section. I did photojournalism and I was growing and starting to realise that there were challenges also for women in that sector, the journalism sector. There were not that many photographers because the whole area of show business is male dominated. Every time I went out to do an assignment, whether it was a live performance, you will find that I was the only women in the press circle and very young. No one would talk to you. You are just there isolated and marginalised. That meant a lot to me. Through my experience of photography itself, I got to a point where I was getting a little frustrated with the still camera itself. I was doing a lot of action work like performance. I was sure that there was something that the camera could do to capture the actual motion of people. At that point there was a friend of mine who had just come from home. She used to be a photographer herself, Karen Marshal. She is based in Cape Town. When I met her, she had just done a one year course in film. She was talking to me about it because I was saying that I just wish I could do something further than still photography because I get frustrated with that. She started talking to me about film and I said I could do that. When I finished my degree I went to the film school at ...college in the west of London and I did a film programme there for two years at the *University of London*. Since then I never looked back. I was just networking with people. I was fascinated with the whole thing of motion picture. You can do anything. You can even capture even the smallest tiniest thing. I have always been fascinated by that and the power that film has. Also the whole political thing. It has got more power and impact in propaganda and development. More than print and literature. Film actually accommodates people who are illiterate. People can tell stories and they don't have to understand the language. They get all of the story just through the images. Images for me are more powerful than language.

Nirvana Bechan

How important is that to women?

Masepeke Sekhukhuni

I think for women, it's critical. Filmmaking is about story telling. The whole process of making a film. Being a producer or director, those are natural skills that women have in their homes or within their societies. Women are the doers, the administrators. When there is a crisis in the home, the women have to come back to get things together. Every time in a production you see the same things happening. I always compare it to the...People don't need to be afraid of it. I think women can actually make a big difference because they already have those natural talents. We know women are the best storytellers. Whether they are judged or seen as gossips, whatever, that is not important. I don't take that as a negative. It there is a rumour going around in the community, they will say, yes, ask the women. They are very powerful because they are the ones that know what's happening. They observe, even the smallest things. The whole thing of mystifying the cameras and the men with them, all that should actually be done away with. There are women who get into the industry and start taking on the male values. That is something that I'm very critical about. Women might get that power when they are there. You should have been here yesterday, one of our teachers was talking about women who are producers are horrible women. They don't like other women coming in. I have a friend who doesn't like other women around, even when she works she ensures that it is always men. Once they have that kind of power they don't like to open up to other women. It's something that I'm always critical about. I see women that take on those values as actually discouraging other women from coming in. For the type of work that I would like to do, I would like to work with a lot of women around. Work with different women, with different things.

Nirvana Bechan

They need to get outside of those cultural limitations?

Masepeke Sekhukhuni

Yes. The whole thing about this medium is mystified. There is a story that I always say to students. Women get so scared dealing with film. Even women who are in the industry themselves. We get intimidated with those men around us who make sure you don't achieve what you set out to do. You don't exercise the same kind of authority that men use. I've always said to people that film is very simple. You come with a story, the cameras and everything else is just there to make you realise your story. That's it. Full stop. It involves a whole lot of money but the effort is not really difficult as it is made out to be. You all come with

something to it....something with a little more ambition. Decision-making. Director or an editor because production assistants are equivalent of secretaries of a company. You will find some women are comfortable with that. Some will want to move on and make a better impact.

Nirvana Bechan

Work done by women is supported by film festivals. It doesn't actually get into mainstream?

Masepeke Sekhukhuni

Well, film festivals are a good forum to get exposure. I think filmmakers need more than that. There's a big debate, with especially the African filmmakers. People never make money out of making their films. It's a difficult one.

1.10 Interview with Caren Thorne
Open Window Network
Cape Town, October, 1998

Caren Thorne

You will get a different view from me because I don't actually work in the industry as such. Maybe I should tell you a little about my background. My background is working for democratic or should I say progressive organisations which bring together people working in the film industry or wanting to work in the film industry to really transform the film industry. I worked with the *Film and Allied Workers Organisation* in the early nineties. I was actually involved with the process of policy reform in the media industry as a whole particularly looking at the new broadcasting act and the transformation of the *SABC* as well as the 'Arts and Culture' process. *FAWO* launched a new organisation called the *Open Window Network*. It is essentially to develop community television in South Africa. I have been working in that organisation for nearly three years. Now I work for an international organisation which is basically an international network for democratic communication practitioners. In other words people who are using the audio-visual medium for social roles. People who are working in development and use audio-visual aids as a means of participatory video work or running community TV stations. I'm not really able to give you a perspective as a woman working in the film industry. I do not work in film. I work in development and I work in policy reform. I'm able to give you the views of a lot of the organisations and how they view the film industry and how what are some of the barriers to entry to the film industry. I think you're right when you say that there's no such thing as a homogenous film industry as such. There is very little activity around the production of a feature film in this country because there is not enough investment in that area and I think the *Department of Arts and Culture*, funding policy hasn't been such that it's promoted the making of feature films in this country. The environment is not enabling for feature film production. I think where there has been feature film production, women, in particular Black women are generally, and it cuts across all sectors of the industry, are generally relegated to playing a support back-up kind of roles. One would normally find women in roles like production manager or the art department or doing the wardrobe or the make-up and continuity at best. Very rarely would you find a woman director or a woman working in any kind of technical capacity whatever. When women chose themselves to focus or specialise in those areas, whether women are made to feel uncomfortable, or feel threatened by taking on that very male domain is something that one can debate. My experience of being a woman in the film industry, in the mainstream. I worked in the mainstream feature film production industry when it was still booming in the early nineties. It was really one aspect that really put me off. It is the whole way the production environment is structured. It's a fundamental problem. It is hierarchical. It is based on division of labour with somebody at the bottom of the pile. Somebody at the top of the pile. I worked my whole life in democratic organisations where we have a much more

collective way of working and I am so used to working in that kind of organisational culture that on the odd occasion when I had done a brief...into the mainstream commercial industry, be it on commercials or feature films or whatever the case may be, I find it a complete culture shock. It is such an antiquated hierarchical, power hungry, un-progressive environment to work in. It is not at all conducive to a true learning environment for people. My feeling is that if one is trying to. We do a lot of training for television and the best way to train people is to work in fundamentally different ways that make it easier for any entry level person. Whether you're a Black person or a woman, to work in a way where you are respected. Where you have a genuine contribution to make towards the production. Community television or community video is not about separating the experts from the masses who know nothing. It's trying to demystify the whole medium of broadcasting that ordinary people can be empowered and have access to equipment and facilities. To tell their own stories. It is not such a difficult thing. They set up the film industry, to make a film; it is a big effort out there. It is such a mind-shattering thing to do. It requires millions and millions of rands and dolleys and cranes and massive crew. We have made beautiful productions with two people and a VHS camera. I'm actually coming from such a different head-space.

Nirvana Bechan

You do a lot of work teaching and training? Tell me how you got involved in this?

Caren Thorne

Well basically the *Open Window Network*, which I have been working for and I still am doing a bit of work for them, is a network of training institutions, community based video access centres, community programming units. Different organisations doing different kinds of things. On its own it is a network co-ordinating body. It has brought all these players together who had different interests and goals. I do things differently. I try to challenge the mainstream view of the industry as we know it and trying to promote equitable access to the communications medium. What we really have tried to do is network among like-minded projects and to get them to share their ideas and their curriculum's. To develop joint curriculum to look at examples at how training is done in other parts of the world. How we can draw from those experiences. How we can develop a standard curriculum in school community media that we can then implement or institutionalise by our training institutions such as technikons, universities, community colleges, any organisation. People skills doing media education. Trying to influence the curriculum and the approaches towards training in this area amongst tertiary training institutions. That has essentially been our role. To try to strengthen that non-mainstream or to take the work that we are doing and put it into the mainstream. To get our approaches more internationally built. More accepted and recognised. It is the right way to do things in the environment that we are doing things where the vast majority of people do not have any access.

The key emphasis of our training, of our members training is that we place equal emphasis on the process of production making as the content itself. It's about involving the community. Say for example you went to make a documentary on the people living in a small rural town who don't have access to water or whatever. The whole idea is to really involve those people in the process of telling their own story as opposed to interpreting their stories for them of getting experts to represent their opinions and to get them to tell their stories on their behalf's and to say what the best solutions in that area are. Our intentions are to build the capacity of that community to speak on behalf of itself. What we emphasise is building video access centres within historically disadvantaged communities so that those communities, civil society essentially utilise the very powerful communications as a tool for participating in their own development and advocating their own needs in the context of a very changing environment. The emphasis is on building ongoing production capacity in these communities and it is about involving these communities in a participatory and accessible way in making their own stories and accessing their equipment and training them in an ongoing way. Also not about going to an area and getting people to participate about their problems and then leaving them and saying goodbye, it's been great. Have a good life. What we are trying to do is promote and develop a more democratic communication system in this country. The mainstream industry has virtually no access. The kinds of people that become independent producers are the chosen few. They are the vast minority. They are people privileged enough to get the education to get into the industry and acquire the skills. What we are trying to do is get all those marginalised people out there and be able to do it for themselves. The most marginalised people that we know are women. Obviously when we set up a video access centre, we ensure that within our training policy we have quotas for women. We train women and we not only train people in the technical aspects of video production, we also train people in participatory communication development. We train people to use audio-visual medium to facilitate participation in discussion about their own lives and solutions to their own problems. There is a lot that has actually been written. I have got some interesting material. I have a very good book. It has been photocopied, on the use of audio-visual medium as a tool for promoting participation by women in development. That's been done fairly extensively in India. There has a lot that has been written on that. That is essentially the kind of thing that we are involved in and I really believe that in a context like South Africa, in the global context that we're working in today, those are increasingly becoming the kinds of priorities when you are talking about addressing imbalances, when you are talking about promoting equitable access. Essentially what I am saying is that I don't think any piecemeal approaches to the inequities that exist in communications in this world can be dealt with in a piecemeal, 'tokenist' way. Organisations like *Women in Film*, these kind of...organisations that go on about women and film and... for me it's just a whole lot of crap at the end of the day. Just another excuse for another dinner, another cocktail party. I even find that organisation sexist. I went to one of their functions once. They had a competition where you put a, I couldn't watch because I was nauseated. They put tequilas between women's breasts and then

they were feeding tequila to men from between their cleavages. They just don't have a critical consciousness. I suppose I'm too much of a revolutionary and a radical and a communist to deal with that kind of bourgeoisie feminist approach to these issues. I think the gender issues, if you were to promote equitable access, then of course gender inequalities are a central theme to any of your efforts. I think inequity and access stem beyond. It's not just women; it's Black people in general. It's rural people. It's people in specific geographical locations. All the production work is going down in Jo'burg. People who live in Port Elizabeth, in a city, don't have access. They don't have the same kind of access. The question for me is how do we build an equitable, accessible, decentralised network that serves the interests of our whole country? That's like a difficult challenge.

Nirvana Bechan

With all the training and work that you've done...

Caren Thorne

One of our members in the *Newtown Film School* has been responsible for training of the only existing Black filmmakers in the country. The people that have been trained at the Kwa-Zulu Natal *Video Access Centre*, is the only training initiative in KZN that is doing anything to address this kind of...

Nirvana Bechan

That is a very big problem. Actually gaining entry. It is mystified into this business that is only reserved for specific type of people. More especially people of colour. I talked to people at the *Newtown Film School* and for them it's like a double bind. First it's a race issue before it comes down to the issue of them being women.

Caren Thorne

The thing is that these days, for any Black woman that graduates in the *Newtown Film School*, the world is her oyster. She can pick and chose from any production company that she wants to work in. Frankly, if she can't get it together and make something of her career, then she is useless. She doesn't deserve to have been trained in the *Newtown Film School* in the first place. There is this tendency now for cherry picking. It's like every company in the country is desperately seeking Black people. I get phone calls all the time; please we are desperately looking for a Black woman, cripple, lesbian whatever. Can you help? Those women are the fortunate few who managed to get selected and go on a two-year training course and have the most incredible opportunity and they are in such demand. I know Black women who are working in the film industry who just get head-hunted from one company to the next. They get offered bigger and bigger salaries. That is in Johannesburg and Cape Town as well. Production companies are not only

looking for Black women but also Black people to develop joint projects with, to employ, to train, to use as interns.

Nirvana Bechan

There is opportunity out there. People must take more initiative.

Caren Thorne

Yes, how does a Black person get themselves to a stage where they are able to, it's that gaining entry thing. Remember *Newtown Film School* as far as I'm concerned, they had their break. They've gained entry. They've had training. They've had more training than I've had as a filmmaker. If they can't make a go of it...it's those other women out there who were not selected for the *Newtown Film School.* How do those kinds of women break into this film industry that is so kind of closed and tight knit and skills intensive. It's those people who will never have a hope in hell of gaining access. It's not like becoming a hairdresser or a secretary. It's a highly skills intensive industry. It's that entry level access that is a problem for the vast majority of people. Something like *Video Access Centres*, what we are trying to do is build video access centres in every province. A development knows, for community video production at a local level. That *Video Access Centre* has derived its members from all of the organisations of civil society. In the whole of Kwa-Zulu Natal, they've already established a tele-centre; they've already established a branch inland in the Natal midlands. They are starting to expand from that access centres to the people in rural areas, people who come from poor communities who are working in their community in the rape crisis centre or in the local arts centre or people who are actually involved in their communities, who are community activists and they have a need to use the communications medium to promote and develop their own communities through their organisations membership to the *Video Access Centres.* They are able to gain access that way. To use this important medium for the good of their community, as a tool for social development learning. We are trying a developmental strategy that is as broadly accessible as possible and to create springboards for further developments within the provinces. By linking into organisations of civil society, we hope again to benefit more. It's not just individuals gaining access. It's people who are really working with their communities and who are really concerned with social issues. It connects with their communities in that respect.

Nirvana Bechan

What do you hope will happen in the next couple of years? There is a desperate need for things to be initiated.

Caren Thorne

For a start, the *Department of Arts and Culture,* 'Film Fund' needs to be drastically overhauled. It has been so hopelessly ineffective in terms of trying to please everyone and at the end of the day pleasing no one. Everyone just gets bits and pieces and dribs and drabs. Nobody is really able to do anything substantial with that money. Nobody has made feature films with that money. There is no clear strategy in terms of how that money is supposed to be used. It's just to keep people happy. I'm really not happy. There doesn't seem to be any pro-active plan to how it plans to develop the industry. The *SABC* seriously needs to decentralise its training and opportunities. It's got to stop seeing a bunch of producers in Johannesburg as the be all and end all of the independent production industry. It has to go out there and in partnership with the community TV centre, with the government and provincial governments do what it can to promote training to people in areas where at present there is no training and no access to equipment at all. I am very biased. I am not interested in broadcasting models that is top down, one to many, from Jo'burg to the rest of the world kind of ways of public broadcasting. I think the whole broadcasting system needs to be turned on its head. I think resources and facilities need to be decentralised to the provinces and we need to start accessing programmes from the far reaches of the country. People need to be trained at a community level, how to use the medium. The public broadcaster is something that needs to be run and controlled by communities in South Africa. It must be used as a powerful medium to express the concerns and issues and information needs and education needs of communities at a local level. The community on its own is going to be very difficult. That's our vision essentially, it's to take broadcasting, take video to the people. We can't actually do it as an independent parallel sector. We need to do it in partnership with *SABC*. I think the private sector; they are coming around to realising it now. I think what is needed in this country is to change the mindsets. We are so locked into models that we inherited from the past. We haven't looked at how we build an effective communications medium in this country, to suit this country's need. It is taking that as our starting premise. Instead we are trying to copy national broadcasting models that were invented in the fifties and sixties in the north.

Nirvana Bechan

Since you are involved in training and that sort of thing, how much of that training is actually devoted to actually teaching people about business and management and marketing?

Caren Thorne

A huge amount. Our training is designed to make people self sufficient in the broadest possible spectrum. We teach the technical skills, we teach the business skills, we teach them about participatory development. We teach democracy and gender equity. We teach them about media literacy. It's a very broad-based training programme we are trying to offer. Many of the training institutions

unfortunately tend to concentrate and overemphasise on the technical stuff. They are sending a lot of technicians out there into the field. For us filmmaking is not an end in itself. For us essentially at the end of the day, it's the process and the content. If you are just sending people out there who know how to twiddle buttons around... For us content is king. Equipment is just a tool.

Nirvana Bechan

Have you done any work yourself in terms of documentaries?

Caren Thorne

I've made a couple of short films. I made two short films. I've worked on other people's short films. Often for a commercial feature film industry. I didn't want to deal and have anything to do with the mainstream industry. I worked on a lot of friends' films. I've worked on projects. Made my own films. Borrowed and stole cameras.

Nirvana Bechan

Have you had any dealing with advertising? It's very different from other sectors of filmmaking because it's so lucrative as compared to the other avenues.

Caren Thorne

There is a lot more money to be made in advertising. What is perhaps interesting about advertising is that it's not subject to the same kinds of regulations. Most documentaries, videos are made for the *SABC* and are therefore subject to the *SABC's* affirmative action policies and educational objectives and all that kind of thing. They are very much part of the South African national priority programme. The mainstream commercial industry is very much dictated to by market logic. They are a self-regulating industry and they can get away with blatant sexism and patronising and stereotyped images of women. I actually find the whole mainstream advertising industry sickening. I watch adverts on television and I'm amazed it even got onto television in the first place. For me it just perpetuates everything that we are trying to counter through community access programming. It's designed to sell products. It's designed to manipulate people's minds. It lies at the very root core of capitalist opinions and consumerism. On community TV, we would have advertising but we would make our advertising a lot more consumer friendly. We plan to tap into small local business in townships. The emphasis on community advertising is that it is much more people advertising. People from the communities who want to tell the people what they are selling and what facilities they offer as opposed to mass manipulation and setting up of sexist stereotypes using women's body parts to sell cars. I find it sick.

Nirvana Bechan

Where were you trained?

Caren Thorne

In the school of life. I studied journalism and media studies at *Rhodes University*. In those days in the early eighties it was quite a progressive school of journalism. We had good lecturers, good thinkers. Keyan Tomaselli was one of my lecturers. He is... but he taught me a lot actually. I was fortunately educated at university at the same time that I became an activist. An anti-apartheid activist. My introduction to journalism and media and communication, always from a community perspective, a developmental perspective, the use of tools for struggle and social change. I always approached it from a critical perspective. Since studying at *Rhodes*, I've studied at *UNISA*, telecommunications policy courses. I've done other various short courses in the school of public and development management in telecommunications information policy. Organisational management, development management. I probably learnt more through my active participation in organisations. Since the early eighties, through my work and my association with international organisations. There's a huge movement out there which is active but underdeveloped in South Africa. In other parts of the world, there is a big movement, alternative communications movement which is challenging the increasing dominance of multi-national corporations, or communications and telecommunications industries and the manipulation thereof for the purposes of selling products and selling ideologies. I went to meet *Women in Film*. They invited me to one of their little do's. It's an international organisation and it's a hard core, not even feminist, it's like rich women who work in the mainstream industry who get together every now and again and get to network and swop cards. Scratch each other's backs. I've come across other women's organisations around the world who are doing brilliant work, who are really taking up gender issues. *Women in Film* is just an excuse. The reason it has such a high profile is that because it has lots of money to spend on fancy cocktail parties and gala events. Tequila parties. That's why people go to them. I spoke to a lot of women who are in *Women In Film* and they ...Some of my friends who work in the industry and who have got a bit of a head also find it a bit pathetic.

Appendix 2

2.1 Interview with Seipati Bulane-Hopa

Kurira Films
Cape Town, November, 1998

Nirvana Bechan

Your name is Seipati

Seipati Bulane-Hopa

Seipati Bulane-Hopa.

Nirvana Bechan

Are you South African?

Seipati Bulane-Hopa

South African. Yes.

Nirvana Bechan

You've worked on *Mola Fish*.

Seipati Bulane-Hopa

I've worked on *Mola Fish*. I produced and directed it. I've worked on a few other programmes and I went to produce *Sesami Street*, South Africa. We are calling it...here in South Africa, because here it means *Once Upon A Time*.

Nirvana Bechan

How long have you been involved in television and film?

Seipati Bulane-Hopa

Well I started doing documentaries and I moved over to drama. I started in 1994 and I hope to continue for a while, until I feel too old to run around. Then maybe retire and do some writing.

Nirvana Bechan

Acting?

Seipati Bulane-Hopa

No writing. I would never act. I would be hopeless. I've produced, directed, written but on a very small scale. I've written a few scripts that I'm trying to develop, get attention to but I have directed.

Nirvana Bechan

What is it that you would eventually love to do?

Seipati Bulane-Hopa

I love what I'm doing now. Producing and directing but I'm much more in love with directing and writing.

Nirvana Bechan

You are commissioned by the *SABC*. You are not employed by them as such? You are an independent?

Seipati Bulane-Hopa

We are independent filmmakers, not employed by the *SABC*. We have been commissioned a few times. That's the relationship that we have.

Nirvana Bechan

What's your company called?

Seipati Bulane-Hopa

Kurira Films.

Nirvana Bechan

As a woman did you experience any institutional problems with the *SABC*, with your own company, with any men you have to deal with?

Seipati Bulane-Hopa

To be very honest, I haven't really gone out in the industry as a woman. I've always gone out with a partnership. My partnership involves two men. I cannot really say that I've had the same problems that other women have when they are out on their own and have to penetrate on their own. Of course I have had some discriminatory incidences. I am sometimes confused for being a secretary. Oh, sorry dear I have to go. They are calling me. I can come back.

2.2 Interview with Alison Ellard

Velocity Films, Advertising
Cape Town, September, 1998

Nirvana Bechan

How long have you been in *Velocity Films*?

Alison Ellard

Probably about seven years now but that hasn't always been full-time. My relationship started as a freelance basis. One of those freelance situations where you never, ever leave. Now we have formalised a relationship and I am permanently here.

Nirvana Bechan

What were you doing freelancing?

Alison Ellard

Production managing.

Nirvana Bechan

What is some of the work that this company has done?

Alison Ellard

All that's on television. The high end of the...all the work that gets done here. Our Cape Town office mainly deals with international commercials. Johannesburg is the main office and they've got their main directors there. They are actually involved in directing commercials for South Africa. They do a lot of location work. Either they shoot that in South Africa or they go abroad and shoot. Down here our focus is on servicing international clients who come out here to film.

Nirvana Bechan

Clients like?

Alison Ellard

They come from all over the world. We've dealt with pretty much every country now. The Eastern bloc countries, Americans, British, all the production houses come out here. They'll be awarded jobs by the advertising agency and once they come to South Africa, for whatever reason, the exchange rate, locations,

weather. They look for a local company down here to facilitate them and that's what we do.

Nirvana Bechan

Before this what where you doing?

Alison Ellard

I started off studying Speech and Drama. I wasn't born here but I'm certainly South African. I was born in England but I have lived most of my life here.

Nirvana Bechan

In Cape Town?

Alison Ellard

No, I grew up in Durban and I then moved to Johannesburg. Then I came to Cape Town.

Nirvana Bechan

Did you work at *Velocity Films* in Johannesburg?

Alison Ellard

Yes.

Nirvana Bechan

Before coming to work here?

Alison Ellard

I freelanced around and about. When I started it was with a company called *Freecell.* They are no longer in existence.

Nirvana Bechan

This is all in advertising Alison?

Alison Ellard

They were all production houses. I freelanced at a whole lot of companies and then landed up at *Velocity*.

Nirvana Bechan

Have you ever worked in other areas of film?

Alison Ellard

Other than commercials, I've done documentary stuff.

Nirvana Bechan

With other people?

Alison Ellard

Yes. I've done a few features.

Nirvana Bechan

Your training, did you learn it all on the job?

Alison Ellard

Yes. There is nowhere to go. Absolutely nowhere to go. You learn it as you go along.

Nirvana Bechan

That's what most people have said. Do you feel that there is a need for proper training schools or must people just find their way and get on with it?

Alison Ellard

It should be more formalised in finding your way in. It's a difficult one because you can't go to a school to be a production manager or a producer. You have to work on the job and you have to learn as you go but it would be nice if there was an arena where people who were interested in the film industry could go and then get introduced to it. There needs to be a bit of a middle ground. To go and spend three years studying at a college to be a production manager would be a waste of money. You would still start at the bottom end of the scale. Film schools here haven't churned out many, if any people who got in at the higher level of the film industry.

Nirvana Bechan

Who are some of your biggest clients here?

Alison Ellard

We work a lot with an Italian company called *Film Master*. We work a lot with the Italian film market. ...*Film Master*. We have a lot of English clients; we work with an English company called *R...Films*. If the names mean anything, I can list them on and on.

Nirvana Bechan

In terms of South Africa?

Alison Ellard

In terms of South Africa, that's not really my area. My area is foreign. Although *Velocity* deals with all the local advertising agencies, I work with the international side.

Nirvana Bechan

You have worked with the local side in Johannesburg?

Alison Ellard

Yes I have.

Nirvana Bechan

Something that interested me a lot was that when I was in Johannesburg, I spoke to other advertising people and they said to me that Black people were not interested into getting into advertising.

Alison Ellard

I think that, that might be a bit general. Almost quite a naïve thing to say I would think.

Nirvana Bechan

It intrigued me because whenever I went to advertising places, I didn't see people of colour. Why is that?

Alison Ellard

I don't know. Not having worked in an advertising agency, I can't answer for them.

Nirvana Bechan

Or a production company?

Alison Ellard

I think that it's the same with so many businesses going on here. I bet there are a whole lot of people out there who would love to get into the film industry.

Nirvana Bechan

There is only one production house in advertising that is run by Black people. That's the *Herd Buoys*. Now they have amalgamated with somebody else. That is very interesting because if you look at the target market, most South Africans...if you look at whose actually behind advertising, you realise there's something very odd going on. Now the only reason that I can think of is historical. This is a very specialised field and people of colour...

Alison Ellard

I don't know either. I suspect that it's like every...At the moment we are looking for junior runners to come and work in the office and it is a great place to work for somebody who is looking to start. We phoned film schools and we put all our feelers out and no, we haven't come across one Black person yet either.

Nirvana Bechan

That's very odd.

Alison Ellard

Well how odd is it really? Is it that odd?

Nirvana Bechan

I find it odd because if you look at who constitutes South Africans. You see that Black people are the most.

Alison Ellard

Sure. What I'm trying to say is that there are probably a lot Black people out there who would love to get into the film industry. Now how do they connect with us? There isn't a point of connection. A formal point of connection. Anyone

irrespective of colour who wants to get into the industry, there isn't a place to go and that would be nice for everybody because not only do we need to encourage more Coloured people to come into the film industry, we need to encourage more people to come in anyway. It's a very greying industry and we don't have enough people manning it and we need to train up a lot more people.

Nirvana Bechan

It's a very quickly growing industry?

Alison Ellard

It's a very quickly growing industry. It's also very exciting because it's a very young industry so it's in the perfect position to bring new people in.

Nirvana Bechan

South Africa is very well known in the international arena in terms of the quality of work because a lot of foreigners who have come, say that your advertising is really good here.

Alison Ellard

We always do very well in the international awards. Always, every year, South Africa is up there.

Nirvana Bechan

Why is South Africa better?

Alison Ellard

We have good ideas. Generally we don't have a lot of money to make our commercials as compared to international budgets. We have learnt that what we need to make good commercials is good ideas rather than big budgets. We do have good ideas and we have sound filmmakers.

Nirvana Bechan

What do you hope to be doing personally?

Alison Ellard

I'm very happy doing what I am doing now. I would like to grow with *Velocity*. We are getting into features, *Primedia* has taken them over now and we are going to

be developing features. The company is getting bigger and expanding in all sorts of areas so I'd like to grow along with all of that.

Nirvana Bechan

You are quite happy staying here?

Alison Ellard

I'm very happy staying here.

Nirvana Bechan

This a very open question, as a woman did you come up against anything that you felt was more difficult for you because you're female? Anywhere along your professional career?

Alison Ellard

I think that the film industry is a lot kinder to women than a lot of other industries are. There's not so much discrimination because you're a woman; there's not so much discrimination against you because you're young. Its slightly more forward thinking than it is working at a bank. Being in the line of production, in the film industry, that's predominantly a women's field. A production manager, a producer, in commercials, there are a lot of women who would do that. I would have felt more of that if I decided to become a cameraman rather than a producer.

Nirvana Bechan

The percentage of women against men is huge in the advertising industry. Women drive this whole industry as such. Somebody said to me that eighty percent of people in the advertising industry are women. Why is that?

Alison Ellard

That eighty- percent of people in the advertising industry are women? Well I don't know if those are true statistics. I'm just trying to think of the advertising agencies that I know. I can't say that there were obviously more women than men. I would imagine that there was pretty much an equal play.

Nirvana Bechan

I noticed that at the places that I went, I see a lot more women than I do see men.

Alison Ellard

Well maybe it's just because women are better.

Nirvana Bechan

The film industry in South Africa for women...

Alison Ellard

Well there's less discrimination for women here than there is in corporate business. That's what I meant.

2.3 Interview with Levern Engels

Rickety Bridge Productions
Cape Town, October 1998

Levern Engels

If you look at radio. In radio we've had for a long time White people writing scripts for ads for Black people with no real understanding of the target market. A White script translated into a Black language does not make Black advertising. In a way, it is actually disrespectful. You do not get a White person to write and then translate into a Black language. Put in into a context with which your target audience can identify with. You write it in the lingo that they understand. In the townships nobody really speaks Xhosa in the traditional form. They speak street lingo...Black people have to come into advertising and a lot of the agencies have started recognising that. I am just thinking about someone like Dennis... who is in Jo'burg. I can't remember the ad agency. There are a tremendous number of Black people, it's like any other industry in South Africa, largely because of the implementation of affirmative action policy, you bring Black people in. The thing with advertising is you bring them in because you must make the sale. Your job as an advertiser is that you make sure that your client's products sell. If they don't, you get fired. In film per se, television has got quite a few Black producers. Film I would say, next to nothing. It's a very small film industry. A lot of crews will come in; a German crew will come in and bring all their own crew completely. No jobs created in South Africa.

Nirvana Bechan

Tell me about you work. Where you began and what you're doing now?

Levern Engels

I actually began in an ad agency. I began with the education department. As a qualified teacher, I had a bursary to pay back for four years so I worked with them for four years.

Nirvana Bechan

Where you teaching?

Levern Engels

No, I was in their media department. I was thrown in the deep end because they said to me, you're a TV producer. They had audio, print and television. We were producing ... to the schools. It would be anything from broadcast to video adaptation of set works, to audio programmes dealing with whatever. That was from seven-year-olds right through to teacher training stuff.

Nirvana Bechan

In Cape Town?

Lever Engels

In Cape Town. Cape Town and Johannesburg were the only two centres that had a facility of that nature. Even then it was divided. In Cape Town it would be *Coloured Affairs*, that was the Coloured education department that had their centre. Then *Western Cape Education*, which was the White education department, they were doing the same work. There was an enormous amount of duplication. I was with them for four years, three and a half years and then I was transferred to the Northern Cape where I was the media liaison officer to the Minister of Education. It was about reading speeches, creating publications from scratch.

Nirvana Bechan

When was this?

Levern Engels

This was in 1995. Straight after I came back from Kimberly I was off to join a private company. They needed someone from an education background. They needed someone to take them back into broadcast. They hadn't done broadcast for a number of years. I joined them for a year and for me it was important because it was a foot in the door for broadcasting as well. It was where I wanted to be. My first attempt at broadcasting, we did about thirty inserts for the year. My first documentary. Jo'burg gave me a half hour slot for a magazine programme, so instead of doing a five minute insert, I was given an entire half hour. Then I began with my first series of documentaries. The first year was a tremendous year but I had a tremendous amount of support. After that I went into partnership which got very bad. I didn't do my homework properly. I was very trusting, very naïve. I then went on my own and I have been on my own for the past year to a year and a half now. I decided that I'd like to go back to education. I have done documentaries and so on. Education was my first love and then kids...business and economics for twelve to fifteen year olds. We have done a lot of other stuff. We often get involved where we have to do the concept, the research and the scripting and then we go back into post-production where we have to get it together. We did *It's My Choice* which will run at the end of this year. It's stuff like that.

Nirvana Bechan

What is your company called?

Levern Engels

Rickety Bridge Productions, because it's kids stuff.

Nirvana Bechan

What is your name?

Anita

Anita

Levern Engels

It's a tiny office. We keep our overheads down, especially when work is slow, the last thing we can do is carry on a team. We keep it small and everyone is brought in on a per project basis. Economically, it is a sound way to work otherwise the other option would be to get financial assistance. I don't think anyone can afford that. The other thing is that nobody ever teaches you the business of television. You learn it very quickly once you're in it.

Nirvana Bechan

Tell me about any of the problems you encountered along the line?

Levern Engels

I'm going to speak very frankly. The *SABC* has almost a disrespect where producers are expected to jump when they say jump. They expect you to say how high? The relationship is not the same from their side. The *SABC* has a twenty-year head start on any other channel in this country, let alone any other producer. They can throw their weight around as much as they want to. I don't think they have any repercussions of their side. If you where to take them on, you would be considered a... Now, do you run the risk of doing that and people saying, she's crazy or do you take them on and they say, 'That's fine. No work for that producer. We're going to make life difficult'. It's that kind of thing. Also the way in which the industry operates is very, very different from what you would expect. It's not a straightforward industry. You cannot just say what you feel. It's almost the antithesis of what I am as a person. If there's a problem, one would assume you would go to the doctor and sort it out. You can't do that in this industry. Not in terms of the dynamics and the politics of the way it's set out. It's very different. In that sense it can be incredibly frustrating.

Nirvana Bechan

Can you talk about some of the things that happened or some things that you still remember? Good things and bad things in your professional life in terms of being a woman. Do you feel that you were marginalised anywhere along the line because you are a woman?

Levern Engels

I think I feel marginalised more because of the way I establish things rather than being a woman. I bang my head over and over again and I just don't seem to know. That's something I take personal responsibility for but I don't think you get marginalised because you are a woman. Sometimes, I don't know whether it's because of the way we were brought up, but you feel a little bit guilty about being a little too pushy about things. You feel a little guilty. You feel you shouldn't push too hard. Every other topic in that office is about doing exactly that. You say it's what you put into it. South Africa is one of the countries where you can work your but off due to circumstances, due to changes within the country. The political changes in the country mean that you can work your but off but you are not going to get paid...Even as a Coloured woman I still feel that. To a degree you do get marginalised in that sense. That is something that makes me very angry. It means that the control to a large extent is taken out of your own hands. Somebody else is calling the shots. It's not just about gender. It's about a lot of other stuff in the context of a changing country. A country I feel that has still not come to terms with who it is because, not in such a short space of time. An identity is an organic thing. It grows. It's something which evolves. It's in its early days. I don't want to be...

Nirvana Bechan

After you finished your teaching degree, did you know that you wanted to go into television production?

Levern Engels

No. Halfway through my degree I got a phone call saying, there is a vacancy. We have been told about you. Would you like to come for an interview? A week later I knew I had the job already. I knew six months before a lot of other people were still trying to find jobs. I didn't know what it was going to entail. I had no idea. I knew it was going to be fun. That was all I knew. Up to today we still have a lot of fun. We're enjoying what we do. No, I didn't know. What are the chances? I come from a family where you are either a teacher or there are a lot of ministers in our family. There are nurses in our family. To go after something like, it's a new, a totally new dimension. Up until last year, my father died last year. He was saying to me when are you going to get a real job?

Nirvana Bechan

The reason why I am asking this is that there are many, many people who are interested but there is just no clearly defined access routes for this kind of thing. Many people want to become film producers or directors but they don't know which direction to go. Where to be trained. You gained most of your training by experience?

Levern Engels

I think the fact that I did drama... drama and languages. That was useful. Outside of that, no I've not had training. In Cape Town there are two schools as far as I know. There are technikons, so that's three. There are a couple of places you can go. Guidance teachers also ask kids to do their own research to find out what they want to do. Outside of that I would say there's the community broadcast channel which stopped two weeks ago. That was an ideal opportunity for youngsters. Some of them had no training whatsoever. They actually learnt the ropes. But how many companies are willing to take on trainees? Often for many companies it's more schlep than anything else. There are very few opportunities I must admit. I sometimes take kids out from school. *Wynberg Senior Secondary*. You can actually only take two kids at a time because we're not big enough. When they do get out they just stand around. They do nothing. They don't want to carry anything, they don't offer to help in any way.

Nirvana Bechan

What advice would you give to people who are interested in getting into...

Levern Engels

I would say, first do your research. Find out when you can get in and on your own make contacts. Keep on making contacts and keep on reminding people that you are keen and that ...Don't stand around. That's not the show that you put on. Find an opportunity. If you prove yourself then the chances are that they might call you back again. If they don't then it's not the end of the world. You can find another producer and say, 'look this is where I was'. Get a reference from the other producer or director. Get them to write down a couple of lines and take it to them and get some experience.

Nirvana Bechan

How do you go about finding work? Do you ...

Levern Engels

That's what we're busy with now. Normally what happens is that we respond to pitches or to proposals. They put out a brief and we respond with a proposal.

Nirvana Bechan

Do you belong to an organisation to get the briefs?

Levern Engels

No. All our stuff is with *SABC* educational or we phone the commissioning editors so we'll know what they are looking for. There is no guarantee. You are up against every single other production company who is doing that particular work in the country. You have to get used to the fact that you are going to be rejected. If you have a problem with rejection, bail out right now. It's an animal if you actually look at it. Psychologically, it's quite a violent field.

Nirvana Bechan

If *I* am not mistaken, are you doing something with the Film Market?

Levern Engels

No. There was going to be a television film market but that fell through. I wasn't involved with that. I'm involved with the community broadcast channel. The television channel that was going to run at the market isn't going to run anymore.

Nirvana Bechan

Anita, have you worked anywhere before this?

Anita

Yes. Initially I studied marketing. It was what I did. My very first job was with a production company who were looking for a production secretary. I landed in the industry. Then I started working for... I did that for a while. I worked in an ad agency and I got introduced to Levern. It was called *Air Heads Advertising*. It wasn't a big one. ...Then I was doing production in the agency. I had a little bit of experience in television, not much and then from there Levern's husband was actually working at the agency. Actually Levern was the person who got me the job there. I went to work in television with Levern. I'm still very much learning. It's a nice industry because you can actually do that. There is no sort of formal education. You can jump in the deep end and you can make a contribution and once you're in there it's quite a small community and you can learn a lot quickly if you actually put your mind on it.

Levern Engels

Good old common sense will get you through anything. If you've got common sense you'll make it in the industry. It's about common sense, discipline and

being organised. There are some very rigidly defined jobs. If you are a producer, you do this but mostly the producer and the director are one and the same person. A production secretary takes care of what's going on. In our office you don't have that. Anita writes the script as much as I do. Common sense will get you through the day.

Anita

Also willing not to do the conventional thing. It's not a conventional industry. You can't walk in and expect to do an eight to five shift every day. It doesn't work that way. You have got to have a mindset that says I'm going to work really, really hard and then you get some sort of benefit where you can relax for a bit. It doesn't work the way a normal corporate...even a corporate; we would not work the way corporate does.

Nirvana Bechan

Do you think that's a problem especially for women? Somebody said to me in Johannesburg that one of the reasons she's not doing extra work is because she's got a child. She has just married a couple of years ago. Things have changed and now she has got to settle down.

Levern Engels

I think that's a personality thing. It's got nothing to do with the industry as such. I've been married for a year. Three days after I got married, my husband and I did not live together before we got married, I went to do a job for six weeks in Jo'burg. Three days after I got married. That was my choice. If you are working on a project like in Jo'burg. Last year I spent three weeks away, then six weeks away. It's actually better for your marriage. Our marriage is stronger because of that. There is appreciation. Look, my husbands in the related industry. He's in radio so he understands. He's a radio specialist. When we were working on the community broadcast channel, he saw me in the space of two weeks, he saw me for six hours. That was in five-minute chunks. When you get home at six, you've got to be back at the studio by seven. The only thing you say is 'hi', get me a cup of coffee please and you jump into the shower. It's actually a certain amount of power in knowing that you're involved in that kind of thing. But now once you've got kids, don't ask me about that. I don't have kids. I wouldn't know. I have to admit though that if I was working in Jo'burg and I had to travel to places, then maybe it wouldn't be that easy. I've had two incidences in Jo'burg and I don't ... Very simple incidences. One was when someone breaks your car window to take something out of the car or you are sleeping and someone breaks into the house and you have footprints coming right up to your bed. I'm not saying that Cape Town is any better but it is a little better.

Nirvana Bechan

What do you hope to be doing in the next five or ten years from now?

Levern Engels

Ten years from now I would like my own channel that is specifically for kids. Actually not ten years, probably about fifteen years from now, that's what I would like. I don't want to be a central figure. Nothing like that. I would just like some help to get the channel on the go that just does kids stuff. Five years from now, please God just don't let us worry about the end of every month.

Nirvana Bechan

There must be a tremendous amount of competition. You have said that you have done things for *SABC* TV. Did you start getting your contacts with the education department? How did you get started?

Levern Engels

The first programme, once you put through a proposal, someone in Jo'burg said, we don't know this person but we like the proposal so we'll take the chance. Later on it becomes very catty. I don't socialise on that basis. I find it very difficult to sit and have small talk with someone I have nothing in common with... We have so little free time. When you do have free time, what do you want to do with it? You want to spend it having friends over for dinner. Going to a movie.

Nirvana Bechan

What do you see yourself doing Anita in the next five, to ten years?

Anita

Well right now I'm learning. I use Levern as my role model a lot of the time. With me coming from a marketing background, like now trying to compile this whole plan, and all my ...I know how you go about it, to do it theoretically, it's different from how Levern has been doing things. She has been doing it so well. There are different ways to make it work. I think I would like to go overseas for a bit and learn something there. Learn something that I'm not experienced in.

Levern Engels

Go to a technikon or some place and do another course on something. I missed that. I admit now that I never did appreciate what varsity was to me coming fresh out of school. Now I would go the extra mile.

Anita

In the country where we are now, you come to a point where you actually have to make a decision. You have to decide, am I going to stay here and make it work, and make it work completely especially in the television industry or are we just going to decide it's just not happening? Let's pack up and go and try to make it somewhere else. That's at the front of a lot of people's minds. The work is slow at the moment although there are things like *e-tv*...

Levern Engels

Some of the stories we're hearing, I'm not referring to any specific channel now of how commissioning procedures are being corrupted. How pressure is brought to bear on commissioning editors. There is no way that we can change that. No way. When you hear it from a reliable source, it's a very disheartening thing. You have no proof. It's been told to you in confidence. You can't take it to any *NTVA,* and *IPO*, any of that. Big companies hold the monopolies of....*Morula Pictures* had the backing of *Primedia.* Smaller companies are being bought out. *Primedia* is South African. They have the financial backing to really go for it. We don't have that. There is no protective legislation that says, the same way we have an affirmative action policy in this county, an affirmative action policy for small businesses which means that they can be that much in the running. No business wants to stay a small business. That's why we start a business, it's to grow. I've said it once to a person who's a chairman of a committee, an organisation, that it is meant to look after the ... of the industry. That chairman is a member of *Primedia.* Now you tell me how objective is that chairman going to be? I was told that bigger companies, they do have better resources, they do have the infrastructure. Guess what, you give us one of those projects and we can set up the same thing. Until such time as we don't, it's a catch 22 situation. We can't give you the contract. Something needs to be done. It really in that sense feels as though you hands are tied and even if one had to lobby, it's going to take a long time.

Anita

I know that there are few barriers of entry to go into the business. There are a lot of small companies emerging who probably aren't really equipped to be professional production companies. They are getting in so the competition is getting more but the quality of work is going down. 'Fly-by-nighters'. There are loads of those going around. That has made the problem much bigger.

Levern Engels

As I've said, there's lots of dynamics. To try and break ground in just one thing. It's just not possible. There are so many factors that influence...

Nirvana Bechan

It must be really frustrating knowing that all of these things exist and there is nothing you can do about it.

Levern Engels

You can be the best there is. It means...shit. Some of us will make it. Some of us will stay exactly where we're are, some will shut their doors and say sorry, we're going into something else. There's a standard joke. How do you become a millionaire? You start out as a billionaire. It's the only way you become a millionaire. That which we talked about is probably one of the most frustrating issues in the industry. There will be other problems later on. So that is the challenge. To try to work and make it work within those constraints.

Anita

At the same time there are many things that are happening. We worked for the *CBC*, which was the community broadcast channel for the Western Cape. We have community radio stations. This is a community television channel. There are some things that are on the verge of happening and that can be wonderful. We can have a lot of interesting changes. It's an interesting time. It's not a safe, secure time.

Nirvana Bechan

You are saying that there should be some legislature to protect people like yourselves? Do you also see a need for improvement of training people?

Levern Engels

I can only speak from personal experience. There is not enough training happening. There are a lot of people that I have been in contact with that have not been to the technikon. They have no qualifications beyond standard ten. It doesn't matter whether you're male or female anywhere in the world, at the end of the day it's your determination to survive. You are convincing yourself by knowing you can make it. It's about hard work. Even if I say that in South Africa you can work your ass off and it might not happen. You probably wouldn't get anywhere; you still have to work hard. The other thing is that if you get put into something, pick up as much as you can. Today it's not about whether you're a producer or a director, its can you do this, that and the other. It's a completely different kind of package. First, what's upstairs, get that mindset right. Know what it is you want and go for it. That's what it boils down to at the end of the day. Otherwise you think to yourself, it's not going to work and it won't work. It's a self-fulfilling prophecy. Everything you do from that time on will be towards fulfilling that prophecy.

Nirvana Bechan

Would you like to do feature film sometime?

Levern Engels

Feature film for kids, not for adults. I have no interest in that. I love television. I love video. It's cheaper. It's more accessible and it works well as a medium. You can shoot something and you can shoot it very badly on film. If you make that mistake on TV or on video it's less expensive. At the end of the day, it's all about communication anyway.

Nirvana Bechan

You were talking about the fact that a lot of people bring in crew from overseas? Why don't they find people in South Africa?

Levern Engels

They are used to the people that they are working with. Crews love to come to South Africa as well. Our cameraman's rates are ridiculous. When a German or a U.K. crew comes out here, they laugh.

Nirvana Bechan

You mean they would do it for less?

Levern Engels

A lot of them do, do it for less. A lot of people have equipment, cameras. A lot of people hire their cameras out far more to international crews than they would to local crews. It depends on what the format is that you've decided for... you tend to do stuff that's more studio bound in winter.

Nirvana Bechan

Are you going to be at the film market? Are you pitching?

Levern Engels

Yes, we're going to try and pitch. We have got two series that are in development at the moment...a business solution. Part of our plan is to get stuff out. We know there's a need for kids and ... series so we'll put that out.

Nirvana Bechan

Levern that was about all I needed to ask you. I really do appreciate your time and yours Anita.

2.4 Interview with Sophie Gulwa

Imitha Ye Langa
Cape Town, November, 1998

Sophie Gulwa

The title of my film is *Bleeding Heart.* The story is about a woman who is involved in an abusive marriage. She endorses this relationship to the point where she will do anything to hide the abuse she faces on a weekly basis for the sake of social economics and her security. It is only when her shack is burnt down and she is forced to the streets with her three children that she takes her life into her hands. She realises that she must try to do something about this because there's nothing left in her life. No home, no clothes and she loses her husband. This is where she decides she must leave that husband.

Nirvana Bechan

Did you write the script?

Sophie Gulwa

Yes, I wrote the script myself.

Nirvana Bechan

Who directed it?

Sophie Gulwa

I directed it myself.

Nirvana Bechan
Who did the filming for you?

Sophie Gulwa

Hans Gooler

Nirvana Bechan
Where's he from?

Sophie Gulwa

Here in Cape Town.

Nirvana Bechan

How did you go about hiring your crew? How did you get funding?

Sophie Gulwa

We got our funding through 'Arts and Culture'. You write a proposal to 'Arts and Culture'. Then we got funding of three films. My film, *Bleeding Heart, Silent Protest and Aces.*

Nirvana Bechan

How much did you get from the *Department of Arts and Culture?*

Sophie Gulwa

It was not much but we decided to work without payment to sacrifice.

Nirvana Bechan

About how much did you get?

Sophie Gulwa

It was two hundred and fifty thousand. It's not a lot.

Nirvana Bechan
Which company did you hire for the filming and post-production?

Sophie Gulwa

We used *Refinery* for our post-production. Then we used television equipment and other companies helped us to give their equipment free of charge.

Nirvana Bechan

Do you belong to an organisation or a foundation?

Sophie Gulwa

No. We decided to form a group of three women. It's where we started.

Nirvana Bechan
A production company.

Sophie Gulwa

A production company.

Nirvana Bechan

This was your first film?

Sophie Gulwa

Yes, this is my first film.

Nirvana Bechan
What gave you the idea to get into filmmaking?

Sophie Gulwa

I was sick and tired of seeing the women not doing nothing, staying at home. I was working at *Rennies Travel* Agencies and I decided to quit and uplift my standards.

Nirvana Bechan

What did you do at *Rennies*?

Sophie Gulwa

I was working like a domestic worker because I was sweeping the floors, and cleaning everything, banking. Outside and inside, doing everything there. I decided that I'm going to take a stand of a film.

Nirvana Bechan

What advice would you give to young Black women filmmakers? Do you think it's important for more of them to get into the film industry?

Sophie Gulwa

It's important especially for the Black women. There's no jobs now. In a special time, everyday you can write something. Think about it and write it down. That's how you can manage to do your script. *Bleeding Heart* is a true story because I watched them for two or three years. I was staying in the shacks and that is my neighbour's story.

Nirvana Bechan

So you've seen it all.

Sophie Gulwa

Everyday I saw something and I took a pen and wrote it down, took a pen and wrote it down.

Nirvana Bechan

Are your future stories going to be about things you've observed and written about?

Sophie Gulwa

Yes, because I hate child abuse, I hate to see women exploited. That's why I want to come up with a ready thing that our women must open their minds. Don't just stay in a terrible situation. Try and go out and help yourself. To a social worker, to your neighbour, everywhere, but don't stay in one place just because you're a woman. Who's going to give me money, who's going to give me bread? I can't leave this husband because I haven't got shelter to stay in. I'm not working.

Nirvana Bechan

You are hoping your production company gets bigger.

Sophie Gulwa

Yes, we have advertised our productions. Have you seen here? That is M-Net. We have gone to them to ask for anything they can do to help us. We approached them. Our stories, we call them *Three Stories From Guguletu.*

Nirvana Bechan

How do you hope to start expanding your business? You don't really see it as a business. You see it as a...

Sophie Gulwa

I don't see this as a business because if you have nothing, it's not easy to work on a nil budget especially in the film industry. You must hire the equipment, the crew. You can't work on a nil budget. If you see that man Tim Green, he trained us. How to break the script, the final script.

Nirvana Bechan

So you went to training workshops?

Sophie Gulwa

I've been to training workshops, I've been to Jo'burg to train and I got training from *ANC* in film. They sent us to Jo'burg to go and learn how to use film and take all the news for *ANC*.

Nirvana Bechan

So it was just three women. These two and yourself.

Sophie Gulwa

And then after that I decided that I must continue. I go to the Community Video, called *COVET*.

Nirvana Bechan

Is that with Zulfah Otto-Sallies?

Sophie Gulwa

Yes, I did all my training there. *SABC* sponsored us with director's workshops and I took that director workshop and I got my certificate in Cape Town. My director's certificate I got it from the *SABC*.

Nirvana Bechan

How were you financing yourself all this time?

Sophie Gulwa

I depended on my husband. My husband was away for twenty years. He spent twenty years on Robin Island. I depend on him with the small things to cover at home. I try, I'm working here, I'm going to get a little bit here and I'm going to buy a fax machine. I managed to buy a computer and we got a photocopying machine. Now we need a fax. We need another woman to come together with us and make this thing happen. We are going to do it.

Nirvana Bechan

Right, you're very determined. Do you hope to make a full length feature film?

Sophie Gulwa

Yes, I've got another film I was advertising the election 1994. I made a documentary for *SABC*.

Nirvana Bechan

You've been doing this for a while now.

Sophie Gulwa

I made another documentary about the women who are building their house on their own from scratch doing the bricks and everything. I've got that documentary. It was screened for the *CBC*. It's a community station.

Nirvana Bechan

Since when then did you get involved in filmmaking? You have been doing it for years.

Sophie Gulwa

After 1993 I started to produce. Small productions initially and sell it to the *SABC*, to *M-Net.*

Nirvana Bechan

So you have done a lot of work before this.

Sophie Gulwa

Yes, and I want to continue and I back all women. They must stand up. They can do it. It's not for men only.

Nirvana Bechan

Is your husband very supportive of your attitudes and the way you see things?

Sophie Gulwa

Yes, my husband is supporting me. My eldest son is also supporting me. He was doing Speech and Drama at *UCT*. When he finished, he is working and he tries to support the young ones at home. The other one is doing first year Speech and Drama too. They like to be in the…

Nirvana Bechan

So that they can get into their mothers business too?

Sophie Gulwa

Yes.

Nirvana Bechan

What are some of the institutional problems that you encounter? Is there any problems when you deal with people like the *SABC*, when you deal with film crew, from the point of view of being a woman? What are some of the problems that you encounter?

Sophie Gulwa

Most of the time, men are dominating us even in this industry. If you are not going to wake up, they are going to take a good position and give it to a man. I write everything. I've got a talent you know, and I'm sure with this talent I can survive. Next year I have decided to go to Asia because there is another group of woman, I sent all my tapes to them. They gave me their tapes. I'm going to visit those women. I've got everything from them and I gave everything I had. We try to communicate. If I do something here, I send it to them. I want to go myself.

Nirvana Bechan

You are extending the plight of women here abroad.

Sophie Gulwa

I want to communicate with all different types of women. We are trying to build a women's organisation from this industry. After this Market we're going to meet again. Each woman must bring a five-minute insert. We are going to send these five minutes to Asia.

Nirvana Bechan

What is the one big thing you want to achieve at the end of this?

Sophie Gulwa

At the end of this I don't want to be a rich woman but I just want the knowledge of all directions of the film industry. I want to encourage all women to come forward. If you want something you can get it.

Derrick Serra

Women need to be more confident. In America it's very different. This is a cultural thing here. It's not only film. It's all aspects. The problem is that when you deal with organisations that are very female orientated then you are known as a feminist.

Nirvana Bechan

Women in film is actually very different because it's very well attended by men as well.

Derrick Serra

Maybe it's an unfortunate description. It could have been something else. *Women In film* sounds very exclusionary. I would think about lesbian feminists. They shouldn't have called it *Women in film.*

Sophie Gulwa

I would like to see *Women in film* and make a big organisation worldwide.

Nirvana Bechan

It is a worldwide organisation.

Derrick Serra

These are mine. I make films on women. From one extreme to the other.

Nirvana Bechan

Why are you so interested on the theme of women?

Derrick Serra

I deal with women all the time. I' m a man. The whole thing with this documentary was that rape was seen as a women's issue. To me it's actually a man's issue. The men are the ones doing the raping. So that is why when people ask me why did you do this? It interests me. I have to meet women all the time. I don't want to be the one when you meet women, so many men in this country commit rape that women are suspicious of you when you meet them. Are you an Indian?

Nirvana Bechan

Yes.

Derrick Serra

I've never heard of Indian women. There's Meera Nair. That's rare. She's living in Cape Town now. Indian film, if you think of India, they are the biggest film

producers in the world. How many women directors are there? It's not something that you actually think of doing because the family would probably be ...show business! I think it's the same in the Black community. I'm sure men don't take kindly to outspoken women who want to make films. Men feel threatened by it.

Sophie Gulwa

I won't give up. I won't give up. I know what I want. They always threaten you. Especially with the women in the townships, they are sitting there doing nothing. I called them to my place and I used to hire films from *Rape Crisis* and I organised a hall and I screened a film there for them. They must come and see because all these programmes are for women. It's not for men. It's no use to stay away and fold your arms. I'm a member of the *ANC*'s women's league. I was a regional executive. I leave my colleagues there and I told them I haven't got time to come to the meetings because I have to write day and night. Don't elect me as part of you because I'm so busy. Everyday when I get home I write. I think I've got five scripts I have to finish. Five scripts. It's not a lot of work to me because today I will write two paragraphs and when I come back home tomorrow, I'll write another piece. Wherever I am, I try to grab at something and one-day I know I'm going to make a film about this. I collect all that information.

Nirvana Bechan

Tell me about *Women of the sun*. What is this all about?

Sophie Gulwa

I can't tell any more about this. I think Rhoda can tell you. I'm very interested. Rhoda is the organiser of this. I will go and listen because I'm a woman.

Sophie Gulwa

Once I went to John Hill's film school. There were people from Britain. They came to ask women. We had a workshop. A thirty days workshop. After that workshop we had to bring a script, breakdown the script, you had to learn how to direct the script, you must go and work with actors and you must know everything. You must know all the characters in your film. It's not easy to learn. It's very difficult. I leave my house sometimes for two or three days. I go to workshops maybe in Jo'burg. Even, next year I want to attend the producers workshop in Jo'burg. It is funded by the *SABC*. I sent my script there. The storyboard and my C.V. I'm going to go to that workshop because next year I want to be a producer. I want to produce and direct myself. It took me about six years. Everyday I learn a new thing.

Nirvana Bechan

I want to thank you very much. You've been very helpful. I wish you all the very best and hope you become very successful in doing what you want to do for the plight of women.

2.5 Interview with Zulfah Otto-Sallies

Community Video Education Trust (COVET)
Cape Town, October, 1998

Nirvana Bechan

Zulfah, what is it that actually happens in this *Community Video Educational Trust?*

Zulfah Otto-Sallies

What happens here, this a very old organisation. It is 22years old and it used to be in a sense an underground organisation where equipment was confiscated. It wasn't formalised training but it was access equipment where people went out and just recorded what happened in townships and then either sell that or actually smuggle it out of the country and in the overseas market. Things were very apprehensive. In 1994 we formalised and we said what do we do? We changed into a training and development organisation. We train people from pre-production, to scripting to production itself, post-production. People actually work in video. Mainly video in this field in this industry. Our target market is the Black disadvantaged group.

Nirvana Bechan

You offer training skills here?

Zulfah Otto-Sallies

Yes.

Nirvana Bechan

Who is it mostly that are your students?

Zulfah Otto-Sallies

Mainly students come from all walks. We have an amazing history. I can think of one where the woman was a domestic worker and she has done this course in 1995. It was a hard struggle but she has just completed her first drama. A twelve-minute short film that she did. That is amazing. That's a kind of story of people from all walks, all ages. In fact the doors are open to all people. We often also find that people actually don't have perseverance in this industry. It's not a myth about the glamour in this industry. That kind of reality check is that it is actually hard work. People have to work hard, getting up early, carrying loads of equipment. People start to fall off. We start a course with ten people and end up

only having six. For us that is still great. Four people out of the six get into the industry. It's a good statistic.

Nirvana Bechan

Are there many people that have been very successful in entering the industry?

Zulfah Otto-Sallies

For us yes. Over the last three years. That's as long as I've been in *COVET*. We've had cases like ...Parker, whose done stuff with the *BBC*,...he's independent now. He has his own company. There is Sophie... and there's two of our other students with Sophie that have established something called...

Nirvana Bechan

Who is that?

Zulfah Otto-Sallies

They formed a production company. All three of them completed their... They received funds from 'Arts and Culture' for short films. So there is quite a success in terms of people doing something. A couple have experience working for other production houses.

Nirvana Bechan

I am more interested in the women filmmakers. Perhaps you can tell me a little about yourself?

Zulfah Otto-Sallies

I am from a theatre background. I write and I started off ten years ago into writing stuff. Basically community theatre and it grew bigger than I thought it will. Then I went to the Baxter, Nico, Grahamstown Festival. Things just went on.

Nirvana Bechan

Did you go to university?

Zulfah Otto-Sallies

Yes. I went to Western Cape. I got a teachers background. So started off by doing basically those kind of things and because I write, one of my books got published last year, short stories.

Nirvana Bechan

What's it called Zulfah?

Zulfah Otto-Sallies

It's an Afrikaans piece called...*van die Bo Kaap* and the other one it's a short story, *Better life for you mum.* It's basically township stories. One of my drama students had this interest into film. That's the one I spoke about earlier on. He kept on pestering me, lets find out about film and I started to phone around to get him into a film school. I got a shock of my life because I found out that in the South African film industry, I'm talking now '92, '93. I phoned and found out that there was no training happening. I phoned the *SABC*, I phoned *M-Net*. I phoned whatever film school I could get. There is like *Cape Town Film School* and that's inaccessible. '92, '93 and at that time I was horrified to find out how they train. What is this industry about? Phoning, phoning, phoning. Most of it was inaccessible, financially. Our people can't afford like ten to fifteen thousand a year. I read in the paper about the *Cape Video Film Foundation* and I started to query that. I asked how people trained, how do you get news out and how do you get access to this industry? They had no answers. Then I met people from *COVET* and they said here we are. They sent somebody out to us. We are one of the organisations where we get to schools. I started off by just doing sound for him. I assisted him. For some strange reason a post came up at *COVET* and people asked me about it and I said are you crazy. I don't know a lot about filming. I write. That's what I do and why influenced me as to why I should take the job and I had interviews and I ended up with *COVET*. I don't look back since.

Nirvana Bechan

How long are you here?

Zulfah Otto-Sallies

Three years. In that three years I think things have just escalated.

Nirvana Bechan

Tell me about some of the work that you have done?

Zulfah Otto-Sallies

I have done quite a few documentaries now. One of the things that happen in *COVET* is that we never produce The pressure to produce things is because there is no funding, it has dried up.

Nirvana Bechan

What happened before that?

Zulfah Otto-Sallies

We were always funded like an NGO, depending on international donor funds. It is still the case right now. If funds are drying up, what are we going to do? How can we make money? How do we use our equipment in productions? We give hands-on training for SVHS, not necessarily BETA. That's before digital became accessible. Now it is easier because you can go into digital. I started to think, what do I do with my students? Now I know how to transfer what I have for theatre or radio into film. I walked into a share at a production company and I started to do stuff there and in *COVET* I said look *COVET* can get a commission and it's sustainable wing that we started right now. I wasn't involved but we did a five part educational series for the SABC and I didn't produce it. One of my other colleagues who is no longer with us produced it. I've done women focus stuff. I've done documentaries. With *COVET* I've done ... which is a Black empowerment company. I've done promotions there.

Nirvana Bechan

Corporate work?

Zulfah Otto-Sallies

Corporate work. A lot of corporate stuff. I did five-minute inserts for the *SABC*. Now recently, I've been working on a short film. I didn't direct. A guy directed it but it's well done. Now I'm getting into feature films. So I must say I write documentaries it's human stories. Documentaries that are true stories, People tell me their own stories. Not the kind of documentary that has no voice. I know there is a need for that because of education but my preference is human stories. The recent documentary was up in the Northern Province. It was like a women's gardening project and it was amazing. It's very dry land and you have these women who have about twenty thousand rand and who got water tanks and they've cultivated the land. That's a documentary I did. That's a kind of story that very real people tell about their hardships.

Nirvana Bechan

You did this for the *SABC*?

Zulfah Otto-Sallies

No, that was for German television. My love for drama is still there. I love drama. Documentary like I say if it's a human story, people's stories, that's my preference. So if I do a very didactic documentary about outcomes based

education, I will do that but I will not perceive it as my first priority. I'm very much probing into drama. Education through drama. Through acting. I'm trying to write sitcoms, things like that. I am part of the *African script development fund*. We select six scripts throughout Southern Africa, one of mine was directed so I went up to Zimbabwe and we had this writing school which was part of the Africa series which is also part of Zimbabwe, but another company called I think *Accolade*, I forget what the name is right now but they are doing as series on African women, filmmakers, writer directors which is for *M-Net*. I'm working on another feature with the *African script fund* and one personally that I'm trying to raise funds for. Not me trying to raise funds. I've got somebody out there looking for money to do that. So I am very, very interested in working in the film industry per se and taking the film principles and filtering that down into video and into grassroots drama because the discipline in film is great. Tight ratings, shootings, cost effective, not having ten videotapes and then we chose. That kind of thing in principle about cost. If our students go out realising that they know exactly what they want it will be so effective. That is very much where I would like to get drama into this organisation but I can't simply because it's too expensive. You can't train students specifically unless they understand the principles. That's where I've been trying to expand, but not rapid expansion.

Nirvana Bechan

I was actually looking at women filmmakers. I went to Johannesburg and quite a few people said to me you are looking at the film industry but what film industry? South Africa does not have a film industry. I can understand what you are saying when you were looking for training and you couldn't find anything. The other thing that I found interesting was that I spoke to women in advertising. It is so different. There is such a divide between people who work in documentaries and film.

Zulfah Otto-Sallies

I think people are right when they say, 'What film industry?'. We are talking about the industry that has been either fed by international people coming in with their ideas so we're making the films so we are service providers. Then we are looking at the only films which are the Afrikaans films that has to some degree had success in this country. We've got a White male dominated industry. An industry that has been nurtured by the *SABC* in terms of video. Particular people got work and particular people could excel. Most of them were men. White men that were academics either teachers at the time when the *SABC* started. So I think in terms of building an industry, the *SABC* has been the bread and butter for most of them. With the change at the *SABC*, a lot of small companies that had inside work were almost frozen. There was no cultivation of creativity. It was more about getting a job. It wasn't about building an industry. It was more 'I get the job. That's fine'. There was a holistic approach to building a film industry. I think with the film fund now with 'Arts and Culture", there is an influence there but people are following very stereotyped models of filmmaking. We haven't found our feet in

terms of what is South Africa for? What works? There is no film that we can refer to besides ... Now I don't mean making it financially. I mean where people, it's identifiable. The one with the coke bottle, that was a financial success. *Gods Must be Crazy*. Everyone in America tells you about that. I was saying that we South Africans felt a lot insulted but the whole world thinks that that's so great as an example. We haven't got a film to look at and say this is us. This is a reflection of South Africans. It doesn't have to be diverse. It can come out of any community. The people really feel that is really creative. That is our international standard. So filming is also not about making loads of cash. To be a success. It could also be a success in another way. Cultivating film and setting a standard for the next film to come and we haven't done that yet. A lot of people try to ... on that. I challenge that. People don't work consistently on film. The excuses are that it's expensive, it's hard to get film. Money and all of that. It is true all over the world. People are not prepared to take risks. They don't cultivate any new talent or creativity. There is that 'but you don't have experience' syndrome. I am asking how do you get access if you don't get opportunity. It's like driving. You can't learn how to drive by watching. You have to get your hands on the wheel and make mistakes. The industry is doing dis-favours to new talent coming on. Once they have people's stories, they believe the experts should do this. I am all for that but you can't do that without a trainee to learn from that. With the trainee you would follow very stereotyped models. It is either Americanised or something you can look at from a distance. They believe it's going to make money commercially or it's just a bland one-dimensional story. I think for me it's a fact that it's not being taken seriously. Big companies, small companies alike. There are a couple of people who are really pushing in terms of how do we nurture a film industry. How do we set standards? This country is only now working on *NQF* standards for the industry. It was non-existent. I even questioned that. Nobody needed standards before that. Why is that the year the Whites were behind the *NQF*? It's a good thing. Isn't that a further way of making it inaccessible for people that haven't got academic opportunities? There are things we have to look at because it's worrisome. They have run the industry for so long and I'm saying with what successes? If you switch on the *SABC*, you wonder why do you have these reflections? You see the same people all over again. If they have succeeded, they depend on us. We new filmmakers that are coming up have to challenge these things. One or two of them may be very different, may make some difference.

Nirvana Bechan

Don't you feel that more women need to be encouraged?

Zulfah Otto-Sallies

Well that is heart-warming. I certainly feel so. We have worked on the *CBC* station now.

Nirvana Bechan

What is that?

Zulfah Otto-Sallies

Community Broadcast Channel. An eleven-day pilot project. We had two hours in the morning on *SABC* and an hour in the evening. It was a partnership between *Media Training and Development* Trust and the *SABC*. You can say it was run by five women in terms of the logistics. Administratively, programming, in terms of scheduling. Women producers. We got the job done. I think women are organised. We don't sit for hours and hours, we get the job done. We are problem solvers. We are very orientated towards finding solutions and not creating problems. Unlike the men in this industry. If something goes wrong. A tripod breaks. A crisis is always that kind of frantic, very panicky. It's not about what we can do. We can do this and that. Some of the men were excellent, that worked with us. The women need all the credit for putting it together and saying lets not be frantic. We can do this. Women underestimate how powerful they can be in this industry and the contributions they can make. All you actually need is a business sense to know how to solve a problem one step at a time. This is a business. You need to understand how to work in teams and how to operate a business. That are the basic principles. That is my philosophy. I can think of any businessman, any salesman that would work excellent in the film industry. Our counterparts, people in the industry would want us to work twenty, thirty years. Yes for skill you do, like for camera operators mainly. In a period you can become really good at a skill. In terms of getting a job done, it is the very same. It is the same thing. It has just been mystified. Why people can't get in? The CBC channel is proof of business people who can win because they understand the principle of being organised. Working systematically. I think the women there can be quite excellent.

Nirvana Bechan

It occurred to me while I was talking to people that advertising is very lucrative. Why aren't more people, especially people of colour entering that field? When I looked around I couldn't see many.

Zulfah Otto-Sallies

There isn't many. In Cape Town there is about one Coloured man. He has got his own company. Lets put it to you this way. This whole industry, we were just the recipients. It wasn't something we were taught at in school. It is still the same. People don't know they can enter this market. Advertising is seen as the White hump. You will see even companies that are using Black advertising, by Black empowerment, there will be a White company doing that. Years of progress ahead of us, we don't think of ourselves as copywriters. We don't have the formal

education, the schooling. There is now a little bit of that. It is certainly something that I have considered. The very first thing I wrote, I did a film script course. I took so many courses and that is long before *COVET*. About five years ago. I came to understand the principles but again our people are not business people. Business people in the sense of going out there and selling themselves and saying 'I can do that for you'. I think that's where the gap is. Producer type people. Not the creativity, we've got tons of stories. How do you present the story? You've got loads of ideas. At *COVET*, daily people come in with ideas. What do you do with that idea and make it get its own life. I am telling Black business people. Here is a gap. Get into this market. Tell the people you want to get into advertising. This is my ideas, this is how it would work. You go out and find the work. Our people are sitting and waiting for work to come to them in a big way because we have been trained to being dictated to as to what we should do. It is always the labour force. Working for other people. Never do we work for ourselves. I think that needs to change. Advertising very much so, they will keep us out because there is good money. Excellent money. They have the contacts. We never used to travel a lot. We don't know about the global world. That is where they made contacts. They have families all over. It is only starting up now when people realise that they can actually do that but as you say there are very few people. It is a lucrative market.

Nirvana Bechan

What do you think should happen to help more people in future years to come, to help more people at grassroots level to see that this is an avenue that they can pursue.

Zulfah Otto-Sallies

I think it needs to be a part of school. We need to create role models in this country. That one filmmaker that sets a standard, probably makes it internationally, we can look at a case study. People need to know where they can get access. Information, brochures, places where they can phone and find out what this is about. We need a breakdown of all the avenues possible in this industry.

Nirvana Bechan

Who can do that Zulfah?

Zulfah Otto-Sallies

I think that needs to be the responsibility of some film foundation. We've got some information that we make available but because we're not funded we cannot spread it throughout South Africa. We are even not that successful in getting completely out of the Western Cape. If we get inundated with training

request, we don't have the capacity. That's the other thing. We would take more on with a skeleton staff. I think with the establishment of a national foundation their should be more responsibility in terms of where the film schools are. An international film school with international standards is needed in this country where it has film as well as video. People can know that exists. This is possible. I can go there. That is the industry and that is how it works because every business has got its own language. Film language is just another one that you need to understand. I think very little has been done by people of colour in this industry because the culture of the industry is how to keep you out and how to make you feel stupid. How to make you feel that you'll never ever get there even in twenty, thirty years. They will tell you stories about Hollywood. I took this person who started from a runner in twenty years and all of a sudden you will see like the brother Macmillan have been making movies now quiet successfully. They made movies. Shot it in their father's house. They raised their own funds for it and they are quite successful now by being one of the Hollywood top filmmakers. So that kind of stories we need in South Africa. Someone ...It is really hard especially if you don't know anybody. Perseverance, hard work, endurement, painstaking. Getting people to believe in your story and actually take some insults and say 'Ag, it never works...'.

Nirvana Bechan

Tell me about this movie that you were talking about. The film, feature film.

Zulfah Otto-Sallies

I am working on. I will talk about the one I am working on. I'm doing a Mannenburg story. A story called, *Molly Mannenburg*, which, the script is finished.

Nirvana Bechan

Did you write the script?

Zulfah Otto-Sallies

I wrote the script. It's basically; I look at South Africa and tell myself the areas I know. I have a band that go into jazz and fusion. I've worked extensively in Mannenburg and what strikes me is the way the media started to...an area like Mannenburg and how crime is used particularly in the Western Cape. I thought, yes it's there. It's exists but we are always watching it in gangster movies. We always want to make sensual hart-warming movies. I got inspired to do a woman's story. I am doing a story about a mother that's got two sons that belong to different gangs. In my view I hope to succeed not as a gangster movie. I want to get into the head-space that has been difficult to write. I still don't know ...of a mother having to cope in an area like Mannenburg. You raise kids with low

expectations. They grow up quite differently in Mannenburg. Every girl has got an uncle, a cousin that's in jail. I placed the father being in prison and a single mother raising two sons. It is completely different. I also made her a character that is coming from the outside in. Very much middle class type that falls in love with...what her family perceives as low type and is going to go nowhere. Even the antagonism is her own family is so bad, she can't even go back. Now her sons are growing in completely opposite directions. I would like to tell her story of coping with her motherhood in very difficult circumstances and it deals a lot with the dynamics of how mothers make choices. You love for your children. How you sacrifice and how you emancipate yourself from all of that. You realise you are an individual. Do you have to take all of this? What choices do I have? It is that kind of story which I hope at the end of the day I succeed with. I know it is quite easy for the gangsterism to take over quite... Hopefully I get my script out to quite a few readers. That's the success I would like with that. Let it be a mother's story. That's the story that I am working with.

2.6 Interview with Megan Pillay

Hybrid Films
Cape Town, September, 1998

Nirvana Bechan

Firstly you can tell me how it all began for you. What you were doing and how you got here.

Megan Pillay

It is interesting in trying to figure out how I got here. I suppose for me it all started with books. I knew that there was a bigger world outside of Chatsworth which for a lot of people is not true. I've always been a dreamer. I was a breach baby so I always say I could dance before I could walk. For me I suppose it started in theatre. I always wanted to make films but it seemed like the *SABC*, it was so far away and being in Durban and not being exposed to the kinds of films that they've seen in Johannesburg. And the diversity of people who make them. You think will I ever be able to. For me it started in the theatre and then when I came to Johannesburg to find my fame and fortune. I knew that I wanted to travel the world.

Nirvana Bechan

You were out of high school?

Megan Pillay

I went to university, *UDW,* I did my Bachelor of Pedagogics. I'm a teacher actually. I tried to wriggle my way out of that. Thank god I did. I decided before I start teaching I would like to do my Honours. I came to do my honours and the specific area I looked at was directing.

Nirvana Bechan

When was that?

Megan Pillay

That was in 1993 at *UCT*. I came here to CapeTown. I had a double agenda because I really wanted to dance with *Jazzart*. That was my passion. I got here and found that I had no time to actually make any of the classes and of course when you are a student there is the whole hassle of finding money for petrol, let alone paying for classes. I did a lot of directing work that year. My confidence as a director grew. I did a play at the end of the year. A workshop production. I've been involved, even at *UDW*, doing more collaborative stuff. Workshop stuff

because none of the images I saw represented me, my experience or anyone that looked like me or vaguely had my experience. The only ways of finding ways to identify was to create them. For me that has been my mission. I will not say where are the images? I'm in this field I make the images. Theatre was very much the kind of groundwork. For me it was fabulous because it taught me a lot of how to work with teams. How to work with performers, how to get performances. That is what directing drama is about at any rate whether it is in theatre or... you still have to make that connection. I'm grateful that I have that kind of background. Then I went to Johannesburg and got involved in the film festival. First the gay and lesbian festival. It was the first of its kind on the continent. Then the 'South African International Film festival'. What that did is that it brought me into direct contact with international directors who I could concretely watch their films and talk to them and say 'hey you're human'. I could do this stuff. Besides I have everything that it takes to be a filmmaker. I'm creative, I'm resourceful. I have billions of ideas. I write poetry as well. Something I've always done. There is no reason why I can't do this and during that process of organising and meeting with people, there were also workshops that I happened to attend as well. It all worked in that kind of way. My interest of women in the media has always been one of looking at invisibility. Black people and women, where are they? Looking at television and looking at the papers and saying 'hello, we are here'. Why don't I see us? Also the kinds of stories that were being told etc. I ended up a year or so later, I was still involved in various film festival projects. Then I ended up at the *SABC* as a researcher in programming, planning and policy. I co-produced a little film with an American director who I met at the gay and lesbian film festival exploring specifically Black lesbian experience in South Africa. I co-produced and directed it. She was in the States and I put it together. Begged and borrowed, found all the people, all the equipment and the facilities. I did it practically for nothing. I managed to do that. Then she was raving about how I'm such a fabulous producer and all of that. The woman at the *SABC* at the time, Melanie Chate, met me at other women and film stuff and she said 'would you like to come and work with me?' I ended up going to the *SABC* and learning a hell of a lot about the actual commissioning process. I literally wrote the commissioning procedures for the *SABC*. It was a lot of work. How distribution works? What it is all about? All the requirements, dealing with producers, their issues. You had various meetings with various groups trying to work this thing out. At the end of that process I was so grateful. I can even tell you which page profit share is on. For me the frustration was that I am a creative person, and all the stuff was fabulous but the frustration was that I needed to make the stuff. By some divine intervention I met, who at the time wasn't my husband, who has now subsequently become my husband, who was a producer. We had much discussion about all these issues. He invited me to form a company with him. I know that's actually the way that I could make it and I've got all these ideas. The country needs these ideas. Ha ha. They need to see this stuff and I went into the company with him. We produced something for the *SABC* immediately after I left there on violence against women. It was a live show. It was very hectic but we did it and it was our first official *SABC* broadcast.

Before that I would be the runner and just assist here and there on various things that came up. Around the same time I was asked by Clarence Hamilton to write a section for *Mola Fish.* That was looking at the Coloured, Indian tension and that relationship. That was an issue for me that was on inter-racial relationships. Being in the Indian community gave me a particular insight. So I wrote the episode and he filmed it. That was an affirmation if you like that yes, I was going to do it. Then we decided to move down to Cape Town which is very interesting. I've done a lot of work here. Various documentaries for television. A couple of them for non-government organisations. We just did one for the *SABC* called *Up in Smoke* which I produced. Dingy Ntuli directed. Usually he produces and I direct or I co-produce and I direct. This time we thought let's switch it and see how it goes. I did one last year called *It's your Move,* on young people and the choices they make. That was for 'Molosongololo', which is a children's rights organisation. That went on very well this year. We are hoping that the *SABC*, the *SABC* is going to broadcast it. We are waiting to hear when at this stage. Then we did a documentary for *Unicef* on gender, justice and organisation transformation. Very heavy stuff. The issues are important. How do you look at transformation? What is transformation? How do people who are attempting to transforms, governments, companies, how do they actually do it? I directed something else for *World University Service* which we still have to, since they've gone down the tube, on gender and adult basic education and training, adult education and the issue of gender and how it relates etc. So that will be posted when it gets posted or maybe never. In about ten days time, I'm going to be producing a programme called *Hidden Heritage* on Heritage day for a community broadcasting channel which is happening with the ...conference. It's looking at democratic communication. It's an international conference. There are many countries coming to it. They have coincided the conference with the actual, it's the first time that it is happening with a community broadcast. It's all a really quick turnaround and in such a short time. I'm looking at the issue of slavery. I'm very excited about it because it's something that we've been looking at. I have identified with African-American slavery in particular. Going to Cape Town and learning about slavery here because they don't teach you this in school. Even with indentured labourers, that is a form of slavery and it is not acknowledged. The fact is that almost twenty-five percent of all the slaves that came to the Cape were in fact Indian as well. It's finding the links as you trace where you came from. That's happening on the 24th but the conference I sure you would find that very interesting. I don't know when it starts exactly. Later on this week. Then we are working with a multi-media company. What we've had to do, we can't rely on the *SABC*. What we've had to do is be really lateral and say right, we want to be in this industry. This is what we want to do. I'm currently writing a feature script. Again it's just a matter of making a living and being creative. This is definitely what we're in. The company *Hybrid Films* actually started in London and most of their work has actually been features. Feature films. That's the name of the company. My company. It started in London and when Dingi came back to Cape Town, we started it here. That's when I got on board with him. We have done documentary but it has done mostly feature films and entertainment. So we're

itching to make that feature that we were talking about the other day. There's all kinds of things happening. Of course now with baby, I'm going to take a short break. That has impacted on a number of other possible stuff...It's just a matter of time. By the time the baby is ten and I've made my fifth or sixth feature...it's just about planning.

Nirvana Bechan

Can you tell me about some of the problems that you've encountered being a woman of colour?

Megan Pillay

To be honest, a lot has been a learning process. Everything has been a learning process. The one thing that I've been is assertive. That's what it takes to be in this industry. We try to as far as possible work with Black crew, where we can with women but there are not many women doing camera and sound. Even editors, they are around but they are always busy. What we try and do all the time is establish relationships. The problems that I've experienced have not really been in terms of the workplace because I'm the director and I call the shots. If you don't like it, I fire you. Fortunately all the people that I've chosen to work with, have all been in their heads, they wouldn't mess with me because I'm the director. I don't make any bones about it. Unfortunately, I've seen it happen with a lot of other women. It's just like in the editing process. You have a man whose editing your stuff and you say actually I'd like this, and he may not actually hear you. I am always aware that he may not hear me because I'm Black and I'm a woman, I won't give it a rest until he does hear me. I've also listened very carefully to other women when they speak about the issues that they face and I remember when I first went to do *It's You Move*, I was sitting there and I was saying to Dingi, why doesn't he talk to me? The guy who was editing. He said well, he's doing what he has to do and if you have anything to say to him, say it to him. I felt like he just shut me off, the editor. I was really upset about it. What I learnt from that process is that if you sit there and you don't say anything then they will continue doing what they have to do. It's about to what extent do you want to give control to them? To what extent are you keeping your control? For me that was an invaluable lesson. It will be little things. It can be a little thing that they'll cut off because they think it's right. In terms of what you're doing, you know that that piece is quite crucial. In their mind, they don't see it as significant. For me it's been more issues of race than that of gender as such. You can be working with White editors, I've just worked with a White cameraman but he's very careful and he's not problematic.

Nirvana Bechan

For Black women, it's more of an issue of race before gender.

Megan Pillay

I would say so.

Nirvana Bechan

You were talking about advertising when I arrived, do you want to tell me about that?

Megan Pillay

We went recently to *Hunt Lescaris*. We met a creative director from there whose from the States but he was in Hong Kong and he has come here. Dingi was talking to him and he was saying that he was surprised that he's here in South Africa, of course you come to Africa and who do you think you're going to be working with? Africans. It's how you're defining it as well but there should be at least some Black people. He didn't see any of them. He was shocked with the system. He didn't come here expecting to work with White folks all day long. We went in to say that we have a particular project that we're working on where we want to create showreels with advertisers so that we grow in the talent as it were. The first thing that they said was, well you know it's really a different medium. You can be a feature filmmaker and even a documentary maker but advertising is a different medium. It's like hello, when they are talking about emerging directors, that's what they say. It's like we won't know how to translate it. We do not have the capacity to make a thirty-second ad? Implying. We are all for opportunity but really the medium is a different medium. We watch ads on TV. We know what the medium is, what's required. It's just another way of saying the doors are closed. 'This is our territory and you're not getting in'. That's how we read it but we'll get there. At some point we'll get there into that medium.

Nirvana Bechan

Do you find that your business is growing?

Megan Pillay

Yes. The business is growing for a number of reasons. When people don't know who you are and the work that you do, then of course they can't say, come and do this. If they have seen the work that you've done and the work is of the highest quality that you can find. We are not talking about *SABC* quality, we're talking about international standard. For me it has been a fabulous opportunity to work with somebody who has international experience, who says listen, that won't work. It's not about getting by, it's not about it being okay. It has to read perfect. It's invaluable knowing that you have got to do it and you have got to do it right.

Nirvana Bechan

With advertising, I went and met with a couple of people in Johannesburg.

Megan Pillay

Are you going to be going back to Johannesburg? Angie Mills. Angie just went up to Johannesburg and she is in advertising. She's Black. While you are here in Cape Town, there's a woman called Vanessa Ramanjum, whose with the *Brian Slinger* partnership and they are getting into advertising. They will tell you themselves. They are Black. They're a Black company. Black owned. I can point you to a number of different companies that are trying to get in but because the industry itself is White and has been for decades and decades, it is their territory. It is indicative of every other industry in the country where they will do something and use you as a token but they are not really interested in Black people getting in and for us it's not a logical thing. They still see Black people as an emerging market and yet they are the ones who are driving the economy if you look at numbers. Yet they are not looking at Black people as a market. This fascinates us. If nothing else, look at the money. Those are the excuses that they will come up with. Firstly that you're not interested. Secondly that there's no creatives, there are no Black creatives or they have looked and they just can't find any. The other one is that they are all in Jo'burg. They will find every excuse in the book. If you are serious about shifting things then you will find a way even if you go on a number of advertising shoots and you show them to both Black and White and they will tell you that the only Black person there will be the runner, maybe. It's a crying shame because the advertising revenue is more than all the film and TV put together in this country in one year. That will give you the whole picture, especially looking at internationals who look at Cape Town as the dream destination and South Africa. It's up to us now. We have to find creative ways of getting in there. We have to find ways of, this is something that Dingi talks about a lot, we have to, if a company comes from the States, we have to say to them, in terms of your multi-cultural needs and diversity, if it is not being provided, you have to question it as the company. One of the reasons that they're coming to South Africa is for the political sexiness of being in South Africa and of course the low rand and all that stuff. The pressure has to be put on those companies that are coming to do it here. The people here are not going to change but we'll get in there one day. It's not our main passion. Our main passion is really about film really and documentary. Advertising is clearly an area that is a huge money spinner and why not?

Nirvana Bechan

Now with feature films, how do you raise funds?

Megan Pillay

That's the million dollar question. We get asked this all the time. There are a couple of people that have indicated that all they are looking for is good scripts.

Nirvana Bechan

Are these people in South Africa?

Megan Pillay

Yes there are people in South Africa but really they give out the loans and you have to find most of the money first. You have to find half of it but if they really like the script they'll do more. It's still a loan that you will pay back. As the film generates money through its revenue they will get the first lot of whatever. Raising the money is not impossible but in a country where housing is an issue, where fifty percent of the people are living below the poverty line, film will not be priority. The fact is that in Bukino Fasso, in terms of resources, in terms of GDP, they are way down there. One of the poorest countries in Africa but they make feature film. Don't ask me how? They make them. Of course they get a lot of assistance from the French government which assist them but it is about somebody saying this is important. We created an initiative called the 'Empowerment Film Fund Club' which is looking at a different way of raising money. Everything requires some extent of being underwritten before it can just fly and grow. We are thinking all the time, we're going to make our feature films, whether the government gives us money, or the *SABC*, whether they give us money, whoever, we'll make it somehow. All the time, we're thinking about it. I don't think I have one answer as such. The first thing is that you really have to have a good script.

Nirvana Bechan

Do you think that there needs to be some infrastructure set up like direct paths, especially for people of colour, can find ways into the industry?

Megan Pillay

To be honest, all over the world people of colour don't have it easy. It's not any different anywhere else. The crying shame is that here, we are in the majority and we can't get in. In terms of direct paths, I don't see any. I don't see direct paths at all because it's a capital intense industry. It's a different kind of industry, it works on a different level. It's not your usual industry. It's a product at the end of the day but the product is not about manufacturing, it's a creative process. It's lateral. It doesn't follow any of your normal industry rules. It has its own set of rules. Ideally there should be channels open. I think community broadcasting is one way of getting more people involved. The *SABC* is not an option. *MIDI* is not an option. All these people are interested in the emerging director or producer or whatever. The fact is that it is too expensive to say, okay, your first time, do it

unless it's a specific project and programme. That never actually addresses the numbers that exist. As a company we would prefer to be doing features than doing training videos or anything. That is what we would really like to be doing. It is capital intensive and it's not a quick turnover. It requires all your attention and all your time. Then you think is there a way? I think the Departments initiative of creating the film fund is a God one but again the process is not transparent in any way. I did apply and for me it's really interesting. They don't tell you why you're not on. I don't know what criteria they use. I know a lot of people who did get development money, who did get money to produce all kinds of things. I was a bit disappointed but I know it's a fabulous project. I even shot seven minutes of it. For me it has been one of the highlights of my learning experience. A group of ten people were selected from the Western Cape to do a course on Robin Island in film directing. We had ..., I don't know if you heard of ..., but he is a professor of film at *Howard University*. He is from Ethiopia. He made a film called... and a number of other films. He is one of the greatest teachers and a great filmmaker. This film that he made...took him ten years to make. As a professor of film, he couldn't get money to do it, which is why it took him ten years. If you are asking me, are there direct...looking at that because he had to work and do various things to create a base where he could get money and he was dealing with issues...see the other thing is that Black people want to deal with issues that are far more serious, that are not going to be big box office hits like *Independence Day.* That is what our audiences have become accustomed to and they won't accept a simple story because they want to see the lights and action. We know that people are hungry for images of themselves. We are hungry. I don't think there's any easy answer. Dingi told me about a woman director who sold her blood. That's how desperate she was. She sold her blood to get money to make her movie. This is as an independent producer. It's the only way you're going to do it, by whatever means necessary. Whether you're Black or whether you're White, even White people don't always have it easy necessarily but they have more breaks. That is all we're saying, just give us a break. We don't want you to give us anything. Just let us do what we do. The other thing is just to do it and not to wait for anybody which is the way we've had to go.

2.7 Interview with Nicola Martin

Head of Broadcasting (Ogilvy and Mather advertising)
Cape Town, October,1998.

Nicola Martin

Hello. I just don't have enough time. That's the only thing. I'm sorry.

Nirvana Bechan

Thanks fine. I'm looking at women filmmakers and women involved in the advertising industry and documentary making and feature filmmaking. I'm doing a study of who are these women and what are they doing? Where are they coming from? I've been meeting with various people and I wanted to talk with you as well and find out what is it that you do here? What have you done and where do you see yourself going? What were some of the problems that you experienced particularly as a woman or not?

Nicola Martin

First let me tell you that I'm from Europe. I've been in Cape Town for two years. I'm not your classic example because coming where I come from and that is from Austria, the whole male/female issue is possibly a completely different one here. Although no doubt in filmmaking in Europe there are also fewer people. In filmmaking there are fewer females that males in Europe. In advertising in Europe and it is the same here, it is one of the areas where women are extremely successful and have achieved great success worldwide in advertising because for some reason women manage to get to the top, like this companies absolute ultimate boss worldwide is also a woman. I'm not a feminist. I'm just a normal woman. Perhaps because of my personality or my voice or my size I have never ever had a male/female problem. I have never felt that I've not got a job or been paid a lower salary because I'm a woman. So I can't talk to you about that at all because I haven't experienced it. I know that there are women who have. I am very fortunate that I haven't had. I can't moan and groan and say that as a woman. I think that in our field, I'm a producer. Organisational skills are often something that women do very, very well. That's why in our field worldwide there are a lot of woman. We tend to be very good at organising things. I think that's an added advantage. I started in advertising when I was nineteen. I have been there ever since. In between there has been a period where I ran a production company and where I even produced a feature film. I have just been in advertising all my life basically. I have been passionate about it. I have been ambitious about doing what I do and I have managed to work my way around the areas that I wanted. I started off in client service. That's interesting for you where perhaps at about twenty five or twenty six I realised that because I didn't have a university degree, not that I was a woman, but because I didn't have a university degree; in our German speaking environment I wouldn't be able to go any further.

That is something that is a little bit different here also because your title isn't part of you name. Where I come from the title is part of your name. I am basically someone who went into advertising because that was what she wanted to do. I speak a lot of languages so that was helpful to me. I never went to university. I don't have a degree which is perhaps unusual. Although when I started in advertising not a lot of people had a degree. Now if you want to work in advertising you have to have a degree.

Nirvana Bechan

Where did you train Nicola?

Nicola Martin

I just worked. I started when I was nineteen and I worked in an advertising agency. I just worked. In the late seventies, early eighties when I started that was the way of doing it. It wasn't necessarily that you had to have a degree. It's a little bit different to now where you have no more chances really. Although very often when I interview people I find that sometimes a lot of people have a degree and they don't know much. Sometimes you will interview someone for that same period of time and they have worked and they would be much more easy to employ because of their work experience. I have got a lot of younger sisters and when they asked me if they need a degree I am very hesitant about saying you have to go to university. Often you just study something arbitrary like French that's got no relevance to anything because you are not going to use it. You don't even want to work in that. I think that what your studies are about, the women aspect of it, the feminist aspect of it. I think that, and that's my very private opinion and again I am not sure if it absolutely applies for South Africa. If I take my experience and I look at the women in the past that I have met that have complained about being, about having less opportunities because they are women, they are very too often women who try to be like a man. Rather than just trying to be a women. Being a woman has advantages. Sometimes you can be more charming or you can put a smile on your face that will charm someone rather than trying to be more masculine. Trying to be tougher than all the men. There's the whole way of thinking that to be successful as a woman you have got to be tougher than the men. That is not necessary. If I look at the women who complain about always being undermined, sometimes they are often women who try too hard. I think you have got to take the women's aspect advantages that gods given us by being a woman and use it rather than trying to be masculine. Rather take all your feminine aspects and use those naturally.

Nirvana Bechan

What do you eventually want to see yourself doing?

Nicola Martin

I can't tell you that. I am very fortunate. I absolutely love my job. I am absolutely passionate. At the moment at this stage of my life, I think that the big dream of my life was to produce one documentary or one feature film in my lifetime that made some impact on people. I ran a production company. I produced a feature already financed by the *Austrian Film Institute*. I spent more than a year working with a feature film company and I realised that the world of feature film is a completely different world. Ultimately you have got to be the shrudest, cleverest businessman or woman. Your best friend has to be a lawyer. It is such a tough business thing to be able to produce a feature film now days. Even considering doing an alternative feature film, something that has meaning, something that is not commercial and that wouldn't be screened to the masses, something that had substance to it, is so hard to do and the people that do it spend seven, eight, nine years of their life working towards just getting it funded. That is such a commitment to make. You have got to be so resilient. When I worked in Berlin with a very well known production company I realised that, that is a tough environment out there. As much as I have the fantasy, I don't think I have the knowledge to be able to do it. I think that as much as one day I want to produce a piece of work that has substance, I also like teaching. I think that ultimately, I like passing on my knowledge. It is pointless me knowing how to do things well or differently unless you pass that on to other people. That is my biggest thing I think ultimately. I try and do it in an every day work environment with the people that I work with. Perhaps one day I will pass on that knowledge of advertising. In feature films I'm not in it. I have got to do a lot of work myself.

Nirvana Bechan

You have worked with South Africans now. How will the people you worked with rate with people that you've worked elsewhere in other countries?

Nicola Martin

Well that's a very interesting thing and I lived in Johannesburg and I think there's a slight difference between Johannesburg and Cape Town. If I now go into the woman/man difference, and I concentrate on the females in this country, I think that a lot of women in this country do not have a lot of self-confidence. I think the best way that I can see it as an outsider is by watching people in relationships. Watching how South African women react to their boyfriends or husbands. I think in advertising a lot of them are quite different because they are slightly more emancipated. I think that in general and I see the reaction of people to me, I am extremely direct. Sometimes even harsh. I know that in this environment here I am one of the only ones. People are very intimidated by me or even sometimes hurt by me. I know where I come from, all women are like me. In order to be heard, you have got to say it in a way where people will take you seriously. Here, I do think that some of the women are not confident enough. I do see that some women just don't get heard. I don't think that's got anything to do with being a

women. It has got to do with coming from a tradition. Again in South Africa it is different. You have got Muslims and then you have Jew communities and then you have non-religious communities. You have got Black cultures that I don't know that much about. All of those see women in a completely different cultural environment so that makes it extremely difficult to just say women in South Africa because it makes a huge difference if it is a Black woman whose culture as a woman, or a Muslim woman whose culture as a woman where she has got a completely different role to play in family and society. I think that, that is another issue why I feel that sometimes women are not as loud and don't get heard. Saying that, in this department I have a ... whose a Coloured girl. She is not necessarily religious but hey, she gets heard. She is a tough woman and she brings up two kids on the side and she goes to the churches and hands out soup to the poor people on the weekend. She is a tough lady and nobody can tell me that she has any disadvantages because she is Coloured. She has just got it in her soul to be heard.

Nirvana Bechan

Yes. I understand what you are saying.

Nicola Martin

Perhaps, the feature film world is different. I think in advertising, and I know you have spoken to some female directors. It would be interesting to hear what their point of view would be and I think worldwide there are much less women directors than there are male directors but there also were far less women painters or composers than there were male painters and composers. Yes you can say that in those days, but that's not true. I don't think that ... has any problem selling herself because she is a woman or any disadvantages or Lizelle or Marteen de la Harpe. She is a tough lady and she'll get heard. A very well known director, a friend of mine said to me once, women have babies and men have their creativity. To me, my directing feature films is my way of giving birth because I can't give birth to a child and that is my kind of way to dealing with what women can do. I thought about it and it is quite an interesting thing to think about. Most agencies cannot find any Black people. What I find and I think that the biggest problem is the attitude in Jo'burg and Cape Town and I know I have to say Black and Coloured and Indian and there is a difference. I cannot find people that are dedicated and have that passion. I don't mind taking someone who has passion because I know in my heart that I can teach them if they are intelligent and they have commitment and they have a passion. I can teach them and I promise you I interviewed a lot of girls of all races and colours. When I tell them that they have to work till midnight and that they don't get paid overtime. They don't understand what I'm talking about and that might be a cultural thing. It's not in their culture to be passionate. What do you do? You don't want to invest in training someone. I have another problem and know that it's bizarre. Because I am not from South Africa, because I haven't been part of this history,

to me it makes no difference if someone is Black or White or Green or Yellow. This whole thing is not part of me. I look at the person for what they are which is a problem because it is true that a Black person would have had an underprivileged education and therefore I can't expect. If I take the education aside and I take that person, their soul and their passion, it makes no difference to me what colour they are. Then if I can't find anybody whose got that passion, what do I do? That is the biggest thing. In order to make it you have got to work you ass off. Excuse my language. Perhaps the women that have been successful have just wanted it enough to do it. I believe, like you want to do this enough. You have called me and I could hear in your voice that you were passionate about what you were doing so I found the time. Somebody else calls me and they don't sound like they really, you know and you can't. You don't make the time and I think that is the biggest thing. It is something that I am passionate about because I would love to train people. I would love to leave this country one day and know I've done my bit as a foreigner to come here and I've trained four people and they are in the industry and they are all going to be successful. A few times I bump into people in shops or in restaurants where I try to convince them to come in and they are usually studying. They must stop saying, excuses. Yes, education is an excuse but you can catch up on that. You can read books. When I was twenty years old, every free moment I had. I watched commercials and I went to the movies and I read all the books. I didn't go to universities. You can't tell me that you can only make it, especially in this industry if you haven't gone to university. Therefore if you're Black and your parents couldn't send you to university, you haven't got a chance. I know that there is a problem and there are a lot of people that are lacking education or perhaps the ability but I think in this country, just watching TV must give you a little bit of knowledge. Obviously people of colour would make it in this industry who have had some kind of education. Not necessarily a university degree. There are not a lot and that is shocking. The film crew, there's the odd spark. In Cape Town there are a lot of make-up artists and hairdressers and wardrobe people of colour but there isn't one Black top, if you take away the John Kani's.

2.8 Interview with Ansie Minnaar
Essentially Ansie
Cape Town, September, 1998

Nirvana Bechan

Can you tell me a little about your professional background?

Ansie Minnaar

I was with an advertising agency for eight years. The print side. In that industry it reached a stage where it was no longer hands on due to technology. It was very much desk bound. Numerous telephones and computers coming in so it no longer suited me. I went overseas and studied because I found that in this country the studying facilities for television and film were not up to scratch. I went overseas to the U.K. and I studied there two years full-time.

Nirvana Bechan

What did you study Ansie?

Ansie Minnaar

The first year was production operations which essentially covers all the jobs as such in the film industry. Camera, lighting, designs, sets, sound. I did that for a year and then I became brave and decided that I would do the directing course. I came back to this country in '94, which was just before Mandela became president, to find that employment was not that easy. I had to start creating work for myself. For a while I worked freelance, doing things like research. That was for a particular video which taught me how to run my own business. I researched and scripted about eight of those modules. Having researched and scripted, I had decided to have my own company.

Nirvana Bechan

What is that called?

Ansie Minnaar

Essentially Ansie. Ansie being my name. It was also a tax shelter for me. As a freelancer you're taxed twenty-five percent right at the top. I then ended up being at the right place at the right time. Together with my studies, I was floor-managing for the *Bibliothon* which was a live all day television broadcast from Cape Town at the Waterfront. Cape Town was the hosting city and every seven minutes it would come back to Cape Town and then link up to another city. There were three teams on the Waterfront, one of which I was floor-managing. The

team in our case consisted of a presenter, a camera-man, sound person and myself the floor manager. It was for some reason, the director had given all the cameramen ...the executive producer was beside herself screaming ...we do it in two minutes. Given my background, I said not a problem. My camera and sound person were not there and I was operating the equipment next to the presenter. I said I could do this so I picked up the camera. Unfortunately it was a hand held one. It was very heavy, the old ones. Today they're simple and light. The presenter was standing by and we did two takes before any of the cameramen came back to their positions. Two months later I found it difficult to find work so I had to create my own work. I put together a proposal which I then sent to *GMSA*. *GMSA* were the handlers of the *Bibliothon*. The executive producer is permanently employed. I sent it to him. Chris...He remembered me. *GMSA* doesn't exist anymore. I sent him this proposal for a series of three minuters on the five top stories for the *SPCA*, the bravery awards which had never been televised before. The budget was very low. I was using their equipment and going around the country to shoot it. In a meeting Chris argued that although they had never heard of me, and I helped them out and this is not a lot of money. Let's give her a chance, so they did. I pretty much became a permanent producer on *GMSA*. I was making a lot of inserts in Cape Town. From time to time I would fly of to Durban or Jo'burg. Then *GMSA* disappeared by which time I was pretty much okay with *Arts Unlimited*...I pretty much worked exclusively for *Arts Unlimited*. It used to be an arty programme for half an hour every week. Then there were signs of *Arts Unlimited* disappearing and I started making inroads into *Focus*, documentaries which I then did for a while as well. *Focus*...what have now in Afrikaans with Freek Robinson. Freek doesn't allow a producer much freedom.

Nirvana Bechan

Were there any problems that you experienced during this because you're a woman and you felt that perhaps if you were not a woman it would be easier?

Ansie Minnaar

No. I'll tell you why not. With the election of Mandela, it was seen as better to be employing a female for starters and that helped immensely. Other than that I believe you've got to take any situation and look at the positive aspects. As a female I could get away with a lot more than any male could. As a female you could, using your femininity get a longer way than you normally would with the whole bitch type façade. A lot of females these days feel the need for. It is not only being at the right place at the right time, it's taking initiative I think.

Nirvana Bechan

Taking advantages that come by. Most people seem to think that they can get into film and they sit around waiting and the opportunities are there. They don't have the drive to just go for it.

Ansie Minnaar

Quite often you are not always in the right place at the right time to see those opportunities though and this is why initiating something is very, very important. I belong to the *NTVA* and the *IPO*. You don't often see in a newsletter a major opportunity. Also with females, certain subjects, interview techniques particularly with documentaries. You will often find that women quite often get that little bit extra out of your subjects that you're interviewing. For different reasons. Everybody has their own little way. I always find that men tend to be less open to emotional aspects. Quite often through that doorway you can get a lot more.

Nirvana Bechan

What are some of the most interesting projects that you've worked on?

Ansie Minnaar

I think the Human Rights documentary was for me a personal curve, both learning and ...It was more than a learning curve. It was very personal. Everyone comes from a base from which you interpret what you see, what you hear and what you might learn. There is always a base, a foundation. To me the Human Rights documentary actually altered my entire foundation. Again it goes back to the whole racial issue of Black and White. I was growing up in a situation where racial things never really touched me. I hope that I could touch other people the way that the research touched me. In my mind it would have been a major achievement and because I could make a difference, the Human Rights documentary remains my favourite. What did I actually learn? It's not that easy. It's not just one piece of information that you see and it just makes a difference. It's about knowledge really. Without storing up enough knowledge, your attitude towards something changes. The more knowledge you have the more your attitude can encompass other peoples thinking. It's through that, that you gain understanding. What is the most precious thing about making documentaries is that I have a need to understand things. Often in friendships its been said Ansie you're very inquisitive. It's not your business or would you ever stop asking questions? It's a basic need in my make-up to get to the bottom. Doing documentaries is therefore very satisfying.

Nirvana Bechan

Did you ever want to get into film?

Ansie Minnaar

No, I started out in life doing photography at Durban Tech. Photography was always a hobby of mine. I had a ball. I never saw it as a real job. When I left college, I didn't even try it.

Nirvana Bechan

That's when you went overseas?

Ansie Minnaar

No. It was a long time after that. I went during a mid life crisis. I'm now forty. I've been back for five years. I was still thirty four. I was a dance teacher. Another hobby of mine.

Nirvana Bechan

What dancing was this?

Ansie Minnaar

Ballroom and Latin American. Life just takes you. I ended up in the printing industry. I took to that quite...I reached a stage when in those days...wasn't alive in the ...I was the assistant works manager. I couldn't go anywhere. I then decided to move into the agency side...I was there for about eight years. Then the whole scenario changed. It was no longer hands on. It was during that process that I started thinking about quitting. Two years prior to that I did go to Johannesburg and I studied a six month introductory course in video. It was at that stage that I realised that there weren't any real full-time courses in the industry. I worked in the industry in Jo'burg for two years. A year. I worked at three different jobs full-time. Again I realised it was a very insecure industry. Perhaps not on the producers side. You create your own stuff in terms of the skills, floor managing or dialogue coaching as I did...where I was the assistant to the producer. They don't give away much. Only what you steal with your eyes and ears. Nobody is going to go out of their way. At that stage I decided that I've got to go and actually study this. It could take years which is why I had the drastic decision to sell up everything and go.

Nirvana Bechan

Are you here alone Ansie in Cape Town? Is your family here too?

Ansie Minnaar

No, I moved down first. My sister followed about three of four years later. That's it. Is it harder for a female? No, I don't think so. Not today. It used to be.

Nirvana Bechan

What do you feel South Africa in need of in terms of training. We don't have ...

Ansie Minnaar

The advertising industry is fine. They are not as badly off. The television industry on the other hand is a whole new ball game. The television industry is a tad different. With advertising agencies, you have the *AAA School.* They are pretty good. They've networked themselves to such a point where the agencies are involved. They take people on six months practical training which then also puts them in a position that if they're really good then they are ready to sign them on.

Nirvana Bechan

The problem is that it is just for postgraduate people. It's not for anybody who has finished school. I also thought of that and somebody pointed out to me...

Ansie Minnaar

Think of the various positions that you have in advertising essentially. You've got your client personnel or client director, whatever you call them these days. Now that is a marketing based job. If you've studied marketing then it's something you can walk into. Then you have your art director, that is something you can walk into. If you have got what it takes artistically then they can take you because you can show them that you are capable. The other positions for example media, media again, unless you know what's happening, you're of no value to that company. If it's through the media or through the *AAA*, each is a very specialised field. Production side as well. Unless you know what you're doing...

Nirvana Bechan

You made your way through this industry by being at places where there were opportunities available. Initiating work.

Ansie Minnaar

If I hadn't gone overseas and studied, they would be in a position to take advantage of me because two years of full time study gives you a lot of knowledge that you can go away with and do it.

Nirvana Bechan

Here you would not have found that?

Ansie Minnaar

It would have taken me many, many years to get into the position where I felt that I could produce something. Many years.

Nirvana Bechan

South Africa at that stage didn't have what overseas offered you?

Nirvana Bechan

What do you think of now?

Ansie Minnaar

I don't know. From the few people that I have interacted with that have for example been at the Television school here in Cape Town, I wasn't impressed. There was an attitude problem. A major attitude problem. I'm not sure how it's come about. If you take a student from this country and you compare with a student from say the U.K, it's chalk and cheese. A U.K student will break their back, will go out of their way. Will work extended hours if necessary all without pay to break in. The students in this country seem to feel that the industry owes them. I think it's really sad. It's taking an industry based on talent, knowledge and desire, a deep seated, rooted desire to create from nothing. It's almost a means of expression. It's quite a special industry. I don't see how you can treat an industry like that, like any other job. It's not. To say that you studied and therefore you are eligible for this job, it doesn't work like that. None of the jobs in this industry are so cut and dry that ...A personality problem will be a major problem. It's a teamwork thing and if you bring attitude into teamwork then you have a problem. Another aspect of this industry which also makes it quite peculiar in its way is, within this total freedom to create, is an incredible demand for discipline. If you do not discipline yourself in this industry, you will never succeed. The equipment is far too expensive to mess around with. Once you get in there you do what you want and if you haven't got what you want in terms of vision, and then you are going to have major problems. Not to get what you want in terms of vision, somebody has to get out there and plan the shots. Before you actually plan what you want, you have got to know what it is that you want to achieve. Without very clear defined objectives, you are not going to get anywhere. Not without discipline ...to achieve that you will never succeed. Which again comes down to without knowledge, without experience... you will have to begin with discipline.

Nirvana Bechan

Where are you going from here? What projects do you have in mind?

Ansie Minnaar

I've now done quite a lot of corporate work. Having been in the ad agency for eight years, it's not that easy to step across. At the television and film festival coming up, I've got two projects which I hope will be approved to go through to the market. If it doesn't make it through that then ...then I'll be an individual producer going through the regular route...

Nirvana Bechan

That's what you mean by taking initiative and doing it for yourself.

Ansie Minnaar

Yes. I'm going to be moving into drama documentary.

Nirvana Bechan

What is this all about Ansie?

Ansie Minnaar

Well the one concept is a children's series which is international. It will have international appeal. More than that I'm not going to say. I don't know if you know about copyright in this country, it's horrendous. That is more of a straight children's series. It's not a docu-drama. The docu-drama is based around the ...using miniatures...situations ...it hasn't been done yet. That is one of the drama-docs. The other one is local. It's not really a drama-doc. In effect it is. I managed to get permission to take cameras into the small claims court. It's a series called *I'll See You In Court*. I don't know if you saw a programme way back called *The Peoples Court*? It's very similar to that. That would be a series. Real people, real cases, no actors. That is very close to my heart because once again it can make a difference. That's what motivates me.

Nirvana Bechan

Do you ever see yourself getting into feature film sometime?

Ansie Minnaar

It's been a natural progression from inserts to documentaries. Now it's documentary, which I haven't made one yet...Somewhere down the line, It's a natural progression and one would think of feature films. At this point in time no. I imagine ten years from now when I would have already done documentaries, docu-dramas and drama.

2.9 Interview with Jacolene Nel

Peter Gird Productions, Advertising
Johannesburg, July, 1998

Notes that were made before the dictaphone started working. Jacolene Nel said: -

She studied law at *Pretoria University*. In April 1997 she started working as a runner and production secretary for Esther Campbell who runs an advertising production house. She had to organise crew, equipment, briefings, and locations. Advertising is a stressful business because time is money. Some of the clients of *Peter Gird Productions* are *Vodacom*, *MTN*, *ABSA*, *Kellogs*, *Shell*, *Yardley, Gino Ginelli*. The United States is the best place to be in the advertising business because clients are prepared to spend a lot of money, unlike in South Africa. The advertising industry in South Africa is a White dominated industry. These White people don't know about Black consumer needs. They therefore hire Black researchers to fill this gap. Black people are not really interested in advertising. The industry is dominated by women who constitute about sixty percent of the industry. Most of them are single and divorced women. This is a very tough and harsh industry. Most production managers are women who can be really 'witchy'. If they don't like you they can sabotage your shoot. One woman is Anita. She is very small and kind and always gets her way because of her feminine approach. This is very important in the industry. A lot of the crew become addicted to drugs because of the long hours they work and they therefore need the strength to keep going. Crew people earn a lot money and they can therefore afford drugs. This is not an industry for the faint hearted. You have to have a strong sense of yourself.

Jacolene Nel

I'm not sure about this. Every time I go to meetings at advertising houses I see mostly women. It's a very popular field for women because it's a bit more creative. Some men will kill me for this.

Nirvana Bechan

The fact that it's quite lucrative?

Jacolene Nel

Yes. It's very well paid but there's a big price to pay because you work very hard hours. We work over weekends when we're doing a shoot like from six in the morning till twelve in the night.

Nirvana Bechan

That's long hours.

Jacolene Nel

It's long hours and it's exhausting but it's very satisfying. You won't be doing this if you don't feel passionate about it. It's a fascinating industry and I think well suited to women.

Nirvana Bechan

In the long term?

Jacolene Nel

It's difficult but I was thinking about this now. I think if you plan it well, I think it all comes down to good planning. Katinka Heyns, she can do the family thing and the work thing. It works for her. I think it's good planning. You have to plan everything just more than other people. I would rather be doing this than sitting at home. Rather work a bit harder and earn a good salary than being at home and not inspired by anything. It's hard, very hard. You have to come to a point in your life where you have to decide what is more important but I don't think you have to give it up, give up working overall. You can go into freelancing.

Nirvana Bechan

You mean in terms of having a family?

Jacolene Nel

Yes, you can do everything if you plan well. It will be hard because we travel a lot.

Nirvana Bechan

Travelling a lot is an obstacle. What are some of the other obstacles?

Jacolene Nel

For me I love the travelling part. When your life changes and when you have a husband and children at home I'm sure it's not going to be that nice. The other obstacles, the long hours, it's very stressful and there is a lot of money involved.

Nirvana Bechan

We were talking about the fact that perhaps you lose a sense of yourself because all your time is consumed by your work. Do you think it's detrimental in any way?

Jacolene Nel

Well if you can't handle it then it obviously will be, like I said you have to be very strong minded and know where you are and where you're going in life. Lots of people get side-tracked. Somehow we do pull it off both ways. Some women are able to manage it. I just think that it is going to be very difficult but I am not going to give it up.

Nirvana Bechan

What advice would you give to young women who want to enter the field of advertising, documentaries...

Jacolene Nel

Well, there's lots of work out there. They should not be scared to start at the bottom because that's the only way that you learn anything in this industry. There is a film school in South Africa but it's not...For me I didn't have any film background. I just wanted to do it badly. I love movies, film and commercials and the whole story. You have to start at the bottom and it's going to be hard maybe for a year or two. You have to do everybody's odd jobs but in the end it's all worth it. That is actually the way you learn in this industry. If you do it well and you're very passionate about your job then you will do it very quickly. That's the other thing, you can move extremely quickly in this field if you're dedicated. You must also know it's going to be hard work, long hours. You will maybe have to give up other things. You have to decide what you want. Maybe for a year or two you will just have to work, work, work. But if that's the way you are going to have to do it then you have to make the effort. I think that's the problems most girls have, you have to give up everything. I don't think you're going to get anywhere if you don't. Unfortunately, that's the bottom line.

Nirvana Bechan

With the economic situation, where do you see advertising going?

Jacolene Nel

South Africa has always been very good at advertising. Our standards are up there with the best in the world.

Nirvana Bechan

How would you compare that?

Jacolene Nel

At the *Cannes Film Festival*, a week ago, we got the fifth place in the world out of four thousand entries. That just shows you, we are such a small country but we do, do our thing and I think there will always be money for advertising and off course in a strange way it's good for our country because lots of foreign agencies and clients are going to shoot in South Africa because it is getting cheaper and cheaper for them to do it. I don't think it's an industry that's going to die.

Nirvana Bechan

Do you think that it's an industry that's driven by women?

Jacolene Nel

Yes, you will see it is. It's strange; it's one of the things we are good at, advertising. Maybe because we organise at home, we organise children, we're just good at organising. Advertising is about eighty percent organising. I can't say socialising, but you will have to be able to work with people and keep them happy. Men are strange in that way. They are not focused on those things in life. They just do their job and go on. We like to speak to people and that's good in advertising. Marketing all the way, P.R. all the way.

Nirvana Bechan

Just roughly, what percentage of women are involved in advertising in this country?

Jacolene Nel

I think about sixty percent of the industry are women. You will have to find out but that is roughly what I think.

Nirvana Bechan

From here where do you see yourself about two years from now?

Jacolene Nel

I want to be an executive producer in two years time. I hope. At the moment I am still production co-ordinating manager and I will be there for another one or two years. Then I will try the producing side which is a bit scary. I don't know if it's unfortunate but I sleep, eat and drink advertising. That's what makes me happy. I don't know if everybody feels like that but it's my passion in life. I hope it will always be and maybe producing and maybe make a movie one day. That would be lovely. I know from the newspapers that they are trying to get the film industry going in South Africa. There is a huge gap in the film industry, We don't make

movies. There are one or two. Katinka Heyns is the only ... It's sad because we do have the talent. You can see that in commercials. We have lots of directors that are dying to make movies. You can speak to all the directors in advertising. They will all be saying that they would love to do a movie. So I think with a bit more money...and some backing from somewhere, that's what we need and I am sure we'll be able to make wonderful movies in South Africa.

Nirvana Bechan

You were talking about the *Cannes Film Festival*. South African adverts get a lot of coverage in this festival?

Jacolene Nel

Yes they do. What happens is that the advertising companies enter the ones that they think are nice.

Nirvana Bechan

What are some of the other festivals?

Jacolene Nel

Well I actually only know of this one. There is the *Lourie Awards* in South Africa. The one that did very well this years was 'Reach for a Dream' for the *Cancer Association*.

2.10 Interview with Wendy Nixon
Video Technology Student: Technikon Natal
Cape Town, November, 1998

Wendy Nixon

In news gathering as a women they don't take you on because they say it's too violent. They only employ you if you're a man. Well they don't tell you that but as soon as you say you're a woman you get that look. I was speaking to them there and I said look I want to get into news-gathering. The guys from *Air Time* which is an outside unit and with all of them there was not one woman at that time with a camera. They only took one Black woman that goes into the townships. They let you do interview news not a violent situation if you get into that. If you have to carry heavy equipment you don't get the job. If you have children also there is discrimination. They asked me if I have children but with a man they don't ask him if he has children.

Nirvana Bechan

So you have to lie about that?

Wendy Nixon

You've got to lie; well I've learnt not to tell people in a job situation that I have children. I also tend to leave my age off in applications for job situations because straight away you've lost the job whether you can do the job well or not. You will see in the *SABC,* there is a lot especially with *Air Time*, women can do vision mixing. That's fine. That is acceptable but put in the actual situation, women are not allowed in there.

Nirvana Bechan

Do you know of experiences of yourself or of other independent people who have applied for commissioned work...

Wendy Nixon

I know that the *SABC* have a problem there. You can actually go and have a look. Most of them working are men. In Sithenghi, it's a different situation because they are empowering women in there. They are actually working towards that. *SABC* television is not like that at all. You can talk as a broadcaster but you don't get to do physical work. I know the one girl who is also with us at Tech, she tried to get in there and they said no, no, there are no openings available. These young guys at the Tech have got in at the *SABC.*

Nirvana Bechan

What kind of job are you looking for Wendy?

Wendy Nixon

I want to get into news gathering. I want to get out in the field. As I've explained I've now found that if I want to get into that then I must go to Kenya. I have to travel to Kenya. I've spoken to the Kenyan people and they have a lot to offer up there. Being a woman they don't ask you if you can handle a situation. You see here they won't put a woman into that situation. They told me straight.

Nirvana Bechan

What does news gathering involve?

Wendy Nixon

You go out into the field or a war zone, or Soweto when there's been a riot and you take a camera and film them. Not all of it is like that.

Nirvana Bechan

Is that working in an institution or is that working on your own?

Wendy Nixon

I would have to do it independently if I stayed in South Africa to do it. I would have to sell my stories to them. So then, I would have to buy my own equipment or hire my own equipment. You've got to have a Beta Cam camera and that is a lot of money whereas with the *SABC* or *Air Time* which is the independently linked to *SABC* TV, they have their own equipment.

Nirvana Bechan

Are they linked to *M-Net*?

Wendy Nixon

Air Time do *M-Met's* outside broadcasting. They are actually independent but all the people on that are part of the *SABC*.

Nirvana Bechan

It's a no win situation either way.

Wendy Nixon

I would like to go out and gather news and maybe not the biased form. To do it is costly. The girl from Kenya gave me her card and it's not a problem to get in there. They found that the men cracked in the news situation and the South Africans don't see it like that. A lot of the men came back from the surrounding countries because they were so bad that they turned to drugs and they turned very heavily to alcohol. They cracked on the situation. The women came back and they didn't crack. They are very keen to hire women. Here they don't. They tell you a different story.

Nirvana Bechan

You were talking about making a documentary?

Wendy Nixon

I want to make a documentary. In Pakistan they have those marriages where the husband... they still have those stoves that they fill up with paraffin, they have those paraffin stoves and they are saying that they explode and burn some women but they found that and I was reading this article, that the paraffin stove, this woman was burnt to death. Can you imagine a whole body being burnt and how horrific that is? The only case that came to court, they re-lit the stove and the stove worked perfectly. The husbands are burning their wives and it is a very big problem. Because of the septosemia they are dying. The whole family comes around when a person is burnt and they say it was an accident. The police won't come back and they won't take statements. It is a horrific thing. I don't know if you have ever burnt yourself. The one woman. Her arms has fused because of being left for an hour. She couldn't use her arms. She lived through it. A lot of the women who do live become hideous. They lose their families and they live off the street. They are not doing anything about it. This has been going on for so many years. I would like to do a documentary on that. The Kenyans told me to go through different channels to put my proposals through. You can read about it but you have never seen it. I find that vision is always more powerful. If you put something down as documentation people will look at it. African women doing circumcision to other women and that is horrific. I feel I should do a series on these things.

Nirvana Bechan

Do you think women in your profession are better of in Cape Town or Johannesburg?

Wendy Nixon

I think they are because if you look at what we went to, they were a lot more women in higher position. You don't see that in Durban. The film industry in Cape Town gives you a positive feeling. I don't wear make-up. I just don't like the damn stuff. I was working at ... in Umhlangha Rocks and there they insisted that I wear make-up. I should have fought against it. At the place where I work now, I've got to put on make-up or they won't let me work. It is a woman who is telling me to wear make-up. It is shocking. I'm only waitressing there. You should not do that to another woman.

Appendix 3

Interview with ROBERTA DURRANT (MD Penguin Films &Producer *Going Up*)

April 1995

D= Roberta Durrant
R= Interviewer (Dorothy Roome)

D So we decided that we needed a male as a sort of foil in the world of women. A lot of homes make use of lodgers. So what they've got was a lodger from Kwazulu, someone from a rural area. That character then developed further. He became very much a sort of every man's man. And in this period he became extremely popular. The title was called [...]. Now what happened as a result of that is that the lead character and I formed a partnership and his name is Joe Mafela. The actor, he had this idea for the current series of *Going Up*. And the whole idea of *Going Up* is to actually have a vehicle where the kind of things that really bothered, one was the fact that if you wanted to do it properly, you had to do it from a certain angle. It had to be all black, and it had to be all ... We tried to push through those boundaries to have a character that, because of the storyline wouldn't only talk in one language, he wouldn't only speak his language [...]. It would be a melting pot of a whole lot of things. And we put it to the SABC and created an absolute storm. Because they were very suspect about the whole thing. TV1 didn't want it because it was black, TV2 didn't want it because how could they have anything that wasn't in a pure African language. So nobody knew what to do. Eventually they said 'OK we'll put it on TV4. And TV4 didn't really have a production budget. It happened on TV3 somewhere at 9 o'clock at night. After we developed a script, they discovered they didn't have any money for TV4. So we had a whole round about thing. We pushed for this for about three years. This about 1989. And because of the whole apartheid structure [...]. And then we decided that this was ridiculous and we just kept pushing [...]. I mean we could have just walked away from it, we could have gone into exile. But I mean the fact of the matter is we pursued. And then eventually it was developed with TV1's input and TV2. For the first time those two departments actually worked together. They were very dubious about it. So much so that after the first three episodes they then decided 'OK we'll develop the rest'. And then we had to do a pilot. And they tested the pilot extensively with different groups. They had a Sotho women group and a Zulu male group and a English white group. It was all racially divided, you know and coloured groups. And they tested this thing endlessly with endless questions to decide whether it actually could work. It confused the advertising world completely because they didn't know who they were targeting anymore. We were basically before our time. But it did great for us. It was the first multicultural-lingual programme that was on TV. For the first time blacks spoke in English even if they did have an accent. I'm being quite frank with you because you really want to know what the story was.

In the end the pilot was accepted very favourably, everyone loved it. It was like a breath of fresh air. Its so nice to have all the languages together. [...] its natural and projected South Africa. And the result of that we were allowed to do the series... So much so that we got a sponsor involved [...]. It was a great success. Well watched and everybody loved it. And then we wanted to do a follow up and that was even more difficult [...]. And then we finally got a sponsor and then we were finally able to put the programme on air. But how women see it, is something that I don't know. [...]. I'm just trying to find the link.

R I think, what Keyan also asked me, is [...] is this series an allegory? I think that the perception that you give. [...]. I want to talk about that, an allegory of South Africa ...

D That was the idea.

R And it's not just the how women are presented but how women look at a production like this and what do they get out of it. I mean, look at the shebeen queen. I mean what does she mean in that one episode [...]. How would women see those women, the black and the white? [...]. And Joe is such a wonderful person, I mean he's so real. I mean I'm thinking of the sitcoms that I knew before, whether it's American or I'm not familiar with the ones from here, women can always see how women are represented. Because it contextualises it.

D Well I think you're right in the sense that we did seeit like that. And I think the whole exercise that we went through to use it was also an example of the little microcosmic theory of the whole. Because of what the story would be, the struggle I mean [...]. But its done on purpose. When we thought it out we wanted a vehicle where we could have this kind of melting pot. We also wanted a vehicle which had the sort of reminiscence of what was old and then the new

coming in. Because I mean right now you don't get all these new cultures. In the days of the prohibition. I mean not even prohibition. I mean going back. you have endless routes [...]. So in a way one wanted to bring the old together because I mean Cluver is completely old. he's colonial. He's back in the sticks. So he's bringing that baggage with him. In terms of it being a microcosm example of what could possibly happen in the whole. Obviously not incorporating it but we did have certain objectives and one of them was to bring the opposites together. Now Jabu is a very streetwise character and he comes with none of the colonial baggage but he also comes with baggage in a sense. Because he comes with a subservient baggage in a way. And he also has to break through a lot of black stuff as he's mediating. And he's also learned how to play the game. The new character[...] is meant having arrived. he's the lawyer. the young one. He comes with no baggage. he's been overseas. he's quite confident. he's come back to the 'new' South Africa. and he's going to get the best out of it that he can get. I can't say he's got no social conscience but he's mainly interested in himself. And then the women. Now June is quite an interesting character because that's the women in the ... She's now living in Johannesburg. away from her frame of reference which is the Cape flats. So everything that's dear to her is hidden down there. She's quite an isolated person. quite a lonely person because all her references are somewhere else. And I think that's the strength of her character because she's able in quite an innocent way to comment on the goings on all around her because she's standing a bit outside the arrangements. she's standing sort of to one side. And at the same time there's a lot of convention to [...]. She's also tried to do something in a way that she's not [...]. I mean the whole way that she talks. she's quite posh. She's practised her English so that its quite good and underneath you see there's the sort of Afrikaans coloured. typically. background. And she sees herself. definitely. as a couple of notches up from Jabu [...] There's that level.

R What about the security woman?

D The security woman is one of those characters that. you know when you develop something and you write something. you plan certain things. other things just happen. She happened because we weren't even going to have a woman. we were going to have someone else and she came and auditioned. I thought she was a really good actress. And I thought it would be nice to have a character who's very butch. It worked out for herself. How she can survive in the jungle of Jo'burg. Also probably having been out of the country and come back in she also found a niche for herself. And also one that is able to comment in a way on the violence. on the crime and how she's on the one hand getting something out of it but on the other hand developed this fierce 'trust nobody. fear everybody' kind of attitude where she's over defensive and always on the attack. And I like the idea that she's got kind of butch sidekicks as well. That type of female is not an unknown type. if you want to categorise and I think we do in comedy in a way [...]. You're almost back to types really. I've met quite a lot of women like that that are on their own and circumstances made them into what they are. and particularly in Johannesburg because I think its quite a tough city.

Its such a pity that we haven't got to do *Madam and Eve* [...]. Have you come across the comic strip *Madam and Eve*? Its a very popular comic strip which comments. Its Madam. and Eve. the domestic. And I've developed a sitcom around *Madam and Eve*. But do you think I can get any of the channels interested. TV1 developed it and then they had second thoughts about it and I think its that old fear of political correctness. even having a maid [...]. Channel 4 was very interested but they don't have development funds. So I'm hoping someone is going to go for it. There's a lot of interest in America as well but nothing's happening. [...] I mean I've had it for three years now. but that would have been a great one from the point of view of women. because we've got two wonderful characters. They also represent two totally different poles.

R The audience research that was done prior to production ... we lost a little bit of it before. You wouldn't mind giving me a little more background on that?

D Well. as I say. all these groups were tested and everybody loved the characters. they loved the situation. The first series had Ziggie Mynhardt. I don't know if you knew him. He played the security guy as opposed to the young Odendaal. This character now is the nephew of Oompie. the old guy. They were quite worried about him in terms of how Afrikaners would see him when they did the research. They had lots of question about that. The research showed people liked the character. People loved the contrast. they liked what we were aiming at which was really to laugh at different things. People liked that. they enjoyed that. People were never affronted by anything that we said. They liked it. and I think that's the [...]. You've got to tread a very fine line. Even the one episode. the one on affirmative action. we trod a very fine line because we looked at the whole thing of affirmative action and joked about it. Basically we were highlighting the idiotic part of it [...] Different people doing different things and highlighting that. their motivations and examining it.

I think in doing that we did tread a fine line. Particularly now, where everything [...]. We have to be able to confront things and I do think humour is a good way to do it and I think its good to be able to laugh at whatever. Nothing is so precious that you can't laugh at it.

R I was not aware of this but Prof Tomaselli told me about it that the main character, Jabu, in fact he's become intertextual. Apparently they adore him and hasn't he done a lot of other stuff as a result of people kind of associating with this or was that there before?

D Joe made his mark as the character Stuma [...] Thiswas a spin off, *Going Up* was the second series we did. By then he was firmly rooted and loved ...

R So the intertextuality also about the Chicken Licken and the folk hero that happened before?

D Yes. It happened with *S'gudi S'naysi*. *S'gudi S'naysi* is on at the moment because we did thirteen episodes quite some time back which were never broadcast because Joe was on the air with *Going Up* and we didn't want to have two series. Its interesting, although its a comedy its [...] it's a sort of slapstick comedy more than *Going Up* is. But its extremely popular. The humour of *S'gudi S'naysi* is really around the hard experience of the every man character, it's one of the survival. What's going to be very interesting is to see how it moves itself into post '94. Its interesting because this was what was kicked off in '84 and I do believe these things are time bound, what's happening at a certain time.

R How are things with advertisers about content?

D No the only thing is when we kicked off, we had no idea what we should be doing in the first series. The second series was inundated with advertisers because its got very high AR's and they know they'll reach not only a lot of African people. They are reaching a lot of white, coloured people [...]. Its packed with advertisers.

R Just because your material I've got is [...].

D No you haven't got the broadcast ones. What you've got is what I delivered to the SABC and in those blanks they put the advertising. And I mean there's something like nine ads if not more. It really works, its very popular plus SAB came in to sponsor the second series for the reason that the first one was as successful as it was. I believe *Going Up* is alive. Its something that can travel into the future very comfortably.

R Yes because I think whatever changes come you'll be able to have an reaction. In a sense its much more, for me, like the Archie Bunker kind of thing, which everybody likes. My father came to America and he adored it [...]. Its the same context, you can interpret it as you wish. You can make of that whatever you want and I think that's why its quite brilliant [...]. Data. Have you access or could you tell me where to go for press clips, reviews, what sort of advertising did take place, AMPS?

D I've got a lot of that. AMPS you can get from theSABC.

Interview with ROBERTA DURRANT (MD Penguin Films and Producer *Going Up)*

September 18th, 1996

D= Roberta Durrant
R= Interviewer (Dorothy Roome)

R Historical moments have been set to demonstrate the range of discourses at play at a particular point in a country's history. You've been involved at the SABC since its inception. In your capacity as a director and producer could you explain how an historic continuum, starting 1976 through to today, productions *S'gudi S'naysi* (1986), *Going Up I* (1990), *Going Up II* (1992), *Going Up III* (1996), how these each have reacted to the historic events occurring at the time of their production and consumption. So when you first did *S'gudi S'naysi* what was going on and how did that react with what was going on. And then what was going on in 1990

D *S'gudi S'naysi* came about quite by chance against that backdrop because I had actually planned to do a series of Alexandra township. It was called *Dark City*. I can't quite remember what the name of it was. It was a poignant look at apartheid. It was a poignant look at what had happened because so many people had been forced to live on that one square mile. It looked at vigilante gangsterism and how violence creates violence. Violence in the system created further violence. And it was about the gang warfare in Alexandra township. This character Shadrak Matthews, everyone knows about Shadrak Matthews and the *Spoilers* and the *Tsomis*. I had got far with this project, quite, I think miraculously. And then the SABC realised what this project was all about and put a stop to it. I kicked up a tremendous fuss because we had been working on this for about a year and I said 'you can't do this to me' because we put a hell of a lot of energy into this. I'd workshopped it with the late Stan Matchwade from Drum magazine because he had been around at that stage. I really kicked up a huge fuss. I suppose I was incredibly naive actually that I though it was possible. A strange set of events occurred. I knew that they had earmarked the finances for this production so I knew they had it in their budget but you see it had been stopped when they realised at top level what it was about.

R Was it a criticism of the system?

D Totally, absolutely. And I was given such peculiar reasons. My husband, who is German, was working for the news networks, ZEF and so on, and he had press clearance from the government as a foreign press agent. And I was told that the reason why we couldn't do this production was because, and this is so ridiculous, he would then be able to get into Alex to shoot this thing and then he would be able to shoot all sorts of other things that were going on and ship it out the country. And therefore he would have access to Alex when they banned all these foreign people. And this was the reason, which was the most putrid excuse in my mind.
Anyway so then one of the guys, Hein Kehan, said to me why don't you rather do a nice comedy. So it was a bit ironic actually. A funny set of events happened. I had worked with Gloria Modow and Thembi Mshali and Daphne Shloanke in various other sort of things. We'd done a youth series which was very well received. It was an educational youth imaginative thing. I just thought I could see these three women together in trying to survive in a township situation during that period. It was actually Zimze Kuhlu, who now has her own production company and was working with us at the time, who said 'you really do need to have a man somewhere around there, maybe a lodger'. Funnily enough, Joe walked into my office just introducing himself to Penny. And I looked at him and I though 'he's the perfect lodger'. Just because of how he was. You know he looked like he could be anybody, everybody. I immediately saw the comic potential in him and I spoke to him about it and I said 'look Joe, what do you think about this'. And we were actually incredibly lucky. I don't think it's ever happened like this before but because they'd earmarked the money for this other production we didn't actually write scripts and then go to production. We just got a contract. So with this contract Daphne, Tembi, Gloria, Joe, myself and Richard Beynon, we sat down and we worked this comedy out. I thought, its really ironic, here we are, in this period, it was '86, it was the height of all that was happening in the PW regime and so on and I thought to myself 'here we are doing this comedy'. So there were some question marks around the fact that we were doing comedy. Joe put all those sort of *fiemies* (whims) of mine, my concerns about it. He brushed them aside and said "you don't realise what a need there is for people to laugh in South Africa today. There's such a need". And I recognised this and then we worked very hard at it and we just went

for it. And I remember, my background was theatrical. I recently, when I say recently, '82, '83 I'd started to really work in television. Although I was part of the SABC original training group, I left because I couldn't stand it. It was dreadful there. I lasted for six months and then I left and I performed all over the place and I produced Pieter Dirk Uys's *Paradise Closing Down* in London. I lived in London for four years. I left in 76 because I couldn't take it anymore really and I thought 'I've got to get out of here'. I met my husband. I then was out of the country for four years and through all sorts of personal reasons I decided to come back and persuaded him to come back. And we were here for a year and he couldn't bear it and all left again. It took us a long time to sort of settle down here. We just put heart and soul into this comedy and we rehearsed it like we were having an opening night. We moved into quite a small studio and we just did it. I don't think we realised what an extraordinary success it would be. It just goes to show that there was a tremendous need and hunger to be able to laugh and relax. Although there was the base of the township setting and because Joe represent the character S'Duma is a character who is an every man character who tries to survive in a set of circumstances. He's trying to eke out a living, he's trying to live somewhere. All the storylines represent survival. I think that's why there was a relation with this story because Joe actually relates to anybody as the character. So people identify with his circumstances and how he was coping with survival and I think that in a way symbolised the kind of macro survival theme. If you want to academically analyse it but I'm not sure if one can really. That was what people recognised and what people latched on to. And it was really amazing because I know of stories. I mean these tapes were sent out and played on busses in America to exiles out of the country. These tapes circulated all over the place, they were seen by South Africans all over the world. One of the things that was extraordinary for us when Mandela came out of prison, Tembi actually met with him as part of a music delegation, and when he saw her he just couldn't believe it. He tore out of his diary "with warmest regards to Joe, Daphne, Gloria, Tembi and little Berto" because I think he though I was a male actually and he said at the time that *S'gudi S'naysi* was his favourite programme and when he was in prison he never missed it he always watched it and he loved it. He loved it because it was a comedy, it made him laugh, it entertained him. Really I think that's what *S'gudi S'naysi* did and therefore, despite the fact that it was happening during that period that's really the purpose that it served.

R It was really like an oppositional kind of thing but subtly oppositional.

D Definitely.

R And then we get to 1990. Was it 1990 that you did the first *Going Up*.

D Joe came up with the idea of *Going Up* because he said 'why should it just be Nguni?'. And we agreed that a comedian, he wanted to communicate with all South Africans and that's why we dreamt up *Going Up*. It was basically Joe's concept of having this legal translator in downtown Jo'burg with a shebeen. In a way the Jabulani character has similarities with Stuma because he also wishes he had better opportunities. He always says that he knows everything about the law, he just doesn't have the papers on the wall. And that in a way indicates the same thing as not having been given the opportunity because of the system.

Funnily enough, both *S'gudi S'naysi* and *Going up* you find are not time bound. Its a recipe. We could do *S'gudi S'naysi* now. It would be equally popular because its about characters and their interrelationships that transcend periods of time. They don't have to be locked into any specific period. The current series of *Going Up* is fabulous because we've been able to look at all sorts of current themes, social climbing, the gravy train, the labour movement, the homeless, pornography, taxi violence, hijacking. I'm just mentioning a couple of themes that we've centred our episodes around. We've been able to do that very successfully. We have had a wonderful reception from the press this time when we've shown the various episodes. We have an episode for example called *The Case of the Historically Advantaged Pale Males*". You can't understand why they're not getting any government contracts anymore. We've got interracial marriages. It just goes to show that if you've got the right characters in the right situation, the right basis, the right recipe for a sitcom, its not locked into any period of time. It really isn't. You can take that and put it into any period. Its just these same characters, they were operating in 1990 and now they're operating in 1996. And South Africa's moved on and there're different things happening now.

Look obviously when we did the first series in 1990 we had such a business with the SABC. The story of *Going Up* and trying to get *Going Up* ... I think I've told you this story before, haven't I? When I approached the SABC, when Joe and I went to the SABC, they were completely flummoxed by it because they honestly didn't know where to put it.

R Because you had divisions of the different channels: whites, blacks, etc.

D Well it didn't fit into any channel because it cut across all of that. And therefore we went around in circles month after month. Eventually they thought 'OK, TV4' because they were moving into this multicultural domain. But then TV4 didn't have a production budget because they were just buying in American stuff. Eventually they thought they better get TV1 and TV2 to develop this project because it was in English, although there were lost of blacks in it. So they better work on it together. Now that created all sorts of problem areas because these two channels weren't used to working with each other. It was Paul Kemp and Socks Kubeke and so on. And Paul Kemp felt that *Going Up* wasn't sophisticated enough for his audiences, his white audiences. And we kept trying to pin him down to what he meant by sophistication.
To cut a long story short, they sort of developed the scripts but eventually they got the production budget out of TV2 although it was going on to TV4. We turned around in circles with various people at the SABC for two years with *Going Up* before it saw the light of day. We started in 89, eventually in 1990 we did the first pilot in April. It was a hell of a long business. But you see it emerged at the time, in a way, because we had FW coming out in 1990. It was at a time where it happened simultaneously. I mean if that hadn't happened, I'm sure *Going Up* would never have happened. They were so suspicious of it. We had to write three scripts that were then evaluated and they nearly, after the first three scripts, tried to turn it down. Then we did a pilot and then it was extensively researched by the SHRC. So eventually we got the first thirty.

R You gave me all that. Interesting. So the ideological assumptions of the SABC during this period was still based on the old apartheid concept in dividing the channels.

D They were changing you see. With TV4 it was starting to happen and then when CCV came about with Madala it was a funny kind of thing because *Going Up* actually almost preceded the CCV concept. When CCV actually came about, Madala was quite thrilled to have *Going Up* because at least it was a programme that's ideology was correct. We were almost pushing ahead of time.

R You think these assumptions changed because of the political situation changing; Mandela coming out of prison, negotiations with De Klerk. So they had to change.
Now you. Personal autonomy, Roberta Durrant, at the SABC - how much? You told me a little bit about that because you said you had a very hard time and it was even harder when you were pushing for this. You were ahead of your time in terms of ideological concepts.

D Listen, there's never been any personal autonomy. Let me tell you that I've always been up against a brick wall. I mean you always had to batter on. Perhaps because I was a woman it was actually perhaps easier. Well in the sense that I just went in there and I said 'this is what I think'. I had a reputation of being really quite tough and difficult because I didn't accept no for an answer. I knocked on doors. I remember with *Going Up* I sent faxes to, I think, everybody. Because I could just see the logic of it and I couldn't understand in a sense. Creatively I wanted to do it and I just felt well there's nobody else that's going to do it and I'm not going to get it done by the overseas market because its too localised and they're not ready for this anyway because of the cultural boycott. And I just feel it has to be done. I just pushed my way through with Joe really. I just went for it. No one's ever come to one and said hey would you like to do this. It doesn't work like that.

R So you left the SABC in 6 months. Tell me a little bit about that and why you went as an independent?

D I wanted always to act. I was a bit tall unfortunately for the stage but that was what I wanted to do. And I did a lot of musicals and so on. I had a very autocratic strict father who didn't like where I was heading. He came and saw me in a production of *Kismet*, where I was sort of dancing and showgirling. I had nipple caps and G-strings. He immediately insisted that I apply to the SABC. It was quite funny because I went and saw ...

R During theatre, this country's always been ahead of itself because you were allowed to do things in theatre in terms of censorship that you were never allowed to do in film, in books even.
I mean lesbianism, the whole thing. So I hear what your father's saying.

D It was just a personal thing. He was never really keen on the business of the stage. He made me do a degree. I started off at 'Maritzburg, he removed me to Stellenbosch. He really battled to get me to where he thought it was safe. He insisted that I approached the SABC and I really had big battles. Anyway in the end he won, he was very autocratic and I applied to the SABC. Mr Coop, who was the personnel officer, saw me the afternoon and confirmed my employment. The funny thing was

that that night he was in the second row watching *Kismet*. And there was a walk that side of the orchestra. I mean he was literally a metre away from me. And I remember him looking up at me and with this look 'my god who the hell have you employed here'. So I joined the SABC and I found the actual training course fabulous. I was in the same course as Grey and Annie. I wasn't trained as a producer. I was trained as a PA. I loved it. And then me and two other people were put in an office to start the magazine department. And it was as boring as anything, nothing really happened. And I kept turning down theatrical offers. And eventually I just couldn't take it anymore and I left. Unfortunately not having given proper notice because if I had I would've lost out on this part. In fact for a whole year I wasn't allowed to do anything for the SABC, not even perform. They knew that I was casting things because I had left, suddenly. And then I carried on doing all sorts of parts for Toerien and PACT and CAPAB. Well, I had before and that was in 1974 I think, between 1974 to 1976. And then, as I say the political situation was getting to a point where I just felt that it was difficult justifying my situation here then I left. And simultaneously met my husband, which was quite opportune. I met him in Zimbabwe at the time when I was doing a play and he was filming a documentary for German television. Then we went and lived in England for three years and I worked with Stephen Berkof. I carried on with theatre, I directed and produced *Paradise Closing Down* which did very well at the Edinburgh festival. Then all of a sudden my husband was transferred to Germany. So that was a different matter, not being German, my German wasn't very bright and I though what would I do there. So I persuaded him to try SA. Very difficult but he eventually took long leave from ZEF and came out here and he hated it. We packed up in April. I worked all year at the market and I directed and acted that whole year 1980. And then we left eventually at the beginning of '81 I went back to Germany. I worked in theatre in Germany. I was very lucky, I got cast as a foreigner in Germany in a play. And I worked in the Frankfurt Staatsteater and then I came back here. I started getting incredibly homesick, I think it was Germany. I wasn't very keen on Germany. I could have lived in London but Germany - I found it quite provincial, I didn't like it. And he was away a lot. I was there by myself. I said to him 'either I go back or we're actually going to part ways'. It had got to that. So we agreed to come out here and try it again. He said on one condition that I work in television and I don't work in theatre because he hated it, he never saw me. He worked all day, I worked all night. We were doing it together. So we started doing little things, little magazine programmes. We worked with ZEF television. I started having this concept of this youth series which I did with Daphne. Then we did *S'gudi S'naysi*. And from *S'gudi S'naysi* that kept us busy for a while.

R That's when you became an independent producer, when you came back?

D Yes. End of 82, beginning 83.

R The constraints, if any, that limit your creativity as a TV director?

D Well the constraints were definitely there during that time. There's no question about that. I think you made a choice; you made a choice either that you weren't going to at all as a lot of people did, or you made the choice to push it as far as you possibly could and go that route. I actually quite please that I chose the other route; pushing it because I think by pushing it we were successful in what we did because we were careful what we did. When this whole thing happened around Alexandra city, when I realised that I wouldn't be able to do that truthfully. I wasn't prepared to put sugar on it. I was very pleased that the whole concept *S'gudi S'naysi* developed and it developed honestly because you could do that honestly. That was the key.

R The changes in the structure and ethos of TV that had a marked effect on you because you've been able to keep your integrity.

D Well look at *Future Imperfect*. When we did *Future Imperfect* it was amazing. We were very lucky at the time we did it because when we kicked off with Future Imperfect it was still the old lot there. We were just incredibly lucky because we just did it. We weren't answering to anyone. We're still doing it. Its coming earlier now, its starting at nine. We pushed the boundaries there too. We were actually lucky in the sense that Quintin Green went with it. There was tremendous opposition in the team. They wouldn't have gone ahead because they didn't have any foot into it, they didn't have any say in it, they didn't have any control in it. And I think at that stage they were still trying to control things. It was pre-election, it was during that whole negotiated thing. And it was during the whole Codessa thing but Quintin actually saw the wisdom of it. Quentin did a couple of good things and that was one of the things that he did that was good. Because it was Cowles and Penguin and it had nothing to do with the SABC, it had credibility and

we did it independently of anyone having any editorial control at the SABC. There was none. We didn't answer to anyone. no one viewed the programme. We just sent it in. it was broadcast.

R Just now. if we can talk briefly about the latest shows. Your latest show which is also very interesting to me and what I want to do with this now is to do as I've done with *Suburban Bliss*. I'd like to get two episodes from you which relate where there are women involved at all. and to present to my people as you'll see I've done here and show it to them in my focus groups across different ethnic groups. English and Afrikaans speaking. How do you visualise tapping into the newer productions. obviously post-election. how do you see those tapping into the subjectivity of South Africans across ethnic lines?

D I think that they will receive it incredibly well. Look we've again kept our integrity with the series. I have looked at *Suburban Bliss* quite stringently. For me *Suburban Bliss* doesn't reflect at all the SA situation. I think its a very forced series. I've never met a character as *kugely* as Thando. I mean I don't know of a character like that.

R A black character?

D Well I don't even think I've found even a *kugel kugel* quite like that. I found them for me unbelievable.

R All the characters?

D I liked the grandmother. She was as close as I could say I believe in her. I didn't buy any of the white characters at all. I found that the grandfather who was going as the racist. You know I don't believe racists are like that. they're actually very different. True racists. which he was going as. hide behind hypocracy and their racism actually comes out despite themselves. And I think if they had that character that it would have been a much more successful character. I couldn't understand why they shout at each other all the time. I actually didn't relate to them at all. I found them too caricature.
Where as *Going Up* is totally different. Those stories weren't really based on situation. *Going Up* is much more situation based in terms of its stories. Because you've got a client coming in. because of the set of circumstances involved. because its often a misunderstanding. because of Jabu being led in one direction and inadvertently landing up somewhere else. They're much more true to the situation base and I think that we've planted the series much more in reality than they ever did with *Suburban Bliss*.

R So what you're saying is that its not much caricature. its more this is the way it could really happen. Its more almost like a romantic comedy.

D Its not romantic at all. its satirical and borders on being farcical because of the satire.

R How does Mr Cluver fit in looking at a white audience? Because he's really the only white character.

D No. we've got Andre Odendaal as well. the guy down stairs. The thing about Cluver is that although he's English speaking and colonial he's actually not patronising and he's not in any way a racist in that sense. He just does his thing in downtown Jo'burg where he always has done his thing. He has a tremendous sense of right and wrong and of morality and he's always been guided by it.

R My Zulu women in Eshowe that I showed the early episodes thought he was just like [...] we know this man. He's the good kind boss. Its an interesting perception of how they saw him. They actually hated Andre Odendaal.

D But he's a popular character Andre Odendaal.

R Well you see this is the thing. Different groups get different levels out of it. And that's why I've decided to do nine groups: Indian. lower and upper. English speaking. Afrikaans speaking. Zulu. upper and lower because I found that my educated Zulu teachers have a different response to the lower classes. They were more conservative and more lets say with the old ways whereas the younger ones and perhaps less well educated ones were all for changing and crossing the colour line and all this good stuff which is interesting. I'm talking about Kwazulu-Natal. I'm not talking about Gauteng. I've got to locate myself there.

D I've got a couple of episodes that I can think of that would relate. Are you looking very specifically at women?

R I think where women are because I want to tie it back in to what I've done with *Suburban Bliss*. I'm looking for identity. I've been asked to write a paper for a book in the UK on identity of women in SA. And do this will help me to tie some threads together and to bring it out and then compare how

they responded to *Suburban Bliss* and how they responded to *Going Up* [...]. My final thing is to what extent do you believe black and white South Africans can understand the intended humour?

D I think one hundred percent.

R Because remember I wrote to you before and I had shown that Temba, the young black lawyer from Oxford... My Zulu women who looked at that were very upset with him. And you wrote me back and said 'Its OK what he's doing. He's worked hard to be there.'
It was across the line that I got this response, all my black interviewees. They said that in Zulu society you have always, even if you do well for yourself, you must never show off your wealth. You must always be prepared to bring that wealth back to the community because if you think that ideologically its community based. Now it can be changing.

D But I think you must have spoken to quite Zulu community rural type. I mean you're not going to find the same response in Johannesburg.

R I accept that. But that they saw the fact that he could want this fancy car and spend money on that, they found that unacceptable. He was not behaving with *ixhaba* which is in good taste, that in fact he behaved very badly. That he wanted to have a car and show off to people and show of his wealth. This was a very interesting perception.

D They may find it the case but there are plenty of Tembas about.

R I'm not denying it. I'm just saying its interesting. What is the intention? How do you as production encode what you're doing? You have a perception, you encode it in a particular way. The decoding comes when different groups decode it.

D Well it will be very interesting. [...]. We may in many instances be not politically correct.

R Another thing that I want to congratulate you, really generally speaking, is that I think that your production values are much higher than [...]. When I took my clips to Australia, people were very interested and they now want to see this and they asked for rights, some of the Skywegian broadcasting companies, wanted rights to see this. What I'm saying to you is that they commented that the production there was poor. And when I spoke to Carl Fischer about this, you know we did it cheaply for the SABC, we tried to get it done as cheaply as possible. How many cameras do you use?

D Three. A very similar set-up to *Suburban Bliss*, but I think our sets are more... Look we didn't work as fast as they did. We did two a week, they were doing one. They had the same budget as us, they just chose to do it they way they were doing it.

R Is there anything else that you think I should know? [...] As a woman, doing what you're doing?

D This is something that I've got the rights to that's working incredibly well. I'm working now with the overseas market, is Madam and Eve. I'm developing a sitcom here. I'm still busy with it. We're now developing it for the BBC and I'm working in conjunction with the British television company and we're spreading our wings.

R I say this with sincerity because I admire you so much. I think you need to show women out there that there are strong women and that its OK. I think particularly white South African women [...]. You say you would knock on doors but there a lot of people who don't do that and I think almost television can show women in a storyline that's not threatening 'you know, its OK to do that'.

D No it is. Its the only way actually. Look I know one thing about the work that we've got. We've only got it because they had to give us it. Because there was such a demand. If they hadn't had to it wouldn't have been peculiar not to continue with another series of *S'gudi S'naysi*. We've got another series of *S'gudi S'naysi* whereas a number of other people were getting work just because they've always got work. We were never part of that network. We were always battling away on the outskirts.

R When you say 'our', who is the 'our'? I see Roberta.

D Ja, I can't deny that that is me. Since I've started working with Joe, he became a partner in 1989. He became a shareholder in 1991 and he's assisted me hugely. We work very well together, he's more laid back than me but he's complemented me in a very good way. We've got a very bonded relationship. With everything we do, on the drama side, we do together and we have done since 1992. It started really to cement itself in 92.

Break in recording

D Little things that I feel is very refreshing now is that in terms of dealing with the SABC, I'm dealing now a lot with women. And I find it very very refreshing. If I had to compare what it was and what it is, its just I'm finding for myself, that I'm much more able to be myself in an approach whereas before one, you know, had to in a way wangle your way whereas now you can just go honestly: this is where you're at. You have that type of reception and it's because obviously there's been the change of the people we're dealing with. From a producing point of view its like a breath of fresh air.

R And do you find in your shots now, when you are directing ... I was reading an article in preparation for this about women who work in Hollywood and how they say, for example, someone wants you to produce in a certain way that you can change the way you do your shots because your shots also gives you an interpretation that you want. Would you have control over that?

D In my own experience, once I've secured the contract I have done what I want to do. I've had a couple of bad experiences in doing that type of documentaries. I once did a documentary on [...] and they cut it to shreds. They really messed the whole thing up and when it went out it was bullshit. I was very very angry about it. In fact, it made me decide not to even bother to submit at a stage. That's really been the only time. And again it was because of the subject matter. I've always felt very very angry if you can't do something honestly, do what you want to do. And then someone comes and fiddles it and you have to pull it this way and pull it that way because you can't do what you want to do [...].

R If you want to fit the bill would you then have to lose your integrity or just not do it?

D The better thing is to then not do it. I didn't have that problem with *S'gudi S'naysi*. I didn't have that problem with *Going Up* although by the time we got the contract, because we'd struggled so hard to get it, we were a little bit sensitive as to being careful in case they stopped it now altogether. Because I felt it was worth pushing ahead with it. So I think in that sense I was a bit weary in the first series of *Going Up*, just to be aware that they could have axed it at any point and therefore I was kind of nurturing it. And of course now what's lovely with this series is that its fantastic.

R Why do you think its on SABC 1? I thought two tends to be more mixed.

D No, look, one has more Afrikaans on it. Two wouldn't have gone for it because their brief is mainly to have Afrikaans programmes. *Suburban bliss* kicked off as a TV1 production and because it was running on that channel it automatically went on TV2. But in fact its profile doesn't suit TV2, not honestly. Because TV2 is meant to go more for Afrikaans productions and Sesotho productions whereas TV1 is meant to be *Nguni* and English.

R So do you use any Afrikaans?

D Ya, we've got Afrikaans, smatterings of it. Not a lot of Afrikaans. Its basically a English production with the other languages.

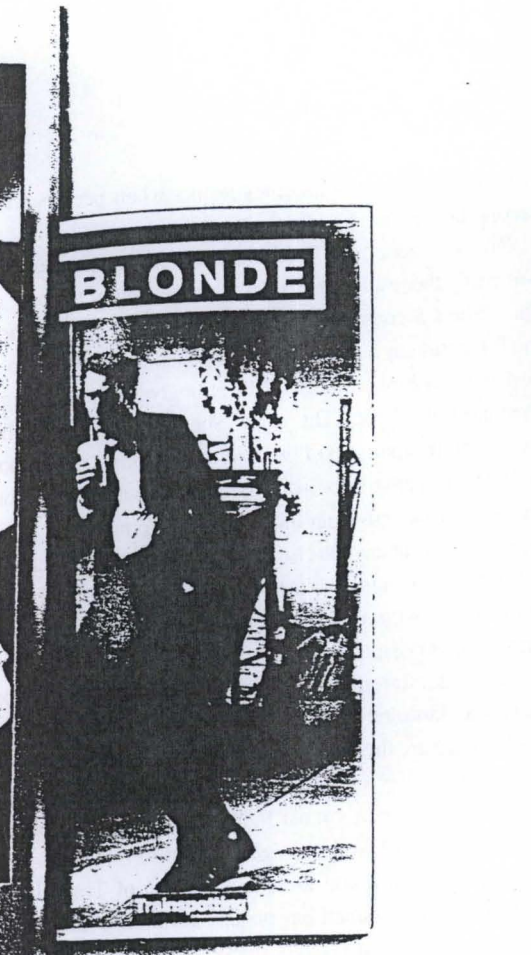
R What about June?

D She's a fabulous character and such a well loved character. I don't know what response you had but we've had an incredible response.

R They didn't want her, she was a silly lady. You shouldn't have her on. Those kind of people shouldn't have that kind of job.

D But they like her though.

R But then women are like that.



DYNAMO DEZI

South Africa is currently a hot location for international film makers, but not quite hot enough for film industry fundi Dezi Rorich. If anyone can help turn our fledgling industry into the next Australian-style success story, this diminutive but determined Crystal Award winner can. She spoke to **PAM SHERRIFFS** about her dreams, her plans and her passion for the South African film industry

To survive in the temperamental world of film and television, you need passion and perseverance. Dezi Rorich has passion in spades, and it seems she's not short of perseverance either, given that colleagues have been known to call her a pitbull. The analogy didn't hit home until she met a pitbull one day and saw that it was covered with scars. The reason, said its owner, was that once it gets its teeth into something, it doesn't let go.

A combination of her passion for the South African film industry and her refusal to give up on a good idea, won Dezi a 'Woman of Vision and Courage' Crystal Award last year. The Women in Film and Television Crystal Awards recognise people who have striven to expand the role of women in the film and television industry. The awards were instituted 20 years ago by an influential international group called Women in Film and Television, Los Angeles, and previous winners include Susan Sarandon, Meg Ryan, Whoopi Goldberg and Barbra Streisand. The Woman of Vision and Courage award is presented each year to a woman who, through excellence and endurance in difficult conditions, has been an inspiration to others.

'I don't know about the vision,' says Dezi, 'but I've got the courage. You

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choose whether to be afraid or not. I choose to be fearless.'

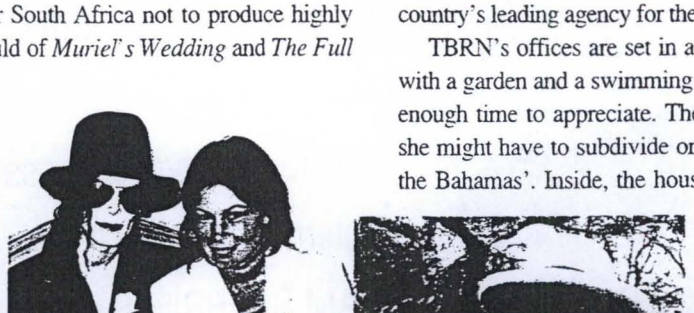
Two years ago Dezi created the first International Film and Television Market in South Africa: a four-day mini-Cannes film festival – 'with the emphasis on the mini' – that brought together film makers and film buyers from across the continent and around the world. There are about 200 international film markets each year, and it's at these 'movie bazaars' that deals are done and the real money is made in the global entertainment industry.

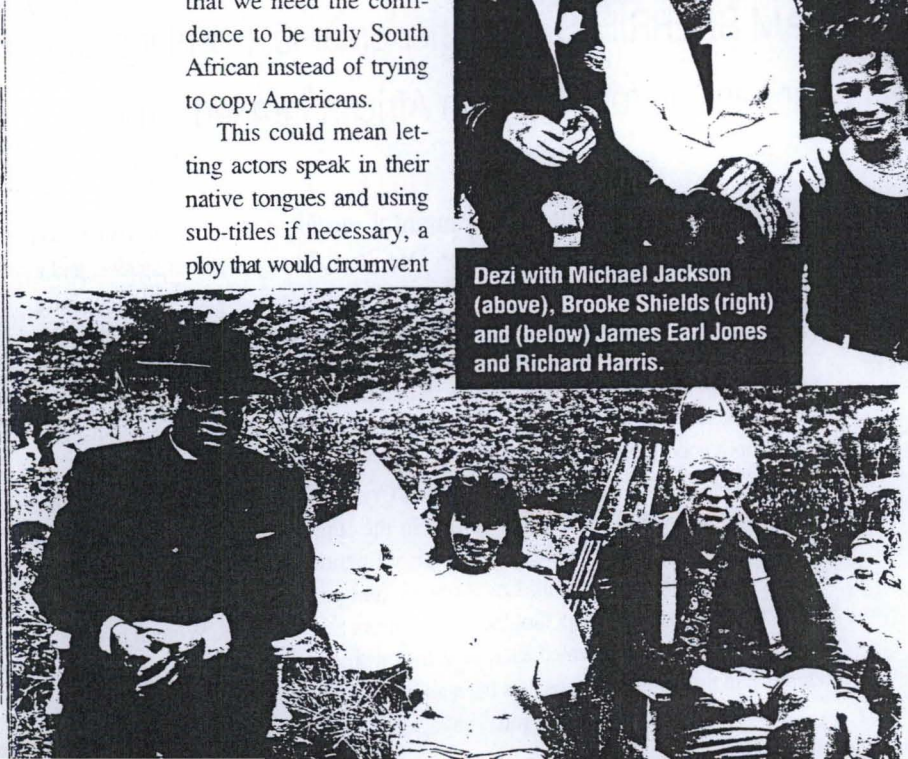
That first South African market may well have helped the South African film industry turn the corner. It attracted hundreds of delegates from around the world and millions of rands' worth of African productions were sold to international buyers. For maximum appeal, Dezi deliberately organised the event in Cape Town. 'I didn't care why delegates came, as long as they came,' she says. 'If all they wanted to do was have a bit of a holiday on the company expense account, that was fine. Once they were here, we could seduce them.' And seduce them they did, so much so that South Africa is currently seen (by an admittedly fickle industry) as a hot location.

But being a fashionable location is not enough for Dezi; she wants South Africans to produce films 'from genesis' and to service them. 'At the moment Hollywood comes in, everyone makes a little bit of money and they go,' she says. 'We need to originate things here. The Australian film industry didn't happen because Time Warner went over and made some films there.'

Dezi sees no reason for South Africa not to produce highly successful films in the mould of *Muriel's Wedding* and *The Full Monty* – both parochial stories with universal themes. She believes this country has world-class film crews and state-of-the-art equipment, but that we need the confidence to be truly South African instead of trying to copy Americans.

This could mean letting actors speak in their native tongues and using sub-titles if necessary, a ploy that would circumvent the stiltedness that sometimes results when people act in second language.





Dezi with Michael Jackson (above), Brooke Shields (right) and (below) James Earl Jones and Richard Harris.

The success of the South African film and television m was partly the result of Dezi's worldwide web of industry cor tions. She's a consummate networker who is not sure how she'll function in a digital world in which it is possible to 'd load relationships'. She believes strongly in the 'six degre separation' principle. (The what? She hums and hahs a bit, says. 'You're smart; you'll work it out.' It turns out I'm not a can't, but it seems to be something to do with how if you someone in outer Mongolia, within six connections you c have contact with anyone else in the world, even Bill Clinton.)

Fifteen years ago, Dezi started work as publicity directo Anant Singh, who at the time was a newcomer to film pro tion with a very small team. 'To say it was a learning curve serious understatement. There were no precedents for Anant was fantastic to work with, and impossible, but the possible ones are the ones you learn from.'

Since then, they've both achieved serious success. Singh become South Africa's most famous movie mogul (his sc version of Nelson Mandela's *Long Walk to Freedom* is abo go into production), and Dezi is joint MD of Timbull Ro Neville (TBRN), a 'small but potent' advertising and marke agency. Since she started the business from a laptop on her m er's diningroom table four years ago, it has grown to become country's leading agency for the entertainment industry.

TBRN's offices are set in a lovely Parktown North prop with a garden and a swimming pool – neither of which Dezi enough time to appreciate. The house is a bit small though she might have to subdivide or 'sell to a developer and reti the Bahamas'. Inside, the house provides quite a startling trast to the tranquil gar The walls – and in some pl the floor – are decorated posters used to advertise ductions the company worked on, such as *Trainspotting* one ('Take best sex you've ever had, tiply it by a thousand you're still nowhere near it

TBRN has been involve marketing nearly 50 film television projects, inclu *Shine*, *Texas Blood Mo The Ghost and the Darkn* and *Cry the Beloved Country*. They also represent l ly made productions; last year they even marketed government (in the form of the Department of Arts, ture, Science and Technology) in Cannes.

In an ideal world, a good product would sell it but the harsh truth is that if you don't market a pic you might as well blink in the dark, Dezi says. Agg sive marketing with enough financial backing make even a bad product sell. She remembers wal

(Please turn to page

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(From page 62)

down the boulevard in Cannes, which was lined with lighted posters of an Arnold Schwartzenegger movie. 'I know how much each of those poster sites cost, and they lined the whole street, even though the movie was a dog.'

It's tough taking a South African small-budget product into such a competitive market. 'It's the Coca-Cola marketing budget versus the homebrew marketing budget. So you have to be fearless – and you have to have a better taste.'

This year Dezi is producing her own first film. The story is set in the Cape in the 1700s. The plot, in movie-speak (which means that the point must be got across in less than two sentences), is *Scarlet Letter* meets *Amistad*. And ja, the actors are all South African. Everything is; except some of the money.

Short-speak, movie-speak, motivation-speak are part of the territory in a fast-talking, fast-moving industry and a lot of Dezi's beliefs come out in snappy quotes like 'success is an inside job' and 'you don't have to achieve to be happy, but you have to be happy to achieve'. But though she looks the part of high-flying advertising executive (she's neat and dapper, in black jacket, cream pants, white T-shirt and leopard-print scarf), there's a side to her that hates glitz and glamour.

'I don't like pasting a smile on my face. Half the time there's a frown there,' she says. 'There's a part of me that loves the bush and getting away from it all. My great dream – metaphorically – is to go to Montana. I want all that big sky. I've lived in London where the sky's on top of your head; the attitude of the nation is on top of your head. I couldn't bear it. I need big sky. That's Africa – big sky country.'

Taking a packet of Camels out of her bag, Dezi explains how she copes with life in the fast lane. She tries to keep home life and work life separate, leaves the office at a decent hour if she can and goes to gym.

She comes from a family of four daughters and half-jokingly claims her father couldn't take it and that's why he's now living in Portugal. But being female-dominated didn't mean not being business-orientated. Her parents ran the Rorich group of hotels, and her mother was as much a part of the business as her father.

'My mom's not a mom – she's an entrepreneur. I never saw my mother in the kitchen wearing an apron.' Although Dezi clearly inherited the family gene for entrepreneurship, she enjoys being a homemaker. She'd love her day to involve taking a child to the dentist, fetching another from ballet then meandering over to the golf course for a leisurely 18 holes.

But at the moment Dezi Rorich's life is neither domestic nor leisurely. She's so busy that getting hold of her at all is an achievement. But she's not unhappy with her lot. 'I've got a close family, good friends and all in all, consider myself very lucky.'

Dezi seems to deserve the luck that finds her. She does have black moods occasionally and claims to have a foul temper, but her reputation in a traditionally cutthroat and back-stabbing industry is not that of a heartless shark. She's even been referred to in the press as 'kind and gentle' – a term she jokes could well have spelt the end of her career.

'The job's difficult enough without having to deal with professional jealousy on top of it,' she says. 'You don't have to be a bitch to do well.' ❖

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Appendix 4

4.1 Women in Film and Television (Breakfast)
Cape Town, November, 1998

Dezi Rorich
I am sure that you all know since you had to pay for your breakfasts this morning that it is a non-profit organisation and thank you for your contribution and support. We are most fortunate to have a group of astute panelists who took time out of their busy schedules at very, very short notice to share their experience and diverse expertise in our topic this morning which is production in both film and television. Could we have the cellphones off! For the better part of this morning the panelists will be talking about financial packaging, pre-sales and distribution of film, budgeting, co-production, co-producing with foreign territories. Before I introduce the panelists, I would like to say that *Women in Film and Television* is a global organisation with fourteen chapters and thirteen thousand members. In South Africa it was formed two years ago and started by Melanie Click and the next president that took over was Karen Vundla, Roberta Durrant and I am now acting president and I have a tough act to follow. The second annual international *Crystal Awards* will be held in Johannesburg on the 26th of November and if anybody will like to attend please speak to Patti Putter at the front desk who is our bookkeeper this morning. Before we start I would like to thank a few people who make this organisation happen and volunteer their time and expertise. Keri-Anne Stanton who handles our social portfolio, thank you Keri. Patti Putter, Karen Vundla, Mandy Crooks. Real women which is Juli Lotter and Brigid Olen and of course our sponsors. Thank you to Mike Smith at *Video Lab*, Corry van Wyk at *MTC*, David Dison at *AME*, Dianne Regisford at *M-Net*, and Collin Harris from *The Refinery* and Collin Persson at *Kodac*.

It is a very special honour for us to have the chairperson of *Women in Film* in London . Sara Gaeter, who is president of the organisation. During her career at *Channel 4*. She worked in over 150 productions and is today Head of productions at *Miramax Hal Pictures*. Seipati Bulane-Hopa is an independent South African television producer, nothing can be more difficult. Seipati is from *Kurira Films*. She's worked with a foreign broadcaster on *Mola Fish* and she will provide us with some valuable input from that experience. Another feature film and television producer is Indra De Lanerolle who has significant experience in raising international and local funds for both South African and international projects. He is the producer of *Jump the Gun* and *Fools* and is currently producing *Soul City* for the *SABC*.
David Wicht had agreed to be our chair. First he resisted but I finally got around to him last night. David is the CEO of *Film Africa* and has produced and co-produced a number of foreign television and feature film productions. He has recently pioneered South Africa's first ever feature film fund, 'Film Rand'. David will stimulate the discussion and arbitrate which I am sure he will get into.
I would like to introduce Canadian born Marie Hoy one of the pioneers of independent co-production back from the early 80's. Marie now operates her own

sales and distribution company out of London. She is currently busy in international sales and financial packaging of international feature film
Pierre Rissient will be joining us at 10h30. He will be discussing global trends, festival entries, which is very important to the positioning of pictures in the sales process. He is also going to give us some of the history about *Women in Film*. Thank you everybody. Enjoy yourselves.

David Wicht

Good Morning. When Dezi asked me if I would take the chair in *Women in Film*, she did not tell me about breakfast. On the agenda today is discussions about financial packaging, production sales, pre-sales, global trends and global perspectives. What would be more interesting is if we kept it more general and use these to spark of ideas. The best way to make this more effective is if everybody here would bring up topics that may be discussed and verified. I think there's a wide range of skills here ranging all the way from developers do distribution and business. Also with the members here there is a wide range of experiences. If there are things you think we should put on the agenda and discuss with the panel here please let us know or if there are any questions that you have, raise them rather than wait till the end. The concerns for all of us as independent filmmakers is that we believe in South Africa that our concerns are unique and difficult. I would be interested to hear from Sarah some of the issues which the *Women in Film* chapter in the U.K are addressing.

Sarah Gaeter

The *Women in Film* chapter in the U.K, we've got 800 members. We have very diverse membership. We don't allow men to be members in our chapter but we have very diverse membership. We have women in financing and we have women in casting agencies, we have make-up artists, we have production managers. We cover all aspects. At the moment we are wrestling with the whole idea of whether we should expand into cable and also radio because those particular agents actually have their own organisations and it would be better for us to be one large organisation. So that's what we're planning at the moment. There is also a big conference which has just happened in L.A where *Women in Film and Television* has been going on for 25 years. It started in L.A. Now there is a new organisation called *Women In Film International* which basically means that if you're a member of *Women In Film* then you can use the facilities in our *Women In Film* chapters all over the world which is great because it gives you that networking. If you go somewhere with a production and you don't know anyone and if you are trying to raise finance or whatever, another member of *Women in Film* would give you that information. We also found out when we went to the International conference that we are the one chapter in the world which is actually politically active. The other chapters all have charitable status for tax reasons and therefore cannot be politically active. I don't know what the status is here. But what it means is that we are governed. We now have regular meetings

with the minister of culture whereby they consult us on committees which the government put in place to deal with film policy review, which is reviewing how policy dictates say production. It's one of these things for years in the U.K film industry was only successful when we had one hit and everybody said we had a great film industry and that died down and everybody said the film industry is dead. I'm just warning you about this because it's bound to happen, so the film industry is a bit of a rollercoaster. I am sure as Marie will also tell you. It's also very dependent on currency rates. Business overall relies on just who will pay what kind of rates in distribution and things like that which is really important to know. So what we did is this film policy review which was set up and actually asked our opinion on which women should sit on that committee because most of the television businesses and film businesses in the U.K are actually run by men which is fine but the number of women that are actually in executive positions within those industries are very small and whichever way you look at it women definitely have a different perspective in life. There are other areas which are taken into view like if you are a mother. This business is one where you can work from 7h00 in the morning till midnight quite often in productions or whatever. So what we're trying to do is to enable women who work within the industry, not just single women but women who have children to make sure that childcare facilities are there because a women has a brain and it is those brains and that diversity of knowledge which is really important in terms of getting points together. So that is what we are trying to do. It's a bit of an uphill struggle but we're doing much better now and we have a Christmas lunch every year in our winter which is the best attended luncheon and everybody wants to come. *Columbia, Paramount*, all the large companies are buying tables at our luncheon. Apparently this year it is the place to be seen. So that's brilliant because it means that our hard work is paying off.

David Wicht

I think that one of the universal fears that we have as filmmakers is that we are completely alone. It is terribly lonely out there, the struggle to get film developed, the struggle to get it financed, the struggle to get it into production and distributed. Everybody else seems to be having such as easy time of it and there is this feeling that you're really battling by yourself and I think that it is great that there is an organisation that has the ability to create this solidarity. To me what I think is great about these organisations and in South Africa is that it is a sign that we are maturing and that we are getting into a lot more sophisticated in the way we support one another. I think it might be interesting to hear Seipati, if you could give us a little bit of your experiences and you last film and in particular as a women.

Seipati Bulane-Hopa

What I wanted to say is that coming from a history we had in South Africa the challenge was interesting. What has been important is that *Mola Fish* has been a

tremendous success and achievement because is was the first co-production in South Africa. There was a lot of trauma, a lot of effort, a lot of joy but I think what it did was to expose the intrigues of working in film because we had to negotiate for creative control as producers. We didn't have money, we only had ideas and the challenge. We wanted a certain amount of money and we went to TBC and got a computer. Fortunately one of the writers is my partner, the writer of *Mola Fish* had already a relationship with some other people in the film market. The *SABC* was the major investor. What it had done for us was that is opened us to international communication and we saw that we could actually penetrate those markets in co-production.

David Wicht

Marie spends most of her time in the international market working on distribution and working with producers in their early stages of their film packages and has vast experience of packaging of film for co-productions

Marie Hoy

My first co-production was about 20 years ago which was a combination of a German broadcaster and a subsidy from the German government, combined with tax money, combined with U.K T.V pre-sale and that's really what co-productions are about. It's about putting together different layers of investment production money and making sure that they each eat from the same dish. You have to have a combination of sources, they're willing to belittle the same programme but then they're also willing to take first position, second position, third position in terms of recruitment and the last year I raised money for two feature films, two TV series. I'd just give you a brief outline of each of then in terms of the finances. I don't do creative, that's what producers do. I'm what's called an executive producer which means I sit behind a desk and do all the paperwork while you're out on the field at five in the morning, which is fine by me, but I get those contracts done so you get your money for the next week. On the two features, one was about 3 and a half million which is a combination of German money and insurance investment money and U.K money. U.K money consisted of a city regional fund and also consisted of private money, so there was four different sources. The contract listed as many as several different partners. Another feature film was around seven million dollars and that consisted of Canadian money, Canadian government regional incentive money. It consisted of German money again and those were the two sources there. Of the two TV series that I did one was a combination of Canadian regional money again. They have money there in Canada for labour incentive, so that if you work in a particular region the government give you a tax rebate which the bank will give you cash for that. I am also involved in pre-sales with the *Fox* network in the U.S. I'm in pre-sale to *ITV* in the U.K. In fact *BBC* and *ITV* both wanted it so we were lucky to have a

bidding for it there. The other TV series just started shooting in early December was in a different region in Canada, which had a different source of regional funding and once again the insurance revenue bond gave us two sources to raise the finance for that and the *CBC* pre-sale as well. For a TV series we always like one pre-sale just to give us confidence that the broadcasters actually want our product. Now having raised the money, I call it financial packaging because you are putting together a package of money from many different sources. Once you've raised the money you have got to give it back to people so the next job is you've got to sell it. The selling process, that's another whole long story so you might want to address that a bit later but you have to get the money back so you have to sell it and I have been the sales agent for about twenty-two years now, selling both in America and internationally. We have just started a process so we'd see how it goes. Next year same time I can tell you.

David Wicht

You know I think it's hard for the more established filmmakers who come here to imagine how this sounds like science fiction to us. It's so far removed from our experience to be able to access those markets, to access all those co-producers. Most of us struggle to get into the *SABC* let alone talk to a co-producer in Montreal. One of the things I think is that co-productions are incredibly difficult to structure particularly with television partners. There's always a conflict between the different audience profiles and the two broadcasters. Each broadcaster wants to appeal to their audience demographics. Particularly when you're dealing with South Africa. Did you find Seipati that in developing the script that there was this conflict between...

Seipati Bulane-Hopa

There was, yes there was a conflict.

David Wicht

I think that Indra was involved in *Jump the Gun* which was a Channel 4 film about two years ago now. That was developed as a film which was rooted very much in a South African milieu so you actually did not really have that co-production conflict did you?

Indra De Lanerolle

No, I think to use the broader term co-finance, there's a lot of things people might want to say. It is often said that if you could raise all the money here then that's all right because you are more likely to find common understanding, common ideas about what you want to do. If it's people you have more of a relationship with, more knowledge off and where you do not have to cross additional barriers.

It's hard enough raising money. Everyone involved in financing a film has to have some common vision with you otherwise at some point there is going to be a problem. The more distance, physical, cultural, linguistic problems ectcetra between you and other partners in the project the harder it is. So even in Europe, co-productions have become a very active tool. I don't think they do that out of choice, they do it because they need the money. They can't raise enough money in their country. I think *Jump the Gun* is a terrible example because there was the case where we didn't actually raise one cent in South Africa. It was highly financed by *Channel 4* and but I think it was an exception to the principle because the thing was in terms of attitudes we had people who shared the same vision as us actually much more than South African broadcasters did. So that was fine. It was a nice relationship and very educational for us. What Seipati was saying is interesting. Basically, the sooner you have more finance, power goes with money, because of the broadcasters, because generally speaking, dollars, Canadian dollars, French francs, pounds were all worth more than rands. The reality would be that the South African finances are a minority. So if the South African rand is the minority partner then on the whole they will be minority in terms of control and in the end co-production will co-edit and they will each apply some kind of marriage or relationship or whatever. It is pretty rare to find a contract where the bottom line is one person doesn't have the final say. It can be dressed up in a lot of ways. It can be all sorts of devices. Consultations and everything else. Someone, somewhere will have the final say and usually that person will be the one whose got the responsibility of financing. I think the majority of the say will not be South African if there is a co-pilot.

David Wicht

We tend to be talking more in terms of television drama and feature film and I'm sure the documentary experience is a slightly different one. If anybody wants to bring that into the discussion as well, as I'm sure that there are people who are more focused in that. I think a fully-fledged broadcaster like *CBC* would be particularly vigorous during the development stage but once they've agreed with scripts, they tend to leave you alone to some extent. I think one of the challenges we as South Africa face is that it is very hard to imagine how we can make international co-productions and compete in the territory with the Americans and the British. I am firstly of the opinion that the thing is we have most to sell in South Africa. And I think that if we can find a way of retaining a very clear identity, a South African identity and tell that in a way that's very universal and accessible and try not to make a big pull every time you make a film. Keep it small, keep it personal, keep it very human but just craft it particularly well. I think that is what is going to make us stand out from the massive product that is in the marketplace now. I think for us to try and emulate the staple diet that we see on television or our screens, our film screens is a big mistake. Sarah I presume the scripts you get covers all sorts of angles but you're looking for something that has a universal appeal.

Sara Gaeter

That's a very interesting point because the one thing that we all learnt as independent producers which is what I am effectively now, is that what you mustn't do is try to emulate the American blockbusters. The Americans are extremely good at making special effects with big budgets and unless you have access to this amount of money it is pointless for you to try to compete with them and that's another thing we've learned in the U.K. or we're getting to learn. It's an ongoing process. First and foremost the crucial thing to us and anybody else is the script. If you have not got a good script you have not got a chance of getting it made. If you got a good script, it's still going to be difficult. We get eighty scripts a week. You may have to cast parts to completely unsuitable actors. It is a fact that we take into account. There are so many films out on the market and or distribution. In Europe we've had screenings recently and the one thing that was very apparent was that there was hundreds of films and just trying to get somebody to watch all of them, distributors to watch them, is actually very difficult. When there's so many films out on the market, it's fine to raise all the money and the rest of it which is a difficult process in its own right but you must when you raise the money, get some distribution money within that by a TV broadcaster or some theatrical distribution so at least you know that there's a chance that your film is going to be shown. Even with *Miramax*, Harvey has got fifty films sitting on his shelf which has been paid for and which still hasn't been shown. Primarily its with the competition between the cinemas. I think the other advice I would give you is don't over-budget the film. The way you'd get your films made is if they cost what they should cost and no more. A film which is too expensive won't recoup it's money and therefore, even broadcasters like *Channel 4* where I used to work are now very conscience of the amount of money that films are supposed to be making and so it's an important fact and one which we have to take into account. As an independent producer I think your greatest factor is always going to be control, and how much of that control you give away and how much you can keep. You will keep more control if you give the impression that you know what you're doing. I mean using an experienced crew. There' s a great temptation that I've seen with films on *Channel 4*, is this great tendency to find a really low rate because my friends doing it. You won't have any friends left at the end of the day. But also the important thing is that you have experience. If you want to produce a film for the first time then make sure you have an experienced director with you. When you get into trouble that experience is absolutely invaluable. People like us who finance films are not in the position where we can take everybody's films over. We want to help other people make those films. So I think you need to do that. You also need to make sure you think things through. As much information as you can give to people for financing your films the better. The more you exchange discussions about problems with scripts with the budget and everything else, the better it's going to be. As you make the film, talk to the people whose financing the film. Explain what's going on, if you're worried about anything talk to people about it. That would stand you in much better stead than if you are quiet and don't say anything and hope it will go away

and it never will. It becomes more and more expensive staying quiet. Everybody is on the same side. Everybody wants to make the best possible film. As you walk in to a meeting and raise finance problems, you'll find things much easier than to walk in and say this is the way the script is and it's not going to change. There is no script in the world that couldn't have a better re-write. So you would never get the best possible script that you can get. And somebody's else's opinion from the outside is often very valuable. Maybe you haven't seen their points.

David Wicht

Given that someone like Sarah gets eighty scripts a week, what is very clear is that nobody sets out to write a bad script. Anybody can send you a script and say it's the best script written and that it's going to make a fortune of money for the backers. What financiers are looking for besides the good script, is that they are also looking for something that gives it strength. In the context of South Africa what it really means is that the more we can add to that picture to make is stronger. If you're a new producer and if you can get some kind of backing in the financing, be it television or be it distributors. All that kind of thing makes it just that much easier for your script to stand out in a pile of eighty scripts and the cast is important of course. Cast is very difficult. We don't have any stars in South Africa so to speak to sell to international distributors. Marie if a South African producer was to bring you a script and say please package this for me, what elements would you be looking for in order to make your job possible?

Marie Hoy

The first thing I look for is exactly what Sara has said. You need a good script but every script needs a re-write. It needs some adjustment and adjustment of budget where you know you can shoot a scene where there's competition between two people. You can shoot a big ballroom which is going to cost you thousands and thousands or you can shoot all over coffee in a café. So the budget is important in that. Assuming that as a producer you are going to be required to do that then the casting is also very important. The reason for the casting being so important is that the buyers, I call them the buyers because distributors and sales agents is a word that is interchangeable. So I call the buyers. The buyers are the people who release feature films or broadcasters. Here I guess it would be *Ster Kinekor* or a couple of others. They are saying that they can't get people into the cinemas just for a good little film. They need a star or a name after it or two or three names after it just to attract them. So consequently whenever I'm looking at a project I am always thinking from the point of view of the buyer, the person I have to go to. That's where I need a good script and I need a direct budget so I don't have to sell it or I don't have to ask too hard to the buyers for they may say it's not worth it and I need a cast. What I try to do given a good script, a good cast and at the right price, then I try to sell the dream which means we try to pre-sell it before you actually make it. When you

read the script, it's a bit like reading a novel. They see it in their own minds. They see what's happening. They like the stars because they can see how it can attract an audience. The price is not that exorbitant and I find that if you can sell the dream you usually end up with a better price than if you sell it afterwards because when you think about it almost every film has something wrong with it. You are looking for an excuse not to buy, even Oscar winners have something wrong with those films. If you sell the dream then you still get a good film and everybody is happy. So I like to look at a project as opposed to looking at a script. I look mainly for those three elements from the point of view that it is the buyer I have to satisfy.

David Wicht

So what do we do as South Africans without our own star system in place.

Marie Hoy

Oh, yes, yes. Okay, start with a good script and a good story. There are lots of good stories here. You have an exotic location which has not been seen a lot so that's a big positive. These stars not only apply to Canada. It also applies to European countries and there are one or two exceptions and you have them here as well. You have to look internationally. It does not necessarily have to be the American name but it has to be an internationally recognised name. When I say star I don't mean Tom Cruise but I mean recognisable names. Preferably two. If you made an announcement yesterday about bringing a source of funding, if you could bring some money into the table, I want you as a producer to bring some money into the table that's part of your job. I like your project and I can see how certain buyers might like it, then I take it along and try and raise the rest of the money for it.

David Wicht

So if we brought a thriller to your office, set on the street of Johannesburg with a director that had a fair track record but not outside of South Africa and it was a piece rooted very much, culturally based specific. I'm thinking very much along the lines of the New Zealand film, *Once were Warriors*. On the lines of that, How would you respond to that? Assuming that, there is always a chance that there is a *Once were Warriors* that could break out. There is always the chance that something that is completely off-centred but yet has the potential to reach a wide audience. I know that *Miramax*, although they have a reputation as being somebody who takes chances. Essentially they are still conservative in the chances they take. They look for some kind of track record. They look for some kind of predictability in the film. How do we convince you that this is going to be a worthwhile investment.

Sara Gaeter

One of the reasons that we are sitting here is actually because we're all trying to come forward and look for that film that will make a fortune. Very few of them do. Although I am going to contradict myself which is when I say people look for casts and things like that there's actually only four cast names in the world that have been proven to attract an audience. It's the likes of Arnold Schwatnager, Tom Cruise, Harrison Ford and I mean it's very few. You know when they're in the film, I think Bruce Willis is one of those, when they're in the film then you know you are going to get bums on the seats. You are definitely going to cover the costs of the film. Apart from that, the cast does not make any difference although we're all obsessed with it. What would happen is that we will read the script. The reason that Miramax, we're actually Miramax now in films and *Miramax* finances us in London. There's Collin and David, they were both with *Channel 4*, who are now the chief executives, then there's myself and Alan Wright. Alan's head of film. I'm head of production and we all came from *Channel 4.* The reason we're being financed by Miramax is because we as a team did *Trainspotting*, and all of those other films. Now Miramax is a much larger company than it used to be with 600 hundreds employees so that's a hell of a lot overhead to cover which is the other thing you have to work out when you make films. There are 20 of us. We have a much less overhead to cover and therefore it means you can take more of a chance on films. So we would read the script. If it was well written then it would go on to the next stage. There's a little group of stages. The stage after that that's really important is if there is a director who can turn that script into a vision. And even though you may have a great script, making films covers a whole series of stages and you need that director that is going to turn that film that is different from all the other films. We've just done a film called *Mansfied Park* which is a Jane Austin novel. I must have been with everybody else saying, oh my god we're doing Jane Austin as our first film but having said that we had a director called Patricia Rosaner whose a Canadian women who had done a film *...Under the Sea* and won awards for that and she has directed it in a way that is different, I don't mean to trash the *BBC* here but the *BBC* has always done those periods with lovely curtains and this is a different film. This has a different type of cast. And it is actually going to be good enough to attract younger audiences. Sixteen to twenty years and all those who are only used to playing on Playstations and like the more action packed movies might well be attracted to it. So we are always looking for those films which are different because if you try and make a film that everybody else is making you are repeating that same idea that all those other films are making. If you're trying to make a film which is actually different than everybody else's film then you've got a good chance of being out there on your own and actually making some money out of it. If it attracts and if it is well made and gets over all the other hurdles. So when we read the script and it's a great script then we might put some money into it. We probably wouldn't fully finance it. I think that it's important that when you do have your roots here you get some finance from South Africa before you look in the foreign market. You bring us a script and you say why is this territory

not interested in financing this film and I think that's always a bit of a problem so the *SABC* or one of the other TV stations they must be forwarded…

David Wicht

I agree. I think that's the biggest problem for us in the industry, it's the lack of finance. It's something we need to address very urgently. We have been talking non-stop here. I'd like to open up the floor. Direct any question you have to any of the panelists or if you have a point to raise or to make a comment please go ahead.

Audience member
You touched briefly on casting and how important it is to have a star.

Marie Hoy

With the casting issue itself, I think Sara is right. You would probably need about four names, which means you can make money on the first weekend. Nonetheless I am dealing with buyers and their perceptions. You can still sell to those people if you have names that they recognise. There is a difference between a star and a recognisable name. That is the issue. I am selling a film which has four females in it now. They are Susan Sarandon, Sally Field, Jessie Lange and Jodie Branson. Now those happen to be three academy award winning ladies. People are very interested in that film because they are all recognisable names and so when I talk about that, it's perceptions about the audience who will also be interested in that film because they can recognise the names. On the other hand, we can have films like *Strictly Ballroom*, a film from Australia about ballroom dancing and the politics of. I mean who cares but it was so well done. No names and it did very well. So you do have those sleepers where what we're casting doesn't matter. The thing is you can't build an industry on that. You can't run a business on that. There is a chance for that kind of film to become successful which is very true. I don't like this casting issue. Financial packages and sales persons. Sarah doesn't like it either but as a producer we all have to deal with it. And so I think if you get at least one name, I really like this project and if I can get at least one name, I can convince myself or justify myself for putting money into it and buying it. The issue of the P.R, yes now in Hollywood there's all those big names that are kind of passé or they get around to put it that way. There's a lot of upcoming names like Matt Damon. Someone offered me to him a year ago in August, fifteen months ago and everybody was saying, whose Matt Damon? Never heard of him! And a few months later, he's won an Oscar and everybody knows him and everybody wants him. What is happening in the L.A industry is the casting agencies, they are bringing out these new young stars that nobody has ever heard of including America but you've got the P.R. machines of the studio behind them and they'll make you know about them. The rest of us, how do we do it? It's very clever distributors, very good P.R

persons like people in the country who come to know them through interviews and T.V. chat shows and that kind of thing as opposed to paid advertising.

David Wicht

I think it's very frustrating having the Australian film industry there because what they do is keep coming up with examples of pictures which have no stars in them. I think fundamentally we must never forget that those pictures are financed entirely in the Australian market. I don't know how many they make. I think they make about fifty pictures a year so we see three of them. We're seeing the best of the best. We're seeing less than maybe 10% of those pictures and we keep being hammered over the head by the Australian film industry and unless we have a film foundation which is on the cards for next year or something like that we can enable us to fully finance and actively fully finance our films domestically, we're never going to have sufficient product on the marketplace to create our own *Once were Warriors* or *Strictly Ballroom* or something like that but what happened because the Australian government invested so heavily in the film industry in the 70's it created stars like Peter Weir, Jillian Armsrtong, Fred Scap... and films like .....*Rock* but what they did do to launch Australia onto the marketplace has a film genre all of its own. I think that's what we in South Africa have to get to the point where the notion of a South African film has validity. It is also something that people should have to get out into the pouring rain, get into a tube station, drive all the way up for half an hour, go into the cinema, stand in the queue, get some lousy popcorn and still want to watch that movie. Until we get to that point we never going to get... Anything else? It is interesting that the British film industry for many years, certainly where I lived there was in the doldrums whereas the European film industry was flourishing. The French would produce anything that had a beginning, middle and an end. Sorry to the French people here. The British had to work extremely hard to get their films financed. At that stage the industry was making barely thirty films and only the best scripts got through so the breakout ratio of the films made in England was very, very high and I think it helped to have the English language to film. Sarah obviously disagrees.

Sara Gaeter

No, no all I wanted to ask you was this is a subjective point of view. The subject matter of a script. A script like *Trainspotting* which was about drug addicts and god knows what else. I defy anybody in this room who goes out and says initially that it is a great script about four guys. There is not any story to it but it's all about drug taking and what have you. This shoots up on the screen and we do this that and the other. Somebody would have said then find me the finance and I think that's one the big questions really which, it's very difficult to know which script is a good script. If you have a choice, which out of those do you make? Presumably, I think that's the other point that if you are going to make a script

then you as the person that's driving that script has got to feel a passion about it. You have got to be able to justify why you are going to be able to do that script.

David Wicht

Sarah everybody is passionate about their scripts. All of us are struggling to see what's our way. How are we going to make this happen? Whoever we have on this panel, what we've got is people who are guests here who are very good at what they do. Or we can have another two people who are very good at what they do who do it differently and I think if you take stars. We don't have any in the classical sense that Marie is talking about. We don't have any. It is also pretty unlikely that we would. In fact the first time we will have one is we've had this before where Patrick Swayze who will be his equivalent and will be a total unknown or a Mel Gibson who will also be an unknown will suddenly be starring in this little film which happens to go to a major European festival and the next thing you know that this guy gets on a plane and is in Hollywood. That will be what will happen but it has not happened yet and we can't just sit there waiting. If we don't make the films then we won't have the stars. So we obviously not star based vehicles. That's not how we are going to finance the film. The first way maybe of starting a valuable project is not so much going to the outside world but start with what do I really want this to be? You can make these movies. I think the most prolific film producer in this country is (Newworld) who have a deal with one of the other companies in *Miramax* which means that they produce about five or six movies a year with a guaranteed distribution to every U.S video distribution and it's a machine. It works. They have their own equipment, they have a studio in Johannesburg. They pump out movies. They have a viable business. If you get them here, they can tell you how to do that well and there's nothing wrong with that. It works. They are the most successful film producers in the country. Certainly the most consistent. They are doing action movies Their recipe is the kind of thing that you generate. Why do they do that and why do they have a successful business? They are focused on what they do. They know what they do. They specialise in what they do and they do well on an international level. They do action movies with stunts cheaper than anywhere else in the world. They produce something that would cost quite a lot of money to do in America and which there is a serious demand for. Slightly less demand than there was ten years ago but there is a serious demand for it.

Indra De Lanerolle

I think that what they did which I think is very important and I think is a message which has come through this entire market. They started not with a film. They started with a market. They said that there's a market in the east for action adventure, slam 'em up movies and then they created a pipeline to film it. So they didn't say this is a great script, whose going to buy it now? They started the other way around and I think we constantly have to bare that in mind even if we're dealing with a piece of artwork. I think we do need to know what is the market. A

film, a great script without a clear sense of what its market is, what its distribution is going to be is useless because nobody will ever go to see it. We have to develop scripts with a very clear sense of what the market is, is there a market for that film and how do we get to that market and that's easier said than done because we're pioneers here and we're building an industry from nothing so there is no kind of part that we can slot in and put our films on a treadmill. We have to create that market.

David Wicht

I suppose that's what I'm saying about recipe.

Indra De Lanerolle

O.Kay. They've got their recipe for their kind of movie. You've got your kind of movie which may or may not be like that but you've got to work out, I mean I think that David's right but the reality is that most of the time its people's stuff that they care about and they want to be paid. But you then need to make that journey and say what or who is going to go watch this. To see movies people are going to have to pay and the buyers have to pay in advance. A lot of people down the line have to care about this and believe in it enough. If you don't do this, no one else would. You can take all the ideas from the table like the stars idea .... now that's true in a certain niche that a director can attract money and someone says oh, you've got a director whose a really interesting person. In some sorts of movies that does not attract any kind of money and in other kinds it does. Again the right kind of people so for the first time here now last as in the last year there are South Africans who can put money into film and everyone is still trying to work out what kind of films they want to be making put which ever that is... I think there is potentially a market for almost any kind of film. You need to know enough to know what it is. Whether it's a T.V. market, whether it's a low budget for the South African audience. How do you make a film where you don't care whether it works in America or Britain or Australasia because you think it can recoup its money in South Africa. If you can crack that, I think you can do very well.

David Wicht

I completely ruined it completely by talking about the French film industry. We have a very important French film producer here. We should get a perspective from him.

Pierre Rissient

The one thing I would like to point out from my own experience to chose a few films which I know exactly when they were done and the way they were sometime luckily successful is I don't think at all there is any way for you to know

what it the market. The Market is only for so called American films. Maybe ... maybe he had a certain kind of chain of distributors and exhibitors in the world who would open ... for film. But basically there is no rule about market. You have to make the best and maybe you will find a market. I was walking at .... and there was showing a picture which now is known as a big success is the picture of *The Piano*. Why ...got to *The Piano* is because two things. First...I selected for the Cannes film festival and also because no one else in the world was willing to finance *The Piano*. Jane Campion and the producer...could not find enough money for...to secure even 30% of the budget of the film. When I ...to see me the gentleman who was financing the company was a very rich man in France called Francis Wig as well as established directors such as David Lynch and he wanted new directors and I was asked to search for new directors such as Jane Campion. I knew *The Piano* for four, fives years already. I did not know the picture would be that way. Absolutely not. What I said is Jane Campion's career for the film was securing that there would be a big attention from some distributors and exhibitors.

Sara Gaeter

In Germany in the last five years you have about four or five television stations that are churning out the one or two millions dollars out to a hundred and fifty films. That is the equivalent of being western now in Germany as a result I think you might find some good directors that are coming out of Germany and that's what you need in South Africa. You need that base of funding. In the case of Germany, broadcasters and in the case of America distributors. In the case of *CB* it was a wealthy individual who wanted to invest in the film industry. You just need the money to keep making the films and then the cream and the gems and the diamonds are going to appear. You just have to keep making them. So it's a government support thing. Film funds help. You just have to keep making films.

Pierre Rissient

What I would just like to say... if you make a good feature film you have as many chances...

Indra De Lanerolle

Our next film is in Lesotho and I think Pierre is absolutely right but in terms of getting advances from distributors internationally, it is more difficult in some places for example, North America. As soon as you're talking sub-titles we're into a very, very narrow little segment. There are very few people who are actually interested in contemplating that. You make your decision. The reason that we're doing it, is that we'd make it much, much worse but we don't think we'd make the film if we couldn't do it. But we are doing it so we'd just have to try and make it work. I think I would have found it easier to raise more money if it wasn't. I think it's the same issue. You know what it is, you what's the difference. You know

what's special. If you take the wrongs of copying a model from anywhere else, just think that the underlying principles are the same. The reason why people talk about stars is because if you're sitting in London or Los Angeles you have to come up with something to differentiate your film from everyone else's. What happens to be one of the most clear ways of doing that is by casting. You say you have got the great hot talent and that's what will attract... Either have that or we have other things. There's some good things about using Zulu or Sotho for example I had a meeting yesterday with some French producers and they don't care that it's not in English. In some ways quite... because the world is full of English...

Davis Wicht

I think that the world is becoming divided into so many different kind of markets and to try and go with a film to a big multi-national financing is an astonishingly difficult thing and I think you need enormous resources to do that. I think what I'm encouraged by is that in the last year the willingness of new filmmakers just to get up and do it rather than to wait for the ideal conditions, the ideal script, the ideal financing. They can't wait anymore. They'll take whatever stock they can get. They'll take whatever film that they can get and they'll make their films. Out of that comes some terrific work. One of the things which we're overlooking in this country at this stage and it is something that is being picked up in Europe a lot is that the digital cameras now which are so cheap, are so incredibly strong with the way they can use light. It's possible to make for almost no money a short film on digital and then use that digital video to try to get a bigger film of the ground. In some instances those films have even been transferred to film and being used for exhibition purposes. I think the one way to overcome this is to actually just do it. Even if it's small, even if it's only seen by your family and friends in your neighbourhood, just get it done. I think that helps a lot.

Seipati Bulane-Hopa

I think I'd like to support what David is saying because it's very important to develop the ... of this country first and even the continent. But I think once you have more films made here and more films that are going to be successful than the issue of casting might even be addressed. It's a very important thing. Before we go outside, let's generate revenue within the industry first and make it work. It will give us a chance in competing with the international community. Coming to what Pierre has said I think we have to be very careful not to mix issues. I think distribution networks work differently in different cases. I think the French has been very... in the way they worked together with African filmmakers in South Africa, Senegal, Bakino Fasso. That relationship has been very special I'm not sure whether the Francophones. I'm not sure whether they're happy with the kind of set-up they have with the French. I don't know whether they're making as much progress and profit and whether that cinema is developing as much as it

supposed to be. I would be interested to know more about that. I think if you want to sell something abroad, it is a serious challenge.

Marie Hoy

I think that there's a big problem getting hold of business money. It's a big problem we had and still have in the U.K. which is actually... figures on paper. The chance of getting any...back is actually quite remote. I think in business that's a big problem and that is one reason why we don't finance films. The one way to get around that is to give businesses tax incentives. It's very successful in Ireland and arguably their tax incentive scheme which has just changed its name is solely responsibly for the number of films which are now being made in Ireland and their industry has grown beyond belief. Other countries like Germany who have film funds and a combination of the two. In the U.K it is still legislation which is trying to get through. Some new tax incentives which will encourage films and which will encourage businesses to invest in them because basically they'll want to give the money somewhere as opposed to the government. The problem with getting tax schemes through and I think you must be more acute in this country is that actually it takes tax away from the government. It means that they can't do something else with that money. I think that's probably a big problem. People see the film industry as being a luxury industry as opposed to anything else which I think is another reason actually for making South African films for South Africa because I think that there is a really strong cultural element. In France, In the U.K, the fact is that we've all started making films and we still do make films about our own culture. And I think that's the most crucial aspect. International money comes with the whole point of broadcasters wanting to put stuff on the screen. There are so many broadcasters out there and they're all looking for product. The prowl will begin to shift to independent production companies. You have to get a track record and you have to get in your own country. It's very difficult to get businesses to finance movies until you can prove you are successful at it.

David Wicht

I think that in this country in particular and I think we've had a very chequered history of corporate money in film and a lot of abuse. Fortunately it wasn't the film industry that created the abuse, it was the accounting industry that created the abuse but we were left in the way. Whenever the filmmaker walked into a corporate office and suggests investment, everybody shrieks and throws their arms up in horror. It's not all doom and gloom. I think we're in a very positive stage in our industry at the moment. Certainly there's enormous gathering of forces which I think will hopefully conspire to break through the deadlock in South Africa. In particular, I think the 'Film Foundation', I think it's a bit of a mystery to us all how it's going to come together. I think when it does come together, if it's constructed in the right way, it will have a dramatic impact in our village into finance and it will get films off the ground. In particular it will make it possible to

finance films which ordinarily would be more difficult to finance in the international distribution market, which will have a stronger cultural group. Out of that I believe we will see films which will begin to travel internationally and gradually open up the market of foreign distributors financing South African films at a pre-production stage. Equally there is a new spirit or attitude towards financing feature films from broadcasters. The *SABC* seem to be taking it more seriously. I think we are to see what *e-tv* are going to do, whether they are indeed going to put up money for feature films. *M-Net* have their own investment programme. I think there are rules afoot to give corporate investors a platform which they can invest in the film industry where there is some form of risk management attached to it. We yesterday announced that...is set to invest up to ten feature films and the whole idea was to try and address some of the fears which local investors have in the film industry. To try and bring together some of the better and more established risk management elements which we could find in South Africa so that they have a reasonable chance of making a profit and that's difficult to do. I think as soon as you go to an investor on an individual film, film is a high-risk business, there's no doubt about it. I think that most investors when they invest in single films have lost their money. It's a very tough call.

Marie Hoy

Can I just on that where business or let's say private investment, the individual. It's the individuals that put their private money into films in England rather than companies, rather than businesses. In one case one man put in two million pounds. Another interesting scheme which is tax based, individuals were approached on a mass basis plus two thousand people. You give us a thousand pounds and we'll let you be an extra in our film and so they got about two hundred thousand pounds. I don't think everybody showed up to be extras. It was an interesting way though. People found it as a lark, as one of those sleepers and maybe they will make money. I found it a very interesting scheme. I'm not saying the films were great but I found it an interesting approach. A non-industry source of funding. Further along that, I think there seems to be a lot of money available in the world, in different countries for different reasons, for economic development. Interestingly enough in Canada, that's only one of the countries that does it. They have it not as culture but as economic development and therefore they give money because it develops money within the region or develops an industry within that region. If a film crew goes in, you have taxis, you have hotels you have restaurants you've got waitresses, everybody is earning money. They're all paying taxes and therefore the governments...I think that's another approach that you might want to try in the government here but aside from that, there is a lot of money available in the world and we recently financed a film for quite a bit of money by a first time director so I think David is right...just go out and do it even if it's only five minutes, ten minutes, fifteen minutes just do it so you can see the talent, you can see the dramatics of the piece. You don't have to see a big film, all we want to see is something on video.

Pierre Rissient

I just want to speak to the lady who spoke about Francophone films from Africa. This money is given for the... The .... is also open to English speaking African productions. It will be the same with Zulu or Sotho again. The amount is almost about two hundred American dollars which is just to be expended with French facilities, editing rooms and dubbing rooms ectcetra. All these French technicians but still basically it's not only two hundred thousand American dollars almost which is practically post-production but it gives a better post-production. Everyone can apply to...

David Wicht

Anybody else?

A question from the audience directed to Sara Gaeter

Sara Gaeter

The reasons that films are successful is once you do manage to get a release if you can. People will always decide on whether to distribute a film based on various factors one of which is what happens to be on the market at that particular time. I get list every week of which films are going to open in America and which films are going to open in the U.K. The dates of those films. From week to week you can see those dates changing. That's when you realise or studios or distributors realise that another film with the same subject matter is being distributed in the same week. Some of the dates will start to change and all of a sudden some may drop off the list completely. There was a classic example recently in the U.K. with an American picture called *Primary Colours* which they held back the distribution on because it's about Clinton and Monica Lewinsky. It's the basis of the story and ... that they thought that they'd hold back the release because they didn't want to get caught up in that but actually what's happened is that it's completely bombed in the U.K. and arguably they should have released it in the beginning. I would say, this is probably a ...., I would say that a film like Four *Wedding and a Funeral,* it's a really good film but I think also that it was that much so successful because of the fact that there was not much out on release at the time when it came out. I'm not saying it wasn't a good film, what I'm saying is you have to look at all of that stuff because that's what happens. The distributors look and see whatever else is around. You're in competition with everybody else, in every phase.

David Wicht

I think we need a bit of a breather. If there are no other questions I will hand you over to Dezi.

Dezi Rorich

We're showing this is non-profit. I just want to hand it right back to Pierre because he is going to tell us a little of the role of the female species if you will.

Pierre Rissient

When you asked me to come here I thought you spoke about women in film and television and no-one spoke about women and film and television which is fine. It's more important to speak about what was spoken about to contribute to women from here to make good films. That was important. I was mistaken about what it was about. One thing which I will always say is that culturally to what is believed, women have been important immediately in films and over the years if you know the history of cinema in almost all countries women have been very important. We'll only use an example, a picture which is probably known by everyone is the picture called *Gilda.* A most famous picture with Rita Avour. Many, many film critics, many film historians have asked how this picture can be so good because the film director is not that good. No-one, the names credited with the film has done other good film. In my younger years I was very friendly with many old people and I became very friendly with...He was a very prominent screenwriter. He wrote *Mr. Smith Goes to Washington* and he was blacklisted in 1951. He was the writer of... and *Olivier* and he was making great decisions. It was because of him that Columbia produced most, over sixty to seventy percent of the American comedies. The great American comedies of...and Josh Cooper. So anyway I asked...because many people...was responsible for the picture of...and ...told me that the person who was in charge of the film really who called all the creative decisions was...She is not famous for many things but she also worked with... in a picture called *You and Me*, and anyway...if some-one has to be credited for the success of the...apparently she was a very intelligent woman and everything was clear in her mind of developing the script in a certain way with another woman writer called... and she made the cast, she decided for all the...it's a woman who did that project. We could go on and on and on.

Dezi Rorich

Well I would just like to thank our panelists. Give them a round of applause. Please have a bit of a mix and mingle time now. It's time for networking. A bit of housekeeping if there's anyone who hasn't paid for this morning if you could please contact Patti. She's got the harp. Also just some good news is that the Cape Town *Women in Film* chapter is about to be launched, so if Rachael Young could stand up. She's the lady to talk to about this. Thanks Rachael.

Rachael Young

Thanks Dezi. Some of you are probably aware that the Cape Town *Women in Film* chapter has been launched twice in the last two years. So rather than

launching again at this breakfast, we're actually getting our ducks in a row. We've got our constitution, we have our first newsletter going out at the Market this time round and in January 1998, watch this space. Thanks.

END

4.2 Women of the Sun Launch
Cape Town, November, 1998

Rhoda Mandaza

Cindy Gordon is based in South Africa and has been working in the industry. In fact it was Cindy who met with the other sisters in New York and they conceptualised this and decided that they would bring it back home. Next to Cindy is Seipati Bulane-Hopa. A lot of you would know Seipati, she co-directed on *Mola Fish*, the TV series that you all saw. She's been in the industry many years. She is in fact for Southern Africans, some of you consider her an ambassador. She has always fought for women to take their place in film. She has two partners who are male who she had to fight all these years. She refuses to be considered a disability. Seipati came in with a project to lend support and co-ordinate and see what we could do for creating a better film industry, not only in South Africa, but in Southern Africa. Next to me on my left is Michelle Materre. She is a producer, a curator and a distributor. She's from New York and Washington D.C. On my extreme right is Doctor Popplewell. She represents Trinidad and Tobago, the Caribbean basically. She's a producer, a director and a writer. Next to me here is Gaylene Gould. She's organised and co-ordinated festivals and conferences. She is an independent producer. Bottom line is that we're all *Women of the Sun.* On that note I would like to leave them all to talk to you about what *Women of the Sun* is. Hopefully at some point, we're going to be able to separate the men of the sun from the *Women of the Sun.* It's not men of sun, it's son of men. We will need to bring the women into groups so that we can strategise around the way this process is going to take place. Okay, sisters.

Michelle Materre

I will try to take over the reins from Rhoda. As Rhoda said, Women of the Sun was conceived by a group of us about eight months ago in New York. We pulled together a group that you see here. We're missing Ann Mungai. She'll be joining us shortly. Her film is actually showing tonight at 5:30pm. We're going to brake a little early, at a quarter to five. So that we could go to Anne's film. At the Waterfront. I hope you have all received one of these handouts. If you didn't we have them over here as well as these questions so please fill them out before the end of this session. Basically we wanted to have this session to give people more of a concrete idea about what *Women of the Sun* is about and also to acknowledge Sithengi for bringing us all here. Without Sithengi, this gathering would not be possible. We would really like to thank them and give them our deepest appreciation. Rhoda and Cindy were instrumental in co-ordinating this event. What is *Women of the Sun*? *Women of the Sun* is an idea that is going to gather more of a reality. What we felt as a real need was to allow women of colour from the African diaspora and as well as from Africa to exchange information and ideas, to create some concrete bonds and some practical workshops and a forum where people could take advantage in terms of skills and

acknowledge what skills and accomplishments we've achieved without a lot of recognition. So I'm going to let Georgia talk a little about what our concrete ideas are about what *Women of the Sun* is about. I really wanted this session to be about getting input from the rest of you and get ideas about what should be included. We really want as much representation globally as possible and I know we have women here from all over so it's an important opportunity that we must take advantage of. Georgia do you want to talk a little more about how we see this project evolve?

Georgia Popplewell

We see *Women of the Sun* not so much as an organisation, but a project. We want to see things in concrete, in practical, see thing coming out of it. What we're looking towards is a conference in the year 2000, in November just before Sithengi starts. What we would do is get women together from all over the world. In that period of time we would get together for discussions and workshops, an exchange of skills. We are also planning an international touring showpiece of films, a festival of women all around the world. Also a very important awards ceremony. We don't want this to be a session where we talk about the negatives. We have all done a lot of work. It is sometimes hard to remember those things but we do have to remember those things at the time when we meet and after that as well. We also want to create workshops from *Women in the Sun* and upcoming festivals in Africa and Europe. We will also have a website. We are hoping that the awards ceremony could be a part of Sithengi, to be on the calendar for the year 2000. Last but not least, international educational exchanges where filmmakers can go to other countries and share their skills and also learn from these countries. So that is more or less the *Women of the Sun* project.

Seipati Bulane-Hopa

When you talk about this purpose and when you talk about an understanding about why you have to be listening to this project is for us to look around in this Market and see how many people who have power are involved because I think that is very critical. That is our measure. We use it as a yardstick to observe and assess the importance of the need. The need is to raise the level of participation for women in the industry. Even though you have the women who have the capacity to tell stories and who have done it, for instance we have just had... and this was done by a first time director. So women are there, they are active. The thing is for them to have the self-confidence and for us to do that we have to create a collective input. A collective force of women. This is not seen as a sideline to what we do. I think the participation of men is important but I think that it is the inner vision that women get within the industry that has to be highlighted. *Women of the Sun* is here to develop women and to run workshops that can develop the confidence, the skill because we need to have, for instance when I go on set I see less participation of women. They are either there as wardrobe,

and I'm not saying that wardrobe is bad, that there is make-up and make-up is very important but you never see a director of photography, you never see a sound person you never see a production designer, you never see an art director. Those things are there. We have to move away from this thing of telling a women what she does because it actually ... of the programme that we have. Once a woman stands out, we say oh, look at this woman and it shows the morality of our intervention in the world. *Women of the Sun*, through workshops and we're hoping to have about seven workshops in one year going, having mobile workshops going from one country to another to try and extend ourselves and encourage women.

Gaylene Gould

I just wanted to second what Seipati said and to affirm the importance of the international importance of this. It's really a reflection of how the industry works. That is the point of having something like Sithengi and the Film Market. When you see where the moneys' going and whose exchanging money and how it deals with international connections. I think that it is a really crucial time in South Africa when the potential is presented in terms of those connections. You can take a group of people, you can take someone like Cindy whose worked in the U.K and the States and South Africa. There is a possibility that there are those kind of connections to be made and that's also a possibility because those kind of connections are being made, the building up of ideas and opening up of opportunities. That is really what we are trying to support. It is not different to what is going on anywhere. It is not different to how film works. This is how film works. It's about internationally connecting people. Pretty much you may be able to develop ideas with it. You may be able to see possibilities where there are pockets of money that you can pull together. You can get something going. That's how film works. There's something really exciting about coming here, about being able to talk to people and being in a position where you can work on something. We kind of feel the same way about this. Let's work on this, lets give it a go and that's really what *Women of the Sun* is about. It's not really about a sideline, it's about doing what everybody else does.

Anne Mungai

I would just like to add on, that there is a gentleman who asked me why do you call yourself a woman filmmaker and not just a filmmaker? Well just like Gaylene has said, the whole business of *Women of the Sun* is not to show how women have been marginalised or sidelined but we have to accept first and foremost we are women and we are filmmakers so when we call ourselves women filmmakers and women in film and video, it's not really to show that we are sidelined and we have put ourselves as lesser beings than our male counterparts. We do believe that we are filmmakers but first we are women and as my other colleagues have said and actually our objectives are to encourage one another among others and to network with our sisters in the continent and from the diaspora. We have

common problems that we can share and solve together. We want to put together all our energies for the betterment. Even the young filmmakers that are coming up, we need to create role models for young females that are aspiring in this industry.

Cindy Gordon

And now we would really like to open up the floor for questions and comments, ideas and anything you think should be included in our upcoming conference. This meeting is really our first initial meeting. The primary reason for us all being here is that it is crucial for us to have your input at this initial stage.

Question from member of the audience.

Cindy Gordon

The question was what about the workshops that we've mentioned? Well we always try to look for ways that is economically conscious as well as efficient. Because there are several international festivals here in the African continent as well as in Europe and the U.S.A., we thought we would kick back on some of these festivals and conferences and watch some of these practical work sessions that you're describing at these various events so again we're at the very beginning stages. If people have other ideas we'd like to include at this point. Some of the ideas that we have come up with so far are very key issues within each region so perhaps if we went to Milan we could talk very specifically about European women from Africa in that region. If we go to... in February, which we intend to do we would watch a workshop centred around the issues for Western Africa. There are all very open.

Seipati Bulane-Hopa

The question of workshops, again it comes to the purpose of *Women of the Sun*, I think what I need to know is how many women filmmakers are ...making efforts in Namibia or Eritrea or ... I think the workshops are going to help us identify those industries and how they function ...because once you go from one place to another that's where you get your information and that's where you do your networking. We had training programmes that fall apart. Training on set or before the production. We are looking at ways of incorporating young people, young filmmakers from other countries and... there will be sympathy from investors depending on the kind of project that we have. If possible we would like to involve business and governments. I think that the only way also of generating interest is for women to be seen as visible, I mean we have to be visible enough to have the confidence to be encouraged so that they can become a part of this because also in Africa, in the continent I do not know much about what happens overseas but here filmmaking is a new game in the continent. If a women goes into it normally there is a whole lot of negatives. Because of traditional beliefs. It is

getting better now but it used to be very strong before I remember because I had personal experience in that. People say that you have loose morals, related to drugs. Sometimes people confuse you for a model. It is a big responsibility to be a filmmaker because you are dealing with a whole lot of issues and people don't really understand us. So I think that once women become visible, I think that is very important. Now women can see that there is something and they can only see it if they see the work that we have done. So if we can get to governments to sympathise and get young people on board and sponsor them and if somebody qualifies from Namibia or Zaire or Bukino Faso, then they can come and work on my set and I can go there. We have young people for all different roles so training for that is very important.

Young man in the audience

Just a short comment. Firstly she explained that women ...Personally I'm very passionate about the upliftment of women in film and the economy. At the end of the day I am a man and I am conscious of the fact that I am a man and I have to do physical work because if I do physical work I realise that I have a little more stamina. We have those physical attributes. That is how men judge other men. At the end of the day there are physical aspects to film and I would have expectations of how a man would perform physically. How do you feel? Do you feel that I am being hard?

Seipati Bulane-Hopa

That's a challenge from a very young man. I went to France in 1986. I had very high expectations. I left my kids. I already had two kids by that time. I went and I wrote to my parents and friends and family and said that I'm going to do this thing and I am going to miss you. That time to leave the country was a big thing. I found that it was very cold and I couldn't speak very good French. I went on a production. I was with a cast the whole day and I had to stop this cast and tell them in French that we were shooting the whole day. There was no sympathy. They didn't see me as fragile or weak. I had to be there and I wanted to be there because I needed to do this and that was a very difficult thing for me. It was a challenge. I wrote back to my parents and friends and everybody and said this is great and I'm doing very well. I didn't tell them how things were going on. We had to go to the Sahara. We walked up the Sahara. It is a serious desert. If you are going to be a filmmaker you've got to know that you will have to wake up at four in the morning or two in the morning and you have to go all the way because filmmaking is a ...It gives you the strength. I've seen women carrying equipment that I have never carried myself. We shouldn't be conscious about it. I think women shouldn't go in there feeling conscious about themselves as women because I think at the end of the day that disadvantage is there because we are not being socialised. We have to celebrate the fact that women are women but you should also know some strengths that we've developed. Here's a little story. A woman saw a little kid running in the street and she tried to call the kid back in

the house but it was too late and the car came and ran over the kid. Now people were there and she was so shocked. The first thing she was thinking about was to save the child and she went to the car and lifted it up and that strength, that inner thing in her as a woman gave her that powerful strength. I think that is psychological.

Ann Mungai

I just wanted to respond to what Seipati said. The thing is whatever you do in life, you must have a passion for it. The passion gives you the strength to do what you want. If you are going to be in this business because you think you are going to get rich very quickly then of course what you are saying as a woman is that ... but if you have a passion. When I was doing my first film I didn't have money, I had a baby of six months, my husband thought I was crazy. He didn't understand about filmmaking. My background was that my husband did not know how to change nappies. I couldn't leave him with the baby. I carried my baby for six months with my left hand and I was carrying books and I was at auditions and everybody thought I was a crazy woman but I loved it. The baby was crying, I would breastfeed and stop the scene and at one point I just looked at the script because I was directing the film and I fixed a baby scene so that the scene becomes a part of the story that was being filmed and the baby becomes part of the story and in that way I solved my problem just like that. I think that if you have a passion for something, it's not the physical strength.

Woman in the Audience
(Megan Pillay)

I don't want to spend too much of time trying to justify whether women should be filmmakers. We are all here right. I know there are these workshops but is there a core team? Are you the core team who will drive the process? How can we participate in creating this historical event?

Georgia Popplewell

Well the first step is starting with a data base. We want to know who you are and please don't forget to leave a form with us. It's all well if you fill it out but if we don't get it...We want to get our website running in a week so that you will be posted with information on the website and also sent in e-mail and dispatches on what's going on. We are sorry for those who don't have e-mail access. There are some people around who we will be mailing or faxing for those who can't find put that way. Right now we are in the process of getting the information out and it's very important that we know who you are.

Michelle Materre

We are hoping to have our website done by February so if you have the internet then you can check in periodically so you can track our progress. Also I would like to say that the point a project is conceived also has more to do with continuation. The process begins with this event in the year 2000. This is not a one-time thing that goes away. We see it as an organic process that builds from the moment we start today and we expect to get input from everybody involved and proceed up to the event and after the event. We really hope and project for this to be an ongoing source of inspiration as well as providing for needs, resources and contacts and most important money to do that. To launch some of the programmes that come out of the ideas during the event itself.

Gaylene Gould

The more we have, especially with educational development, with exchanges and if there's a job going say in England, wherever then we can contribute.

Cindy Gordon

What our objective as a core committee and our mandate as a core committee is to facilitate. Obviously funding is a big part of making this a reality. That is our primary focus from this day forward, working on proposals for funding with corporations, businesses, resources, donors, those are the kinds of things that we need.

Seipati Bualane-Hopa
We are going to collaborate with *Women in Film*. That will be an important collaboration. We are separate but there are possibilities of collaboration.

Michelle Materre

Yes, as well as collaborations there are lots of other *Women in Film* organisations around the world. Atlanta, Chicago, Caribbean, you name it. There are other organisations as well. I brought about seven letters of support from organisations in the U.S. from filmmakers as well as other Arts organisations that have given us their support.

Seipati Bulane-Hopa

This is a project. It's not an organisation. It is a project that is going to hopefully outlive us. We want to see it having a long life. We want to see it generate itself into something more powerful. Something that will be sustained for as long as it takes. For now we want to make sure this thing happens bur there will be people who take over from this.

Georgia Popplewell

The project will be working towards a showcase of films by African women and women from the African diaspora.

Gaylene Gould

To support what Georgia is saying ...by getting a package of films together it's just going to be easier... and it's so important to do that. You might see one film in five years and you are not likely to see it again. You don't know what's coming out unless someone takes the responsibility of doing it. It's very important.

Man in the audience

Following from this we talk about this cold and hostile environment. Maybe the challenge that confronts us all, gender is actually just changing the environment. Why is it hostile, why is it cold, why is it like that?

Michelle Materre

One of our interesting aspects in this has been bringing in a different kind of sensitivity and openness and willingness to collaborate. I think one of the things that has created this hostile environment is that so few people get involved. As a producer in the U.S I was never asked to do something like be a teamster in my life. Teamsters are a group of union workers who, especially if you work independently, that's outside of the Hollywood system, which most of us do. They are posed upon your project as what they would say as a, that they would regulate that we are doing things properly. That's what they would say. What they do is create hostile environments. They make it difficult for you to do your work because they cost a lot of money and they do nothing. They are usually these big burley Italian or Greek guys who hand over the baton to their sons and you have to know somebody to get to the teamsters. You have to have connections. There are very few Black teamsters who work in the States. Those are the type of things that we have to deal with.

Seipati Bulane-Hopa

What I can say from my personal experience is that I think that another reason that causes an environment to be hostile is that it is a reflection of what the society is. In terms of education I strongly agree with workshops but again I don't know of you've looked at the role the industry plays in perpetrating of breaking the social stereotypes. What is there to educate the filmmakers to ensure that the films are in general perspective we do not find a film directed by a woman but perpetrating women as subordinate roles.

Georgia Popplewell

You might want to look at Ann Mungai's film which is showing today at 5 0' clock. I want to let Ann talk a little about that.

Ann Mungai

I won't talk much now about the experience of the film I made but I'm giving a talk tomorrow at 12:30 here after the screening of the film. I also have the producer of the film. She is seated there. We were two women working on this film with three-quarters dominated by male crew and we were creating the environment and giving the orders. We were calling the shots.

Seipati Bulane-Hopa

We are also going to have an exchange programme where we can have people coming in and even going out and having a formal training project. They should go for maybe four years and they should have the motivation and ability to do that. There are also many forms to education. The other one is content. The kind of story that you are telling as a women, what kind of angle, what point of view and what do you want to achieve with this story? That is also another way of intervening with the kind of mindset that you have. I think in a way that becomes an added value for women to make those interventions. I think also governments have to take some responsibility, and of course it should not only be governments, but also an international network between government and industries. Other industries do network with government. We have to ask ourselves how we can network the government. We have a very special situation in South Africa where we are still in transition and there are still a whole lot of things that can happen. I think filmmaking is important. It has to be known. People have to know about it. They have to get apprenticed to this medium at a very early age. People can understand that it is not only TV and it is also a very important tool that can be used in terms of communication. So what you are saying is important. Can film become part of the curriculum? Can it be taught at schools from a very early age? Other countries are doing that. I think that, that could be another important dimension.

Gaylene Gould

I think that it is a brilliant idea that women are getting together and talking about issues that affect women in filmmaking. Issues about difficulty, entry level and the world of film are the most important issues that need to be addressed. It's the staying that counts because if you get through the first barrier and you don't get to go to the end of your row then you haven't done what you need to do. As women, as people we all need to achieve our own personal objectives. It is much harder for people to take Black women seriously, for people to take women seriously, for people to take young people seriously, and I think the issue is that when you enter a project, you're serious about that project. You want to do your best and you want to make sure that everybody sees the best side of you and

what we need is women to get together. It's not just about women, it's about people getting together and being more sensitive and we are a more sensitive sex. And more emotional. Emotionalness puts people off, but that's how you are and you shouldn't try to stop being yourselves because it's not pleasant for men to deal with emotion issues. I think it's great and we should go forward and move on. Make it possible for us to make many more films with a variety so that there's diversity out there and that each one of our stories is told. Confidence is important because if it gets eroded and eroded … because you just can't handle it any more. It's about giving that kind of support to people.

Appendix 5

UNIVERSITY OF NATAL
Durban

Faculty of Human Sciences
Multilingual Studies
Durban 4041 South Africa
Telephone: Programme Director +27 (0)31 260 2482/2382
Facsimile +27 (0)31 260 2409

26 May 1999

Dear Respondent

Ms Bechan is conducting Doctoral Research into the accessibility of film production to women in South Africa. She wishes to use the survey data to compile a profile of women currently in the South African film industry and/or in related fields, not merely for redress purposes, but also to lay bare the apparently as yet unexploited potential and talent of the women of South Africa in this particular field. The survey will also reveal any deficits in formal training and explore informal training sectors.

I recommend her project to you.

Yours sincerely

Lydia McDermott

Lydia McDermott
Prof. L.E. McDermott

43 Harinagar Drive
Shallcross
4093

28 May 1999

Dear Respondent

This survey is being conducted as part of a Doctoral Research Programme and as such the questionnaire should be answered anonymously. All responses will used only for statistical purposes.

I have conducted a range of interviews with women in the South African film industry, the independent television production industry and the advertising industry. From the interviews, I have compiled a set of questions based on the most frequently expressed opinions and revealed perceptions. I wish to use these questions to test the validity of common perceptions and to compile a profile of women in the industry, in general, and of women of colour, more specifically. In some instances you will find that a question is not applicable to you. For example, a question may be directed at one who works solely in television production and not necessarily also in advertising.

This is the first study of its kind in South Africa and results of these findings, conclusions and recommendations will be made available to all the respondents who participate in the survey and any other parties who indicate their interest.

Please return the questionnaire in the enclosed stamped-addressed envelope by the 25 June.

Your participation and co-operation is appreciated. Thank you.

Your faithfully

Nirvana Bechan

Nirvana Bechan

Appendix 6

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000

R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000

R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL			
	ADEQUATELY			
	POORLY			
ENGLISH	WELL			
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			
isiZULU	WELL			
	ADEQUATELY			
	POORLY			
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH? _____	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION	ADVERTISING

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES	NO

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcas institutions such as the SABC?

YES	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE

(b)

White	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.					
2.	I aspire to reach management level.					
3.	I believe my aspirations within this industry can be achieved.					
4.	I believe this is possible.					
5.	It was difficult to obtain my current position.					
6.	I have worked in more than one sector of the film industry.					
7.	I feel that my training could have been more skills orientated.					
8.	I am passionate about my work.					
9.	My passion for my work is recognised and used to my advantage.					

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.					
11.	I have been mistaken for a secretary or a menial position that is not mine.					
12.	I have to work hard at being assertive in this industry.					
13.	I work in a very highly hierarchical environment.					
14.	All people are given a fair chance to learn and progress in the workplace.					
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.					
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.					
17.	The best training I have received has been 'on the job training'					
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.					
19.	I have found them very helpful.					
20.	I have found them very unapproachable.					
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.					
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.					

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					
3.	I have been a victim of sexist, verbal abuse in the workplace.					

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.					
5.	I get support and encouragement from my female colleagues at work.					
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.					
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.					
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.					
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.					
10.	I have always had to fight my way to have my ideas heard.					
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					
13.	I have had people patronise me so that they can feel more comfortable with my gender.					
14.	The film and television industry is very chauvinistic.					
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.					

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

_____

_____

_____

_____

_____

2. What was your family's response when you initially wanted to get involved in this industry?

3. How was your training financed?

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

6. What particular problems have you experienced in advertising and marketing your productions?

7. (a) Who is your role model in the industry?

(b) What branch of the industry is this person in?

(c) Why is this person so significant for you?

8. Any other comments you wish to make

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

Appendix 7

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

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WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

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	POORLY	✓	✓	✓
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	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
isiZULU	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
SEPEDI	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
SESOTHO	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
SETSWANA	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
siSWATI	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
XITSONGA	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
OTHER - WHICH? _____	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM ✓	TV PRODUCTION	ADVERTISING ✓

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM ✓	TV PRODUCTION	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM ✓	TV PRODUCTION	ADVERTISING ✓

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY ✓	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES	✓NO

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES	✓NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE

(b)

White	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.		✓			
2.	I aspire to reach management level.					
3.	I believe my aspirations within this industry can be achieved.		✓			
4.	I believe this is possible.		✓			
5.	It was difficult to obtain my current position.			✓		
6.	I have worked in more than one sector of the film industry.	✓				
7.	I feel that my training could have been more skills orientated.		✓			
8.	I am passionate about my work.			✓		
9.	My passion for my work is recognised and used to my advantage.					

COMMENT	ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10. I am always credited with my ideas.	✓				
11. I have been mistaken for a secretary or a menial position that is not mine.		✓			
12. I have to work hard at being assertive in this industry.		✓			
13. I work in a very highly hierarchical environment.					✓
14. All people are given a fair chance to learn and progress in the workplace.	✓				
15. The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.	✓				
16. The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓		✓		
17. The best training I have received has been 'on the job training'	✓				
18. I have had professional interactions with people at management level of broadcast institutions like the SABC.					✓
19. I have found them very helpful.			✓		
20. I have found them very unapproachable.			✓		
21. As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.	✓				
22. Only a few large production houses get all the commissioned work from institutions such as the SABC.	✓				

4. PERSONAL RESPONSE QUESTIONS

COMMENT	ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1. I find myself considered inferior to my male counterparts as regards my technical working skills.		✓			
2. My gender places my capabilities in a negative light where equipment and technology is concerned.		✓			
3. I have been a victim of sexist, verbal abuse in the workplace.		✓			

COMMENT	ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4. I get support and encouragement from my male colleagues at work.		✓			
5. I get support and encouragement from my female colleagues at work.	✓				
6. I have had to work a lot harder than my male counterparts to gain credibility in my field of work.	✓				
7. I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.	✓				
8. I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.		✓			
9. The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.		✓			
10. I have always had to fight my way to have my ideas heard.	✓	✓			
11. I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.			✓		
12. I have been pressured into making my physical appearance more glamorous in the workplace.			✓		
13. I have had people patronise me so that they can feel more comfortable with my gender.		✓			
14. The film and television industry is very chauvinistic.			✓		
15. The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.		✓			

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

. What was your family's response when you initially wanted to get involved in this industry?

AMBIVALENT

3. How was your training financed?

PARENTS

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

FORTUNATELY THE ENVIRONMENT I WORK IN IS NOT HIERARCHAIC.

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

YES - LONG HOURS + EXTREME PRESSURE. AT TIMES

6. What particular problems have you experienced in advertising and marketing your productions?

Barriers to entry for a small company are problematic at times. Larger companies have finance & capital to market production effectively.

7. (a) Who is your role model in the industry?

(b) What branch of the industry is this person in?

(c) Why is this person so significant for you?

8. Any other comments you wish to make

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
General Manager		

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL			
	ADEQUATELY			
	POORLY			
ENGLISH	WELL			
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			
isiZULU	WELL			
	ADEQUATELY			
	POORLY			
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY	X	X	X
XITSONGA	WELL			
	ADEQUATELY			
	POORLY	X		
OTHER - WHICH?	WELL			
	ADEQUATELY	X		
	POORLY	\	X	X

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION	ADVERTISING
X	X	

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION	ADVERTISING
X	X	

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION	ADVERTISING
X	X	

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION	ADVERTISING
X		

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'
X				

2.1.5 Is your post-matric training related to your current job?

YES	NO
	X

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES	NO
X	

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE
X	

(b)

White	Black	Coloured	Asian
	X		

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.		X			
2.	I aspire to reach management level.	X				
3.	I believe my aspirations within this industry can be achieved.	X				
4.	I believe this is possible.	X				
5.	It was difficult to obtain my current position.		X			
6.	I have worked in more than one sector of the film industry.				X	
7.	I feel that my training could have been more skills orientated.		X			
8.	I am passionate about my work.		X			
9.	My passion for my work is recognised and used to my advantage.					X

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.					✗
11.	I have been mistaken for a secretary or a menial position that is not mine.	✗				✗
12.	I have to work hard at being assertive in this industry.	✗				
13.	I work in a very highly hierarchical environment.				✗	
14.	All people are given a fair chance to learn and progress in the workplace.				✗	
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.					✗
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.					✗
17.	The best training I have received has been 'on the job training'	✗				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✗				
19.	I have found them very helpful.					✗
20.	I have found them very unapproachable.	✗				
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.					✗
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.					✗

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.		✗			
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.		✗			
3.	I have been a victim of sexist, verbal abuse in the workplace.	✗				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.		✗			
5.	I get support and encouragement from my female colleagues at work.	✗				
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.	✗				
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.	✗				
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.					✗
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.				✗	
10.	I have always had to fight my way to have my ideas heard.		✗			
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					✗
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					✗
13.	I have had people patronise me so that they can feel more comfortable with my gender.	✗				
14.	The film and television industry is very chauvinistic.	✗				
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.		✗			

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

It would but there is not enough projects both local or international. The budgets locally are so tight so there is no room to move. The industry must grow - yes. But the trainees are not prepared to learn they have a view of entitlement., this gets them nowhere and disables the industry further.

. What was your family's response when you initially wanted to get involved in this industry?

They were in it, and felt it was not a career for a person who wanted a family and normality - Dinner cooked children fetched, normal stuff. I must agree. But you can leave at any time.

3. How was your training financed?

Personally.

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

We have a flat structure.
SABC - has a problem.
Production houses are flat and multi skilled.

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

yes, in the production crew side. Not as much in TV, film management. High in adv. production management. A high risk, high creative requirement and insane hours motivate it. Not because its fashionable, but because it is how they cope. Other people go shopping.

6. What particular problems have you experienced in advertising and marketing your productions?

you are either too white.
Have the "wrong" product.
→ Basically the local networks do not have a clear strategy that is not corrupted by personal agendas.

7. (a) Who is your role model in the industry? Jane Champion.

(b) What branch of the industry is this person in? Director

(c) Why is this person so significant for you?
She Directed PIANO
She is a woman but did not use that, she is great because she is, for no other reason.

8. Any other comments you wish to make

Woman are not victims in this industry it is not a flexible work invironment. A goal is set against budget and time constraints, the person is chosen that is best for the job. And it is all systems go. Many men would not cope either with the hours and the pressure. But at the same time the industry is very unprofessional and undisiplined. The industry needs structure, not along sex lines but rather towards creating a lasting + growing industry

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40	40-50	+50 ✓

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000

R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000

R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 + ✓

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
MD		

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% + ✓

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20% ✓	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
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	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH?	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY ✓	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES	NO ✓

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES ✓	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE ✓

(b)

White ✓	Black ✓	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.	✓				
2.	I aspire to reach management level.	✓				
3.	I believe my aspirations within this industry can be achieved.	✓				
4.	I believe this is possible.	✓				
5.	It was difficult to obtain my current position.		✓			
6.	I have worked in more than one sector of the film industry.			✓		
7.	I feel that my training could have been more skills orientated.			✓		
8.	I am passionate about my work.	✓				
9.	My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.	✓				
11.	I have been mistaken for a secretary or a menial position that is not mine.					✓
12.	I have to work hard at being assertive in this industry.		✓			
13.	I work in a very highly hierarchical environment.					✓
14.	All people are given a fair chance to learn and progress in the workplace.		✓			
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.		✓			
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.				✓	
20.	I have found them very unapproachable.			✓		
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.					✓
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.				✓	

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.		✓			
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.		✓			
3.	I have been a victim of sexist, verbal abuse in the workplace.					✓

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.		✓			
5.	I get support and encouragement from my female colleagues at work.		✓			
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.	✓				
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.	✓				
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.	✓				
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.	✓				
10.	I have always had to fight my way to have my ideas heard.		✓			
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.			✓		
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					✓
13.	I have had people patronise me so that they can feel more comfortable with my gender.				✓	
14.	The film and television industry is very chauvinistic.		✓			
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.		✓			

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

Hands-on experience is invaluable
It should be conducted in cooperation
with educational institutions

2. What was your family's response when you initially wanted to get involved in this industry?

N/A

3. How was your training financed?

By myself

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

I own my company —

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

I believe it is probably because it's easily accessible. The hours are long + people are also often away from families for longer than a week.

6. What particular problems have you experienced in advertising and marketing your productions?

N/A

7. (a) Who is your role model in the industry?

N/A

(b) What branch of the industry is this person in?

(c) Why is this person so significant for you?

8. Any other comments you wish to make

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40 ✓	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 + ✓

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
managing director + company owner		Producer

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% + ✓

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60% ✓	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY	✓		
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SEPEDI	WELL			
	ADEQUATELY	✓		
	POORLY			
SESOTHO	WELL			
	ADEQUATELY	✓		
	POORLY			
SETSWANA	WELL			
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	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH? Swedish	WELL			
	ADEQUATELY			
	POORLY	✓		

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM ✓	TV PRODUCTION ✓	ADVERTISING ✓

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM ✓	TV PRODUCTION ✓	ADVERTISING ✓

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB' ✓

2.1.5 Is your post-matric training related to your current job?

YES ✓	NO

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES ✓	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE ✓	MALE

(b)

White ✓	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.		✓			
2.	I aspire to reach management level.	✓				
3.	I believe my aspirations within this industry can be achieved.		✓			
4.	I believe this is possible.		✓			
5.	It was difficult to obtain my current position.			✓		
6.	I have worked in more than one sector of the film industry.	✓				
7.	I feel that my training could have been more skills orientated.			✓		
8.	I am passionate about my work.	✓				
9.	My passion for my work is recognised and used to my advantage.		✓			

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.	✓				
11.	I have been mistaken for a secretary or a menial position that is not mine.					✓
12.	I have to work hard at being assertive in this industry.					✓
13.	I work in a very highly hierarchical environment.					✓
14.	All people are given a fair chance to learn and progress in the workplace.			✓		
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.					✓
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.		✓			
20.	I have found them very unapproachable.				✓	
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.		✓			
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.		✓			

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					✓
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					✓
3.	I have been a victim of sexist, verbal abuse in the workplace.					✓

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.	✓				
5.	I get support and encouragement from my female colleagues at work.		✓			
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.			✓		
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.		✓			
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.				✓	
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.			✓		
10.	I have always had to fight my way to have my ideas heard.		✓			
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					✓
12.	I have been pressured into making my physical appearance more glamorous in the workplace.				✓	
13.	I have had people patronise me so that they can feel more comfortable with my gender.			✓		
14.	The film and television industry is very chauvinistic.				✓	
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.	✓				

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

Imperitive – Gain hands on experience that allows them to contextualize what they have learnt. Real pressure of our industry very different to theoretical productions & can only be understood in real Environment. Local education institutions not yet @ standard with

2. What was your family's response when you initially wanted to get involved in this industry?

OK.

3. How was your training financed?

N/A – I learnt on the JOB

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

Difficult as a beginner to break through & get opportunity But once through & respect earnt no more than in any field.

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

Yes – Pressure of industry on family & emotional life. Long hours = need for Pick ups = addiction. Also the "work hard / Play hard" kind of "cool" image in industry. Pressure of staying Creative, Pressure of "delivery the goods" creatively & pressure of "Being in"

6. What particular problems have you experienced in advertising and marketing your productions?

SA has no real distribution ability. Not Enough Experience in marketing Companies about our Product. SABC very rigid & non collaborative in marketing. Need to open to international marketing strategize who to.

7. (a) Who is your role model in the industry? Christine Vachon

(b) What branch of the industry is this person in? Film Producer NY.

(c) Why is this person so significant for you?

Independant film producer that has proved independant "Intellectual" films can Sell & make money. She Produces Quality Creative & off the main stream & has become recognised & financially profitable

8. Any other comments you wish to make

Industry is changing rapidly. I have been in it for 20 years & have seen a new attitude. Where in the past we (as SAs) have had a low self worth as film makers there is a new positive, patriotic & courageous spirit. More women in key positions & generally more women in industry.

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40	40-50	✓ +50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000 ✓
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
✓	✓	

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	✓ 60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

✓ - 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY	NIL		
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			
isiZULU	WELL			
	ADEQUATELY			
	POORLY			
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY	✓		
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH? FRENCH	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM ✓	TV PRODUCTION ✓	ADVERTISING ✓

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE ✓	'PROFESSIONAL' SCHOOL	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES	NO ✓

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES ✓	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE ✓

(b)

White	Black ✓	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.	✓				
2.	I aspire to reach management level.					
3.	I believe my aspirations within this industry can be achieved.					
4.	I believe this is possible.					
5.	It was difficult to obtain my current position.					
6.	I have worked in more than one sector of the film industry.	✓				
7.	I feel that my training could have been more skills orientated.					
8.	I am passionate about my work.	✓				
9.	My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.		✓			
11.	I have been mistaken for a secretary or a menial position that is not mine.		✓			
12.	I have to work hard at being assertive in this industry.	✓				
13.	I work in a very highly hierarchical environment.	✓				
14.	All people are given a fair chance to learn and progress in the workplace.					✓
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.	✓				
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.			✓		
20.	I have found them very unapproachable.			✓		
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.		✓			
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.			✓		

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					✓
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.		✓			
3.	I have been a victim of sexist, verbal abuse in the workplace.			✓		✓

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.		✓			
5.	I get support and encouragement from my female colleagues at work.		✓			
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.	✓				
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.	✓				
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.		✓			
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.			✓		
10.	I have always had to fight my way to have my ideas heard.		✓			
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.			✓		
12.	I have been pressured into making my physical appearance more glamorous in the workplace.			✓		
13.	I have had people patronise me so that they can feel more comfortable with my gender.			✓		
14.	The film and television industry is very chauvinistic.		✓			
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.			✓		

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

2. What was your family's response when you initially wanted to get involved in this industry?

3. How was your training financed?

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

6. What particular problems have you experienced in advertising and marketing your productions?

7. (a) Who is your role model in the industry?

   (b) What branch of the industry is this person in?

   (c) Why is this person so significant for you?

8. Any other comments you wish to make

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40 ✓	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 + ✓

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
		Senior Copywriter

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL			
	ADEQUATELY		✓	
	POORLY	✓		✓
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			
isiZULU	WELL			
	ADEQUATELY			
	POORLY			
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH?	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION	ADVERTISING
	✓	✓

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION	ADVERTISING
		✓

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION	ADVERTISING
		✓

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'
✓				✓

2.1.5 Is your post-matric training related to your current job?

YES	NO
✓	

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES	NO
	✗

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE

(b)

White	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.	✓				
2.	I aspire to reach management level.					✓
3.	I believe my aspirations within this industry can be achieved.	✓				
4.	I believe this is possible.	✓				
5.	It was difficult to obtain my current position.					✓
6.	I have worked in more than one sector of the film industry.					✓
7.	I feel that my training could have been more skills orientated.				✓	
8.	I am passionate about my work.		✓			
9.	My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.		✓			
11.	I have been mistaken for a secretary or a menial position that is not mine.				✓	
12.	I have to work hard at being assertive in this industry.		✓			
13.	I work in a very highly hierarchical environment.				✓	
14.	All people are given a fair chance to learn and progress in the workplace.		✓			
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.			✓		
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.		✓			
17.	The best training I have received has been 'on the job training'		✓			
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.			✓		
19.	I have found them very helpful.			✓		
20.	I have found them very unapproachable.			✓		
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.	✓				
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC			✓		

M IS? BUT IF YOU MEAN ESTABLISHED PROD. HOUSES GETTING (EXCLUSIVE) BIG PROJECTS AS YES.

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					✓
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					✓
3.	I have been a victim of sexist, verbal abuse in the workplace.					✓

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.	✓				
5.	I get support and encouragement from my female colleagues at work.	✓				
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.					✓
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.					✓
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.		✓			
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.		✓			
10.	I have always had to fight my way to have my ideas heard.				✓	
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					✓
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					✓
13.	I have had people patronise me so that they can feel more comfortable with my gender.					✓
14.	The film and television industry is very chauvinistic.					✓
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.					✓

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

efficient, cost-effective training. advertising + film schools are very expensive to attend, and banks are resistant to provide loans.

What was your family's response when you initially wanted to get involved in this industry?

a little bemused, but supportive!

3. How was your training financed?

My savings and student loans.

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

Now - you come in at the bottom regardless of who you are and pay your dues and climb to where you want to be. In best creative departments, your sex, colour or creed is irrelevant - all that matters, AND IT MATTERS A LOT - is your ability to do the job. If you can't, you're out.

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

Yes. Extremely pressure to perform. The previous answer also explains it - you must be able to do the job. This intensity not (in my experience) the 2 substances most commonly abused are alcohol and cocaine: alcohol to relax & drink, and cocaine to induce a sense of power and invulnerability.

6. What particular problems have you experienced in advertising and marketing your productions?

N/A.

7. (a) Who is your role model in the industry? Esther Ogelvi / Campbell.

(b) What branch of the industry is this person in? Film Production. (VC)

(c) Why is this person so significant for you?

She is a survivor of an often pitiless industry: she is extremely talented, dedicated and she is a consummate professional. She has a real love for what she does and will move heaven and earth to ensure that the end product is worthy. Despite her long-time involvement in the industry, she roundly rejects anything it offers that does not seem to her to be valuable, crucial or constructive for the work.

8. Any other comments you wish to make

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

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-20	20-30	30-40	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
		+ writer. Prod. manager/producer/director

1.3.1 Tick the approximate percentage of women employed in your workplace. varies - freelance

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL			
	ADEQUATELY	✓	✓	✓
	POORLY			
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY	✓	✓	
isiZULU	WELL			
	ADEQUATELY			
	POORLY			
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH? French - adequately Italian - 'poor' Dutch - 'poor'	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM ✓	TV PRODUCTION	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM ✓	TV PRODUCTION	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB' ✓

2.1.5 Is your post-matric training related to your current job?

YES ✓	NO

not always directly

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES ✓	NO ✓

little

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE ✓	MALE ✓

(b)

White ✓	Black ✓	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.		✓			
2.	I aspire to reach management level.				✓	
3.	I believe my aspirations within this industry can be achieved.				✓	
4.	I believe this is possible.				✓	
5.	It was difficult to obtain my current position.		✓			
6.	I have worked in more than one sector of the film industry.	✓				
7.	I feel that my training could have been more skills orientated.		✓			
8.	I am passionate about my work.		✓			
9.	My passion for my work is recognised and used to my advantage.		✓			

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.		✓			
11.	I have been mistaken for a secretary or a menial position that is not mine.	✓				
12.	I have to work hard at being assertive in this industry.	✓				
13.	I work in a very highly hierarchical environment.	✓				
14.	All people are given a fair chance to learn and progress in the workplace.		✓			
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.		✓			
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.			✓		
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.		✓			
19.	I have found them very helpful.				✓	
20.	I have found them very unapproachable.		✓			
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.		✓			
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.		✓			

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.		✓			
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.		✓			
3.	I have been a victim of sexist, verbal abuse in the workplace.			✓		

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.		✓			
5.	I get support and encouragement from my female colleagues at work.		✓			
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.			✓		
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.		✓			
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.		✓			
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.		✓			
10.	I have always had to fight my way to have my ideas heard.			✓		
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.			✓		
12.	I have been pressured into making my physical appearance more glamorous in the workplace.			✓		
13.	I have had people patronise me so that they can feel more comfortable with my gender.		✓			
14.	The film and television industry is very chauvinistic.			✓		
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.		✓			

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

Give people an idea of what really happens in that industry, since it is notoriously hard to get into + not always as great as make out. Also need practical / skills-based experience.

2. What was your family's response when you initially wanted to get involved in this industry?

Thought it was interesting in that it combined a lot of my interests. A bit foreign from their experience, but not too remote.

3. How was your training financed?

University - by parents (rebate; academics) + some scholarships/grants -

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

Frustration because you know you are capable of certain things but have to get your stripes (NOTE: not necessarily EARN them) before you can act on some skills/knowledge. Also people often define you entirely according to your role + this doesn't always reflect all your skills -

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

Yes. long working hours, stress, end up socialising with colleagues rather than close friends + they don't always have that much in common. high pressure + pressure release.

6. What particular problems have you experienced in advertising and marketing your productions?

Lack of skill, lack of background, always up to you yourself - no infrastructural support / expertise commonly available, lots of people doing same thing, dog-eat-dog.

7. (a) Who is your role model in the industry? Jane Campion, for

(b) What branch of the industry is this person in? Director.

(c) Why is this person so significant for you?

Deals with interesting issues (+ difficult ones) in an engaging, highly creative way. Also deals brilliantly with some women's issues which are often side-lined.

8. Any other comments you wish to make

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40 ✓	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000

R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000

R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 + ✓

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
Administration Manager.		

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50% ✓	50-60%	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10% ✓	10-20%	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			
isiZULU	WELL			
	ADEQUATELY			
	POORLY			
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY			
	POORLY			

NOT AT ALL.

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH?	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY ✓	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES	NO ✓

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES ✓	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE ✓

(b)

White ✓	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.	✓				
2.	I aspire to reach management level.	✓				
3.	I believe my aspirations within this industry can be achieved.		✓			
4.	I believe this is possible.			✓		
5.	It was difficult to obtain my current position.				✓	
6.	I have worked in more than one sector of the film industry.	✓				
7.	I feel that my training could have been more skills orientated.	✓				
8.	I am passionate about my work.	✓				
9.	My passion for my work is recognised and used to my advantage.			✓		

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.		✓			
11.	I have been mistaken for a secretary or a menial position that is not mine.	✓				
12.	I have to work hard at being assertive in this industry.		✓			
13.	I work in a very highly hierarchical environment.		✓			
14.	All people are given a fair chance to learn and progress in the workplace.			✓		
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.		✓			
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓			✓	
19.	I have found them very helpful.				✓	
20.	I have found them very unapproachable.			✓		
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.				✓	
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.			✓		

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.	✓				
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.	✓				
3.	I have been a victim of sexist, verbal abuse in the workplace.		✓			

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.		✓			
5.	I get support and encouragement from my female colleagues at work.			✓		
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.		✓			
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.		✓			
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.	✓				
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.	✓				
10.	I have always had to fight my way to have my ideas heard.		✓			
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.			✓		
12.	I have been pressured into making my physical appearance more glamorous in the workplace.				✓	
13.	I have had people patronise me so that they can feel more comfortable with my gender.	✓				
14.	The film and television industry is very chauvinistic.				✓	
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.					✓

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

It would give the educational institutions credibility.

. What was your family's response when you initially wanted to get involved in this industry?

Neither seriously nor with ethusiasm!

. How was your training financed?

Self-Financed : No Bursaries available for "Arts" subjects

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

Compromise!

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

Yes - stress & pressure to achieve.

6. What particular problems have you experienced in advertising and marketing your productions?

N/A

7. (a) Who is your role model in the industry? Sheryl Rane

(b) What branch of the industry is this person in? Multichoice - Europe.

(c) Why is this person so significant for you?

Assumed she had the power instead of fighting for it!

8. Any other comments you wish to make

N/C.

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30 ✓	30-40	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000 ✓	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
PRODUCER / PRODUCTION MANAGER		

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50% ✓	50-60%	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20% ✓	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL		✓	
	ADEQUATELY	✓		✓
	POORLY			
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY	✓	—	—
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
isiZULU	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
SEPEDI	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓
SESOTHO	WELL			
	ADEQUATELY			
	POORLY	✓	—	—
SETSWANA	WELL			
	ADEQUATELY			
	POORLY	✓	—	—
siSWATI	WELL			
	ADEQUATELY			
	POORLY	✓	✓	—

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH?	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM ✓	TV PRODUCTION ✓	ADVERTISING ✓

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM ✓	TV PRODUCTION ✓	ADVERTISING ✓

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM ✓	TV PRODUCTION	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL ✓	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES ✓	NO

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES	NO ✓

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE ✓	MALE

(b)

White ✓	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.	✓				
2.	I aspire to reach management level.	✓				
3.	I believe my aspirations within this industry can be achieved.	✓				
4.	I believe this is possible.	✓				
5.	It was difficult to obtain my current position.					✓
6.	I have worked in more than one sector of the film industry.	✓				
7.	I feel that my training could have been more skills orientated.	✓				
8.	I am passionate about my work.	✓				
9.	My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.	✓	✓			
11.	I have been mistaken for a secretary or a menial position that is not mine.	✓				
12.	I have to work hard at being assertive in this industry.	✓				
13.	I work in a very highly hierarchical environment.					✓
14.	All people are given a fair chance to learn and progress in the workplace.	✓				
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.	✓				
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.				✓	
20.	I have found them very unapproachable.				✓	
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.		✓			
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.		✓			

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					✓
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					✓
3.	I have been a victim of sexist, verbal abuse in the workplace.					✓

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.	✓				
5.	I get support and encouragement from my female colleagues at work.	✓				
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.					✓
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.					✓
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.					✓
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.					✓
10.	I have always had to fight my way to have my ideas heard.	✓				
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					✓
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					✓
13.	I have had people patronise me so that they can feel more comfortable with my gender.					✓
14.	The film and television industry is very chauvinistic.					✓
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.					✓

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

VERY MUCH - I WOULD BE KEEN TO GET INVOLVED

. What was your family's response when you initially wanted to get involved in this industry?

Supportive

. How was your training financed?

My parents paid for it.

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

None, I have been rewarded and promoted as I have developed – throughout my career.

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

Yes. I don't know but there does seem to be a glut of it amongst younger people (17 – 25 age group). Perhaps it is the pressure.

6. What particular problems have you experienced in advertising and marketing your productions?

Lack of % enthusiasm from employees.

7. (a) Who is your role model in the industry? Michael Apted

(b) What branch of the industry is this person in? Documentaries + Feature Films

(c) Why is this person so significant for you?

He has covered issues that he is passionate about and has not limited himself to one medium.

8. Any other comments you wish to make

I am very fortunate to have got where I am, I am also very lucky because I work for my husband, so I see him more often than people who don't ~~see~~ work together. I can also bring my baby to work, and this has been done with other employees. I do think there should be more internship programmes.

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
		Head of Broadcast → Advertising Agency.

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL		✓	
	ADEQUATELY	✓		✓
	POORLY			
ENGLISH	WELL	✓	✓	✓
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SETSWANA	WELL			
N.A.	ADEQUATELY			
	POORLY			
siSWATI	WELL			
N.A.	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA N.A.	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA N.A.	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH? _____	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION	ADVERTISING

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES	NO

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE

(b)

White	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.	✓				
2.	I aspire to reach management level.	✓				
3.	I believe my aspirations within this industry can be achieved.	✓				
4.	I believe this is possible.	✓				
5.	It was difficult to obtain my current position.				✓	
6.	I have worked in more than one sector of the film industry.					✓
7.	I feel that my training could have been more skills orientated.		✓			
8.	I am passionate about my work.		✓			
9.	My passion for my work is recognised and used to my advantage.		✓			

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.	✓				
11.	I have been mistaken for a secretary or a menial position that is not mine.				✓	
12.	I have to work hard at being assertive in this industry.				✓	
13.	I work in a very highly hierarchical environment.					✓
14.	All people are given a fair chance to learn and progress in the workplace.	✓				
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.	✓				
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.			✓		
20.	I have found them very unapproachable.			✓		
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.					✓
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.			✓		

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					✓
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					✓
3.	I have been a victim of sexist, verbal abuse in the workplace.					✓

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.	✓				
5.	I get support and encouragement from my female colleagues at work.	✓				
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.					✓
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.			✓		
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.					✓
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.	the women in my work environment are pro-active.				
10.	I have always had to fight my way to have my ideas heard.					✓
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					✓
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					✓
13.	I have had people patronise me so that they can feel more comfortable with my gender.					✓
14.	The film and television industry is very chauvinistic.					✓
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.					✓

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

Pto →.

2. What was your family's response when you initially wanted to get involved in this industry?

3. How was your training financed?

4. What problems have you encountered which arise from the very hierarchal working environment you are in? ?

I cannot comment on the film industry. I can however, comment on the advertising industry & I feel that your implicit belief (clearly expressed in the wording of your questionnaire) that our industry

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

is male dominated and hierarchical is horribly outdated.

Of the 68 staff members at the agency I work for; 54 are female; and I can say that I have never experienced any form

6. What particular problems have you experienced in advertising and marketing your productions?

7. (a) Who is your role model in the industry?

(b) What branch of the industry is this person in?

(c) Why is this person so significant for you?

8. Any other comments you wish to make

→ are female. Your question re. "familiarising myself with male group strategies" is completely alien to me + I believe would be to most women working in advertising. My experience of this industry is that it is dominated by females — Television + Radio production departments in advertising agencies are almost 100% female.

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40 ✓	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000 ✓	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
		researcher / production manager

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60%+ ✓

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60%+ ✓

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			
isiZULU	WELL			
	ADEQUATELY			
	POORLY			
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH? _____	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM ✓	TV PRODUCTION ✓	ADVERTISING ✗

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM ✓	TV PRODUCTION	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY ✓	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES	NO ✓

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES	NO ✓

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE

(b)

White	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.				✓	
2.	I aspire to reach management level.			✓		
3.	I believe my aspirations within this industry can be achieved.		✓			
4.	I believe this is possible.		✓			
5.	It was difficult to obtain my current position.			✓		
6.	I have worked in more than one sector of the film industry.	✓				
7.	I feel that my training could have been more skills orientated.			✓		
8.	I am passionate about my work.		✓			
9.	My passion for my work is recognised and used to my advantage.			✓		

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.				✓	
11.	I have been mistaken for a secretary or a menial position that is not mine.					
12.	I have to work hard at being assertive in this industry.		✓			
13.	I work in a very highly hierarchical environment.			✓		
14.	All people are given a fair chance to learn and progress in the workplace.				✓	
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.	✓				
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.		✓			
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.			✓		
19.	I have found them very helpful.			✓		
20.	I have found them very unapproachable.					
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.	✓				
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.		✓			

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.		✓			
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.				✓	
3.	I have been a victim of sexist, verbal abuse in the workplace.		✓			

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.		✓			
5.	I get support and encouragement from my female colleagues at work.		✓			
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.	✓				
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.			✓		
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.			✓		
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.		✓			
10.	I have always had to fight my way to have my ideas heard.		✓			
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.				✓	
12.	I have been pressured into making my physical appearance more glamorous in the workplace.				✓	
13.	I have had people patronise me so that they can feel more comfortable with my gender.		✓			
14.	The film and television industry is very chauvinistic.		✓			
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.	✓				

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

It will improve standards
Better regulations

2. What was your family's response when you initially wanted to get involved in this industry?

They supported me

3. How was your training financed?

I find it myself by working

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

The lowest always get the blame although sometimes it is not their fault. Communication errors

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

Yes, I think people think they need to do it, to keep them going and it is trendy

6. What particular problems have you experienced in advertising and marketing your productions?

/

7. (a) Who is your role model in the industry?

(b) What branch of the industry is this person in? Director

(c) Why is this person so significant for you?

Because he has passion and a vision of what he is doing

8. Any other comments you wish to make

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40	40-50	+50
	X			

1.2 Respondent's salary range
(per annum; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000

R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000

R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
		Director / Sound person

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +
X					

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +
X					

1.4 Racial group to which you belong (for potential redress purposes).

White	Black	Coloured	Asian
	X		

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL		✓	
	ADEQUATELY			✓
	POORLY	✓		✓
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiZULU	WELL			
	ADEQUATELY	✓	✓	
	POORLY			✓
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH? _____	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION	ADVERTISING
	X	

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION	ADVERTISING
	X	

2.1.2 Tick the workplace area in which you are currently employed. Do freelance work

FILM	TV PRODUCTION	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION	ADVERTISING
X		

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'
			X	

2.1.5 Is your post-matric training related to your current job?

YES	NO
	X

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES	NO
	X

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE
	X

(b)

White	Black	Coloured	Asian
	X		

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.					
2.	I aspire to reach management level.	X				
3.	I believe my aspirations within this industry can be achieved.	X				
4.	I believe this is possible.	X				
5.	It was difficult to obtain my current position.					
6.	I have worked in more than one sector of the film industry.					X
7.	I feel that my training could have been more skills orientated.	X				
8.	I am passionate about my work.	X				
9.	My passion for my work is recognised and used to my advantage.					X

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.					X
11.	I have been mistaken for a secretary or a menial position that is not mine.					X
12.	I have to work hard at being assertive in this industry.	X				
13.	I work in a very highly hierarchical environment.					
14.	All people are given a fair chance to learn and progress in the workplace.					
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.	X				
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	X				
17.	The best training I have received has been 'on the job training'					
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.					X
19.	I have found them very helpful.					
20.	I have found them very unapproachable.					X
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.	X				
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.	X				

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					X
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					X
3.	I have been a victim of sexist, verbal abuse in the workplace.					X

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.	X				
5.	I get support and encouragement from my female colleagues at work.	X				
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.					X
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.					
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.	X				
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.	X				
10.	I have always had to fight my way to have my ideas heard.	X				
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					+
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					+
13.	I have had people patronise me so that they can feel more comfortable with my gender.					+
14.	The film and television industry is very chauvinistic.	X				
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.	X				

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

It would help us up and coming filmmakers to have hope and confidence in the film industry and for us to work hard for what we believe in and try to maintain those beliefs

What was your family's response when you initially wanted to get involved in this industry?

The supported me but Sometimes I think the Industry that I'm in to frustrate them as I'm doing freelance work and don't have stable job.

. How was your training financed?

My parents paid for me to go to City Varsity here in Cape-Town for a part time Course of which it was expensive. The Swedish funders paid for me for another video production Cave I attended. Some of the workshops I go to. They are paid for by the organisers

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

The problems I have encountered is that I cannot get the job that I really want just because they say I'm still young and it has taken them years to achieve what they wanted " I wanted a directing position "

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

No!

6. What particular problems have you experienced in advertising and marketing your productions?

Did not have sufficient finance to market my product thus make my product to be a flop.

7. (a) Who is your role model in the industry? Angie Mills

(b) What branch of the industry is this person in? Executive Producer

(c) Why is this person so significant for you?

As a women herself she has entirely supported me through my endevours in the film Industry. She is one of the few black person especially women to work in Commercials

8. Any other comments you wish to make

I hope that there can be more training programmes for up and coming filmmakers in the field they really want to specialize in. I hope that the Department of Arts & Culture can create a practical strategy whereby up and coming filmmakers will not only being able to make their films but they would be able to market, sell and distribute them. Because at the end of the day filmmaking is not only about entertaining and educating our Community but also its about business

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40	40-50	✓+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000 ✓	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
		✓

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60% ✓	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20% ✓	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL			
	ADEQUATELY			
	POORLY		✓	
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			
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	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
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	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH?	WELL			
FRENCH	ADEQUATELY	✓	✓	
	POORLY			✓

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION	ADVERTISING
✓	✓	✓

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION	ADVERTISING
		✓

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION	ADVERTISING
		✓

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION	ADVERTISING
		✓

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'
				✓

2.1.5 Is your post-matric training related to your current job?

YES	NO
	✓

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES	NO
✓	

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE
	✓

(b)

White	Black	Coloured	Asian
	✓		

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.		✓			
2.	I aspire to reach management level.			✓		
3.	I believe my aspirations within this industry can be achieved.		✓			
4.	I believe this is possible.		✓			
5.	It was difficult to obtain my current position.				✓	
6.	I have worked in more than one sector of the film industry.		✓			
7.	I feel that my training could have been more skills orientated.			✓		
8.	I am passionate about my work.	✓				
9.	My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.	✓				
11.	I have been mistaken for a secretary or a menial position that is not mine.				✓	
12.	I have to work hard at being assertive in this industry.				✓	
13.	I work in a very highly hierarchical environment.					✓
14.	All people are given a fair chance to learn and progress in the workplace.	✓				
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.		✓			
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.		✓			
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.		✓			
19.	I have found them very helpful.				✓	
20.	I have found them very unapproachable.		✓			
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.				✓	
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.		✓			

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					✓
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					✓
3.	I have been a victim of sexist, verbal abuse in the workplace.				✓	

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.	✓				
5.	I get support and encouragement from my female colleagues at work.	✓				
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.	✓				
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.		✓			
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.				✓	
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.		✓			
10.	I have always had to fight my way to have my ideas heard.				✓	
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.				✓	
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					✓
13.	I have had people patronise me so that they can feel more comfortable with my gender.					✓
14.	The film and television industry is very chauvinistic.					✓
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.					✓

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

I don't believe it would!

2. What was your family's response when you initially wanted to get involved in this industry?

Negative

3. How was your training financed?

By the company

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

I am not in a hierarchal environment

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

Not rife in the circles I mix in, but does exist.

6. What particular problems have you experienced in advertising and marketing your productions?

All commissioned prior to execution

7. (a) Who is your role model in the industry? Dont have one.

(b) What branch of the industry is this person in?

(c) Why is this person so significant for you?

8. Any other comments you wish to make

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40 ✓	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000 ✓	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
Post Production Manager Member closed corporation	Financial controller	Supervising Editor Programme concepts

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60% ✓	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20% ✓	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL	✓		
	ADEQUATELY		✓	✓
	POORLY			
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			
isiZULU	WELL			
	ADEQUATELY			
	POORLY			
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH? _____	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM ✓	TV PRODUCTION ✓	ADVERTISING ✓

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON ✓	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES ✓	NO

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES ✓	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE ✓

(b)

White ✓	Black ✓	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.		✓			
2.	I aspire to reach management level.			✓		
3.	I believe my aspirations within this industry can be achieved.	✓				
4.	I believe this is possible.		✓			
5.	It was difficult to obtain my current position.	✓				
6.	I have worked in more than one sector of the film industry.	✓				
7.	I feel that my training could have been more skills orientated.		✓			
8.	I am passionate about my work.	✓				
9.	My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.	✓				
11.	I have been mistaken for a secretary or a menial position that is not mine.					✓
12.	I have to work hard at being assertive in this industry.		✓			
13.	I work in a very highly hierarchical environment.					✓
14.	All people are given a fair chance to learn and progress in the workplace.			✓		
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.		✓			
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'		✓			
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.		✓			
20.	I have found them very unapproachable.		✓			
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.	✓				
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.	have	no facts to	prove this		

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					✓
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					✓
3.	I have been a victim of sexist, verbal abuse in the workplace.				✓	

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.	✓				
5.	I get support and encouragement from my female colleagues at work.	✓				
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.			✓		
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.			✓		
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.					✓
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.			✓		
10.	I have always had to fight my way to have my ideas heard.				✓	
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					✓
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					✓
13.	I have had people patronise me so that they can feel more comfortable with my gender.					✓
14.	The film and television industry is very chauvinistic.					✓
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.	I am but in	not post	involved in production ✓		productio

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

This will only work if the trainee herself /himself is motivated and realises their responsibilities to the institute/company training them. ie: it should not be taken for granted. My experience of trainees is that they are very expensive due to costly errors and mistakes they make.

2. What was your family's response when you initially wanted to get involved in this industry?

Supportive

3. How was your training financed?

Student loan

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

N/A

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

Not in my experience.
But have heard of such abuse

6. What particular problems have you experienced in advertising and marketing your productions?

Lack of such skills – ie: no training.

7. (a) Who is your role model in the industry? Never had one

(b) What branch of the industry is this person in? N/A

(c) Why is this person so significant for you?

N/A

8. Any other comments you wish to make

Your questionaire is specifically aimed at; racialism, against woman, chauvenism. I personally have been fortunate not to experience this. The fields of post production I feel are not as influenced as the production fields are – which are more of a "physical" working nature/conditions.

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40 ✓	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000 ✓
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
		SENIOR TV & RADIO PRODUCER.

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% + ✓

.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% + ✓

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
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		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH? _____	WELL			
	ADEQUATELY			
	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION ✓	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB' ✓

2.1.5 Is your post-matric training related to your current job?

YES	NO ✓

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES ✓	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE ✓

(b)

White	Black ✓	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.					✓
2.	I aspire to reach management level.				✓	
3.	I believe my aspirations within this industry can be achieved.	✓				
4.	I believe this is possible.	✓				
5.	It was difficult to obtain my current position.					✓
6.	I have worked in more than one sector of the film industry.					✓
7.	I feel that my training could have been more skills orientated.					✓
8.	I am passionate about my work.	✓				
9.	My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.		✓			
11.	I have been mistaken for a secretary or a menial position that is not mine.					✓
12.	I have to work hard at being assertive in this industry.	✓				
13.	I work in a very highly hierarchical environment.	✓				
14.	All people are given a fair chance to learn and progress in the workplace.			✓		
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.					✓
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.	✓				✓
20.	I have found them very unapproachable.	✓				
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.			✓		
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.		✓			

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.		✓			
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					✓
3.	I have been a victim of sexist, verbal abuse in the workplace.					✓

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.		✓			
5.	I get support and encouragement from my female colleagues at work.		✓			✓
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.					✓
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.					✓
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.				✓	
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.		✓	✓		
10.	I have always had to fight my way to have my ideas heard.			✓		
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.		✓			
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					✓
13.	I have had people patronise me so that they can feel more comfortable with my gender.					✓
14.	The film and television industry is very chauvinistic.				✓	
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.		✓			

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

INTERNSHIPS WILL HELP THE INDUSTRY BY "NEW COMERS' TO THE INDUSTRY GETTING FIRST HAND KNOWLEDGE OF HOW THE AD IND. OPERATES.

. What was your family's response when you initially wanted to get involved in this industry?

THEY THOUGHT IT WAS "GLAMOUROUS"!

. How was your training financed?

BY THE COMPANY.

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

NONE.

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

ONLY A SMALL PERCENTAGE. "THEY" ARE WELL-KNOWN.

6. What particular problems have you experienced in advertising and marketing your productions?

LITTLE OR NO KNOWLEDGE BY CLIENT SERVICE PEOPLE EMPLOYED, IN PRODUCTION & HOW IT IS RUN.

7. (a) Who is your role model in the industry? NO ONE.

(b) What branch of the industry is this person in? N/A.

(c) Why is this person so significant for you?

N/A.

8. Any other comments you wish to make

People wanting to enter the Ad Industry should be made aware that it's a very "hard-working" industry. Most people treat it as a holiday & do not wish to understand how each Department functions. To be totally functional one's needs to know how an Ad. Agency functions, not just "their" job "function"!

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
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STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

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-20	20-30	✓ 30-40	40-50	+50

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R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000

R140 000-R150 000	R150 000-R160 000	R160 000-R170 000 ✓	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
EXECUTIVE PRODUCER		

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	✓ 50-60%	60% +

.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50% ✓	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL		✓	
	ADEQUATELY	✓		✓
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	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

✓ FILM	✓ TV PRODUCTION	ADVERTISING

2.1.1 Tick the workplace area through which you accessed the film industry.

✓ FILM	✓ TV PRODUCTION	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

✓ FILM	✓ TV PRODUCTION	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

✓ FILM	✓ TV PRODUCTION	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	✓ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES	✓NO

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES ✓	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE

(b)

White	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.		✓			
2.	I aspire to reach management level.	✓				
3.	I believe my aspirations within this industry can be achieved.	✓				
4.	I believe this is possible.	✓				
5.	It was difficult to obtain my current position.			✓		
6.	I have worked in more than one sector of the film industry.	✓				
7.	I feel that my training could have been more skills orientated.			✓		
8.	I am passionate about my work.	✓				
9.	My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.			✓		
11.	I have been mistaken for a secretary or a menial position that is not mine.			✓		
12.	I have to work hard at being assertive in this industry.	✓				
13.	I work in a very highly hierarchical environment.			✓		
14.	All people are given a fair chance to learn and progress in the workplace.		✓			
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.	✓				
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.					✓
20.	I have found them very unapproachable.					✓
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.			✓		
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.		✓			

. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.	✓				✓
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					✓
3.	I have been a victim of sexist, verbal abuse in the workplace.		✓		✓	

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.	✓				
5.	I get support and encouragement from my female colleagues at work.	✓				
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7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.			✓		
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.					✓
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.			✓		
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11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.			✓		
12.	I have been pressured into making my physical appearance more glamorous in the workplace.			✓		
13.	I have had people patronise me so that they can feel more comfortable with my gender.		✓			
14.	The film and television industry is very chauvinistic.					✓
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.		✓			

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

What was your family's response when you initially wanted to get involved in this industry?

They were delighted

How was your training financed?

I had on the job training

What problems have you encountered which arise from the very hierarchal working environment you are in?

Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

6. What particular problems have you experienced in advertising and marketing your productions?

Lack of budgets

7. (a) Who is your role model in the industry? Helen Spring
   (b) What branch of the industry is this person in? Film
   (c) Why is this person so significant for you?

She was always passionate about where she wanted to be in the industry She had a vision and is very well focused.

8. Any other comments you wish to make

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30 ✓	30-40	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White	Black ✓	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL			
	ADEQUATELY			
	POORLY			
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			
isiZULU	WELL			
	ADEQUATELY			
	POORLY			
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			
OTHER - WHICH? Nyanja	WELL	✓		
	ADEQUATELY		✓	
	POORLY			✓

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION	ADVERTISING

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION	ADVERTISING

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE ✓	'PROFESSIONAL' SCHOOL	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES	NO

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES	NO ✓

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE ✓

(b)

White ✓	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.					
2.	I aspire to reach management level.	✓				
3.	I believe my aspirations within this industry can be achieved.	✓				
4.	I believe this is possible.	✓				
5.	It was difficult to obtain my current position.					
6.	I have worked in more than one sector of the film industry.					
7.	I feel that my training could have been more skills orientated.					
8.	I am passionate about my work.					
9.	My passion for my work is recognised and used to my advantage.					

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.			✓		
11.	I have been mistaken for a secretary or a menial position that is not mine.					
12.	I have to work hard at being assertive in this industry.	✓				
13.	I work in a very highly hierarchical environment.					
14.	All people are given a fair chance to learn and progress in the workplace.					
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.		✓			
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.			✓		
17.	The best training I have received has been 'on the job training'					
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.					
19.	I have found them very helpful.					
20.	I have found them very unapproachable.					
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.		✓			
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.			✓		

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.			✓		
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.				✓	
3.	I have been a victim of sexist, verbal abuse in the workplace.					

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.			✓		
5.	I get support and encouragement from my female colleagues at work.			✓		
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.		✓			
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.				✓	
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.			✓		
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.			✓		
10.	I have always had to fight my way to have my ideas heard.		✓			
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					✓
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					✓
13.	I have had people patronise me so that they can feel more comfortable with my gender.		✓			
14.	The film and television industry is very chauvinistic.				✓	
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.				✓	

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

It would help in that students would be able to have an idea of what the industry requires of them. The educational institutions' work would be made easier in the sense that students will understand the training easily and be more confident once in the indust

What was your family's response when you initially wanted to get involved in this industry?

They were so encouraging as they have always wanted me to do something I had a passion for, something I enjoy and something they would want me to be confident about.

How was your training financed?

As I am still a student, I am self sponsored and hoping for sponsorship from an organisation or a scholarship.

What problems have you encountered which arise from the very hierarchal working environment you are in?

N/A

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

I do consider drug and alcohol abuse to be a rife in the industry esspecially among actors and even others as well. I think this is because of the stress at work or in their social lives which makes them lose control and go abuse drugs and alcohol instead.

6. What particular problems have you experienced in advertising and marketing your productions?

N/A

7. (a) Who is your role model in the industry? Zola Maseko

(b) What branch of the industry is this person in? Film

(c) Why is this person so significant for you?

The films he has directed are inspiring in that they carry deep messages. Apart from that the films have managed to tell the story visually. Having met him, I find him very encouraging to young up coming film maker as he encourages people to believe in themselves.

8. Any other comments you wish to make

I wish to thank you for giving me the opportunity to view my opinions. I also wish to say the film industry has a lot of potential in africa, but a lot of young people lack inspiration and are not well informed about how they can go about being part of the T.V., advertising or film industry. The best they know is hollywood and it is not enough.

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UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40	40-50	+50

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
PROD. EXECUTIVE	SUPERVISION	DIR / PROD / EDITOR

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL		✓	
	ADEQUATELY	✓	✓	
	POORLY			✓
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			X
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			X
isiZULU	WELL			
	ADEQUATELY			
	POORLY			X
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			X
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			X
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			X
siSWATI	WELL			
	ADEQUATELY			
	POORLY			X

		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
	POORLY			X
XITSONGA	WELL			
	ADEQUATELY			
	POORLY			X
OTHER - WHICH?	WELL			
	ADEQUATELY			
	POORLY			X

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION	ADVERTISING
✓	✓	✓

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION	ADVERTISING
✓		

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION	ADVERTISING

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION	ADVERTISING
✓		

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'
				✓

2.1.5 Is your post-matric training related to your current job?

YES	NO
	✓

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES	NO
✓	

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE
	✓

(b)

White	Black	Coloured	Asian
✓			

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.		✓			
2.	I aspire to reach management level.	✓				
3.	I believe my aspirations within this industry can be achieved.	✓				
4.	I believe this is possible.	✓				
5.	It was difficult to obtain my current position.				✓	
6.	I have worked in more than one sector of the film industry.	✓				
7.	I feel that my training could have been more skills orientated.		✓			
8.	I am passionate about my work.		✓			
9.	My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.		✓			
11.	I have been mistaken for a secretary or a menial position that is not mine.					✓
12.	I have to work hard at being assertive in this industry.	✓				
13.	I work in a very highly hierarchical environment.			✓		
14.	All people are given a fair chance to learn and progress in the workplace.	✓				
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.		✓			
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.			✓		
20.	I have found them very unapproachable.			✓		
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.		✓			
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.		✓			

4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					✓
2.	My gender places my capabilities in a negative light where equipment and technology is concerned.					✓
3.	I have been a victim of sexist, verbal abuse in the workplace.					✓

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.	✓				
5.	I get support and encouragement from my female colleagues at work.	✓				
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.	✓				
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.	✓				
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.	✓				
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.		✓			
10.	I have always had to fight my way to have my ideas heard.		✓			
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					✓
12.	I have been pressured into making my physical appearance more glamorous in the workplace.				✓	
13.	I have had people patronise me so that they can feel more comfortable with my gender.					✓
14.	The film and television industry is very chauvinistic.		✓			
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.		✓			

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

open up Opportunities to be talented but - those "that don't know where to 'start''

2. What was your family's response when you initially wanted to get involved in this industry?

FINE

3. How was your training financed?

N/A worked on the job

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

b/g Degrees + Professional Training

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

yes
Stress - Pressure - long hours
- High Achievers

6. What particular problems have you experienced in advertising and marketing your productions?

Money
Networks.

7. (a) Who is your role model in the industry? Anant Singh
(b) What branch of the industry is this person in? Film
(c) Why is this person so significant for you?

He beat the odds.

8. Any other comments you wish to make

Good luck in improving the Conditions & getting SA onto the Global Film Marketplace

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
WOMEN IN THE WORKPLACE - SOUTH AFRICAN FILM AND TELEVISION INDUSTRY

1. PLEASE TICK THE APPROPRIATE BOXES:

1.1 Respondent's age range

-20	20-30	30-40	40-50	+50 X

1.2 Respondent's salary range
(*per annum*; gross)

- R50 000	R50 000-R60 000	R60 000-R70 000	R70 000-R80 000	R80 000-R90 000
R90 000-R100 000	R100 000-R110 000	R110 000-R120 000 X	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
X		X

1.3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% + X

1.3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20% X	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White X	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS X	WELL			
	ADEQUATELY X	✓	✓	✓
	POORLY			
ENGLISH X	WELL X	✓	✓	✓
	ADEQUATELY			
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isiNDEBELE	WELL			
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		SPEAK	READ	WRITE
TSHIVENDA	WELL			
	ADEQUATELY			
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XITSONGA	WELL			
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OTHER - WHICH? _____	WELL			
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	POORLY			

2. SURVEY QUESTIONS

2.1 Tick the workplace areas of which you have experience.

FILM	TV PRODUCTION ✓	ADVERTISING ✓

2.1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION ✓	ADVERTISING ✓

2.1.2 Tick the workplace area in which you are currently employed.

FILM	TV PRODUCTION	ADVERTISING ✓

2.1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM	TV PRODUCTION	ADVERTISING ✓

2.1.4 Tick the institution at which you received post-matric training

UNIVERSITY ✓	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB'

2.1.5 Is your post-matric training related to your current job?

YES ✓	NO

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES ✓	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE ✓

(b)

White ✓	Black ✓	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT	ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1. I am well remunerated considering responsibility, training and years and years of experience.	✓				
2. I aspire to reach management level.					
3. I believe my aspirations within this industry can be achieved.					
4. I believe this is possible.					
5. It was difficult to obtain my current position.	✓				
6. I have worked in more than one sector of the film industry.	✓				
7. I feel that my training could have been more skills orientated.					
8. I am passionate about my work.	✓				
9. My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.	✓				
11.	I have been mistaken for a secretary or a menial position that is not mine.			✓		
12.	I have to work hard at being assertive in this industry.					
13.	I work in a very highly hierarchical environment.		✓			
14.	All people are given a fair chance to learn and progress in the workplace.		✓			
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.					
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.					
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.	✓				
20.	I have found them very unapproachable.					
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.					
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4. PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I find myself considered inferior to my male counterparts as regards my technical working skills.					
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COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.					
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8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.					
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.		N/A			
10.	I have always had to fight my way to have my ideas heard.					
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.					
12.	I have been pressured into making my physical appearance more glamorous in the workplace.					
13.	I have had people patronise me so that they can feel more comfortable with my gender.					
14.	The film and television industry is very chauvinistic.					
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.					

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?

IT WOULD HELP IN TRAINING BEGINNERS IN THE INDUSTRY, LIKE THE AAA

What was your family's response when you initially wanted to get involved in this industry?

GOOD

How was your training financed?

SELF

4. What problems have you encountered which arise from the very hierarchal working environment you are in?

POLITICS IN AGENCIES

5. Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

6. What particular problems have you experienced in advertising and marketing your productions?

N/A

7. (a) Who is your role model in the industry?

(b) What branch of the industry is this person in?

(c) Why is this person so significant for you?

N/A

8. Any other comments you wish to make

THANK YOU FOR THE TIME AND TROUBLE YOU HAVE TAKEN TO RESPOND TO THIS SURVEY.

UNIVERSITY OF NATAL
DURBAN
FACULTY OF HUMAN SCIENCES: *Graduate School*

STATISTICAL SURVEY:
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1. PLEASE TICK THE APPROPRIATE BOXES:

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(*per annum*; gross)

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R90 000-R100 000	R100 000-R110 000	R110 000-R120 000 ✓	R120 000-R130 000	R130 000-R140 000
R140 000-R150 000	R150 000-R160 000	R160 000-R170 000	R170 000-R180 000	R180 000 +

1.3 Respondent's occupational position and title
Please fill in your current rank and job title in the appropriate broad categories listed below.

MANAGEMENT	ADMINISTRATION	PRODUCTION/CREATIVE
		PRODUCER

3.1 Tick the approximate percentage of women employed in your workplace.

- 10%	10-20%	20-30%	30-50%	50-60%	60% + ✓

3.2 Tick the approximate percentage of *women of colour* employed in your workplace.

- 10%	10-20% ✓	20-30%	30-50%	50-60%	60% +

1.4 Racial group to which you belong (for potential redress purposes).

White ✓	Black	Coloured	Asian

1.5 Languages spoken, written and read.

		SPEAK	READ	WRITE
AFRIKAANS	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
ENGLISH	WELL	✓	✓	✓
	ADEQUATELY			
	POORLY			
isiNDEBELE	WELL			
	ADEQUATELY			
	POORLY			
isiXHOSA	WELL			
	ADEQUATELY			
	POORLY			
isiZULU	WELL			
	ADEQUATELY			
	POORLY			
SEPEDI	WELL			
	ADEQUATELY			
	POORLY			
SESOTHO	WELL			
	ADEQUATELY			
	POORLY			
SETSWANA	WELL			
	ADEQUATELY			
	POORLY			
siSWATI	WELL			
	ADEQUATELY			
	POORLY			

		SPEAK	READ	WRITE
HIVENDA	WELL			
	ADEQUATELY			
	POORLY			
TSONGA	WELL			
	ADEQUATELY			
	POORLY			
THER - WHICH? FRENCH	WELL			
	ADEQUATELY			
	POORLY	✓	✓	✓

SURVEY QUESTIONS

Tick the workplace areas of which you have experience.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

1.1 Tick the workplace area through which you accessed the film industry.

FILM	TV PRODUCTION ✓	ADVERTISING

1.2 Tick the workplace area in which you are currently employed.

FILM ✓	TV PRODUCTION ✓	ADVERTISING

1.3 Tick the workplace area in which it is your ultimate goal to work.

FILM ✓	TV PRODUCTION	ADVERTISING

1.4 Tick the institution at which you received post-matric training

UNIVERSITY	TECHNIKON	COLLEGE	'PROFESSIONAL' SCHOOL	'ON THE JOB' ✓

2.1.5 Is your post-matric training related to your current job?

YES ✓	NO

2.1.6 SABC

2.1.6.1 Have you had much professional interaction with people at management level of broadcast institutions such as the SABC?

YES ✓	NO

2.1.6.2 What, in your opinion, is the (a) gender and (b) racial composition of the majority of them?

(a)

FEMALE	MALE ✓

(b)

White ✓	Black	Coloured	Asian

3. TICK THE RESPONSE CLOSEST TO YOUR OWN.

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
1.	I am well remunerated considering responsibility, training and years and years of experience.	✓				
2.	I aspire to reach management level.	✓				
3.	I believe my aspirations within this industry can be achieved.	✓				
4.	I believe this is possible.	✓				
5.	It was difficult to obtain my current position.		✓			
6.	I have worked in more than one sector of the film industry.		✓			
7.	I feel that my training could have been more skills orientated.				✓	
8.	I am passionate about my work.	✓				
9.	My passion for my work is recognised and used to my advantage.	✓				

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
10.	I am always credited with my ideas.	✓				
11.	I have been mistaken for a secretary or a menial position that is not mine.				✓	
12.	I have to work hard at being assertive in this industry.	✓				
13.	I work in a very highly hierarchical environment.		✓			
14.	All people are given a fair chance to learn and progress in the workplace.	✓				
15.	The funding of films by the department of Arts and Culture is effective in encouraging more films to be made by new filmmakers.	✓				
16.	The industry should demand more training in marketing skills from the field-related programmes being offered at tertiary institutions.	✓				
17.	The best training I have received has been 'on the job training'	✓				
18.	I have had professional interactions with people at management level of broadcast institutions like the SABC.	✓				
19.	I have found them very helpful.			✓		
20.	I have found them very unapproachable.			✓		
21.	As far as commissioning work is concerned, I believe that there should be some type of government legislation protecting smaller production companies and ensuring equal access to the competition.	✓				
22.	Only a few large production houses get all the commissioned work from institutions such as the SABC.	✓				

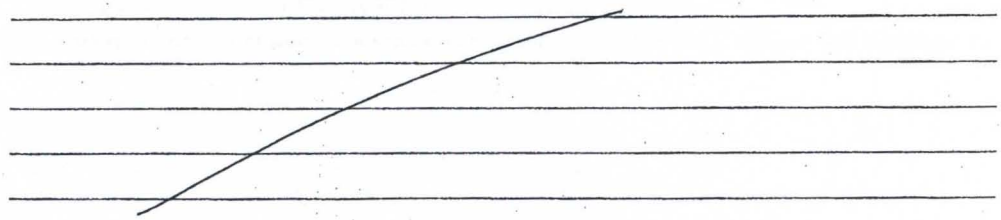
PERSONAL RESPONSE QUESTIONS

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
	I find myself considered inferior to my male counterparts as regards my technical working skills.				✓	
	My gender places my capabilities in a negative light where equipment and technology is concerned.		✓			
	I have been a victim of sexist, verbal abuse in the workplace.		✓			

COMMENT		ENTIRELY AGREE	PARTLY AGREE	NEUTRAL	PARTLY DISAGREE	ENTIRELY DISAGREE
4.	I get support and encouragement from my male colleagues at work.		✓			
5.	I get support and encouragement from my female colleagues at work.	✓				
6.	I have had to work a lot harder than my male counterparts to gain credibility in my field of work.	✓				
7.	I feel that I carry more responsibility than male counterparts who are engaged in the same position as I am.	✓				
8.	I have had to familiarise myself with male group strategies in the workplace in order to make myself understood.	✓				
9.	The language of interaction in the workplace would become more neutral (less male constructed) if women were more pro-active.					✓
10.	I have always had to fight my way to have my ideas heard.		✓			
11.	I have aspired to be more involved in technical operations but were denied the opportunity on the basis of gender.	✓				
12.	I have been pressured into making my physical appearance more glamorous in the workplace.		✓			
13.	I have had people patronise me so that they can feel more comfortable with my gender.		✓			
14.	The film and television industry is very chauvinistic.			✓	✓	
15.	The production aspect of the South African film and television industry is stereotypically rigid as regards the domain of men's work and women's work.		✓			

5. QUESTIONS REGARDING YOUR PERCEPTIONS

1. How would professional internships help the industry and educational institutions?



What was your family's response when you initially wanted to get involved in this industry?

NEGATIVE

How was your training financed?

SELF

What problems have you encountered which arise from the very hierarchal working environment you are in?

Do you consider drug and alcohol abuse to be rife in the industry? If so, how do you account for it?

YES. STRESS, LONG HOURS, TYPE OF PEOPLE ATTRACTED TO THE INDUSTRY.

6. What particular problems have you experienced in advertising and marketing your productions?

LACK OF AVAILABLE INFORMATION. WHO THE CORRECT PERSON IS TO SPEAK TO, WHO THEN IN TURN HAVE AN OVERINFLATED IDEA OF THEIR POSITION. POWER GAMES. IT'S NOT WHAT BUT WHO YOU KNOW.

7. (a) Who is your role model in the industry? STAN ROLL

(b) What branch of the industry is this person in? INSURANCE

(c) Why is this person so significant for you?

HE TAUGHT ME ALL I KNOW.

8. Any other comments you wish to make