"Finding a job in the film industry is like trying to find a sunken vessel lost at sea: it is not only difficult it’s an art.”

Kenna McHugh, Breaking into Film

Finding your way in the film, TV and digital media industry is not only an art but a skill; in order to help you become a part of this exciting evolving media landscape, we have compiled some valuable information that we hope will assist you in finding entry opportunities.

Choosing a career in the film and television industry is exciting for any young person. But along with the excitement, perceptions of glamour and trendy associations, comes a lot of hard work, dedication, jostling for jobs and long, long hours.

In spite of these demanding conditions, many people find the creativity and excitement of bringing a film to life more than makes up for the hard times. You too can realise your dream of being part of this sector if you do the homework, understand the industry and go about the journey in the correct way.

“Success can be a reality if you have the determination, the passion and the commitment to make it happen and most importantly, if you are prepared to put in the effort and focus on the reality.”

Heather Setzen, Hot Shots & Consulting Dynamix
What’s the nature of this industry?

Scope of the industry

The Film and TV industry also referred to as the digital media or audiovisual industry, forms part of the very complex and varied media, entertainment and cultural industries. Within the industry there are also different subsectors. There is broadcast television with its news, sports, investigative journalism, inserts, magazine, sitcoms, game and talk shows which involve an assortment of production, research and studio skills.

Then there is what is commonly known as ‘long form’ – the mostly location-based television or drama series, or features. There is also animation, corporate or documentary productions. And lastly of course the gem of the advertising world, the commercial.

The diversity is mind boggling and certainly caters for many differing tastes and levels of skills ability. The only common element is that they all require real dedication and proficiency.

Tendeka Matatu – Producer of ‘Jerusalema’ says: “Learn something new every day”

Few people understand that in order to succeed in the industry you need to know how it operates, what employment opportunities are available and if in fact you have what it takes. Filmmaking is not a science so it is exceptionally difficult to teach everything there is to know. Therefore begin by understanding the temperament of the industry; it is different to anything else you may know:

• The majority of the industry is based on a project basis; fairly short term ‘in and out’ scenarios
• The bulk of the jobs are freelance positions and people in permanent positions don’t give them up easily
• It is a relatively small industry and word of mouth prevails
• People rely heavily on reputation
• People network and work internationally – it’s not only a local market
• It is expensive to make a production of any kind
• The skills are very specific
• Family life plays a strong second and hours are long
• The environment is totally different to anything else you may know and doesn’t suit everyone’s taste.

“Understand that you are choosing a lifestyle rather than a profession; expect challenges and embrace them with complete dedication and commitment.”

Filming is a journey that includes a number of very different stages. The different types of productions dictate the time spent in each stage but the combination of all the stages completes the film or show. It is the sum of the parts!

At first the producers work on ideas, a script, securing rights to books or stories, budgeting and sourcing funding. At the same time they need to secure a distribution deal; if there is no audience appeal or you have nowhere to show the production, why make it in the first place? This is the development phase.

Once the money is in the bank, the audience is secured, contracts have been signed and distribution deals sealed, the pre-production phase can begin in earnest. The production team is the first to get together; slowly the balance of the crew joins the team. During this phase a schedule is prepared and the logistics of the labour, finance, equipment, transport and support services come together to ensure that, from the very first day of shooting (known as principal photography), everything that is necessary to create a scene or shot, is on set and available as required.

The ‘making’ stage is known as the Production Phase. Depending on the nature of the project the crew can range from a small ‘hit team’ of 3 to a crew of 250 on a large international feature. Shoot days range from short ‘in and out’ insert-type shots to full 12 hour days, six days a week, depending on the type of production on which the crew is working.

There are a number of teams that come together and work as one big team to create the best production possible; these are production (all the production people, script supervisor, assistant directors on set and in the office, unit, locations and transport), art department (costume/wardrobe, sets, props, make-up and hair) and lastly the technical team (camera, grips, sound, lighting).

When the shots are ‘in the can’ (shooting is complete) the footage goes through a Post Production process. Remember that although the majority of the budget has been spent at this stage there is in fact nothing until it is edited into a product that is acceptable to the producers, clients or financiers.

With the strides in the digital age this process varies a great deal depending on the format on which the production was shot. This is the editing stage and there are a number of specialists involved; these may be graders, sound editors, picture editors, lab technicians etc.

The final stage is when the copies of the product are sent to the distributors or for broadcast. Prior to this a great deal of interesting publicity material is gathered for the broadcasters/distributors to use to entice the audience to view the product. This is also a critical stage in the process although it is not directly seen as a stage directly involved in ‘production’.
Right attitude for the right job

Generally, the film and TV industry will be a good career choice for you if you are:
- A team player: The entire industry is made up of teams who work together to achieve the goal of making the best film they can. At the same time being able to work independently (without much supervision) is a first class quality.
- Patient: Famous industry quote … “Hurry up and WAIT!”
- Good at organising and paying attention to detail
- Able to give, accept and follow instructions
- Willing to work long and irregular hours
- Computer literate – remember, this is the digital age!
- A good driver with a driver’s license (preferable)

To determine what you are most interested in or where you will fit in ask yourself some questions.
Do I want to work:
- Outdoors?
- In an office?
- With my hands?
- On my own?
- Being physically active?
- Creatively?
- In a technical environment?

“In getting to know the A to Z of the film business, remember AAA.
- Attitude, attitude attitude”

Paul Raleigh – Producer of the Academy award winning ‘Tsotsi’, ‘Stander’, and ‘A Reasonable Man’ among many others
Where will I best fit?

Once you have answered the above questions, now identify your strengths and look at the following sections in which we list the most common skills or traits needed to work effectively in the various departments.

**Directing**
Along with the producer the **Director** requires a great deal of expertise and experience. In order to perform effectively directors need to know and understand a variety of methods and processes and communicate effectively with many different departments.

The director has complete artistic control over a production and is thus responsible for all the creative and technical decisions involved in realising a production. This includes on camera angles, lighting and most technical aspects of the film, guiding the activities of the actors and the crew during the entire production process. They cannot do this alone and therefore utilise the skills of many additional creative experts to do this.

However their roles vary according to the specific area of the industry in which they work. The nature of live television places different demands on the director e.g. timing, format, and schedule. Therefore the role of the director in this field is different. While directors for both film and television are responsible for action in front of the camera, a director for live television has a different creative input.

**Art Department**
This entire department is responsible for producing the ‘look’ that the Director wants within the production. They create the physical and visual surroundings. Jobs available in this department include:

• **The Production Designer** who establishes and executes the entire style and visual design of the production. This includes sourcing and managing all resources.

• **The Art Director** plans and executes the design, including locations, sets and assists the production designer in managing and controlling all the art department resources. Art Directors are project managers, facilitating the Production Designer's creative vision for all the locations and sets that eventually give the film its unique visual identity. The Art Director assists the Production Designer to control the budget and schedule. They are normally chosen by the Production Designer.

• **A Costume Designer**, together with the Director, establishes the costume style of the production. This includes researching (if it is a period production), sourcing, supervising, purchasing and/or making of all costumes and accessories.

• **The Wardrobe Supervisor** supervises the entire wardrobe department including the day-to-day planning and scheduling, maintenance and inventory of all wardrobe, labour and machinery.

• **A Set Dresser** dresses the set by selecting and placing all props and set dressing in accordance with the original production design.

• **A Props** person keeps inventory of and maintains all the props. When there are many action vehicles these are usually under the care of an **Action Vehicle Co-ordinator**.

In this department there are some highly specialised positions e.g. model makers, special effects, scenic painters, construction etc. who are experts in their fields and are contracted for the period during which they are required. They construct the scenery, sets and backdrops and are responsible for the rigging, electrical and lighting equipment and its operation.

**Animation**
In this department there is a great variety in terms of animation applications so different companies offer different scope. This is a growing industry worldwide.

• Animators primarily use computers and illustrations to create animated television shows, films, and commercials, working in teams and closely involved with clients/stakeholders (developing concepts, pitching ideas, etc.). Some tasks that animators execute are:
  o Drawing storyboards and creating models
  o Designing animated environments that includes backgrounds, sets and objects
  o Designing characters
  o Creating each frame
  o Working out the timing of movements and making sure things meet the script and soundtrack requirement.
These positions are support positions and they work closely with the production team.

- **Assistant Directors** plan and execute the shooting schedule. They require a thorough knowledge of every department in order to do this effectively.
- **Location Scouts** source and contract locations in line with descriptions given by the director. During pre-production they work closely with the director and the production designer to find appropriate looking locations. Usually the Location Scout becomes the **Location Manager** once principal photography begins. If there are several scouts and assistant managers they oversee them. They also coordinate the necessary logistics involved on location, deal with the community and are responsible for addressing the issues that may arise due to the production’s impact on the community.
- **Script Supervisor** works very closely with the director; keeping a record of the continuity of the production. This process is very specific and forms a basis from which the production is edited.
- **Floor Manager** co-ordinates and manages all the activity on the studio floor in a television studio.

Production Department

The production department has overall logistic responsibility for the entire production process cycle, development, pre-production, production, post-production and distribution, from the original idea/concept to distribution. The jobs available here are:

- **The Producer** initiates the project, obtains financing, and manages the entire process and all its resources. The producer is responsible to the investors or stakeholders to ensure the quality of the production and that project comes in on time, in scope and on budget.
- **The Line Producer** assists the producer by supporting his/her ability to meet the project needs so that the producer can work on project development of other projects.
- **The Production Manager** plans and manages the schedule, budget and resources on a daily basis.
- **The Production Co-ordinator** establishes and maintains the co-ordination of the production offices and all the resources on a daily basis.
- **The Production Secretary** provides the administrative support in the production office.
- **Production Assistants/Runners** either work on set or in the office. They provide administrative and technical support to the producer’s and director’s teams.

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Unit and Transport Departments

The ‘unit’ is the entire set up on location. The **Unit Manager** is responsible for managing the movement logistics of the unit. Sometimes this duty is combined with the Transport department so that the Head of Department is a **Unit Transport Manager**. They are responsible for ensuring that the entire unit can move easily from one place to another. They fill the same role as the production manager if they are in charge of a second ‘unit’.

The transport department is in charge of getting people and equipment to where they need to be by the time they need to be there.

- The **Transport Manager** handles sourcing and managing all required vehicles and personnel required for transportation (not props). He/she handles rental, scheduling, maintenance, dispatching, contracts and paperwork, and budgets. This includes trucks, trailers (makeup, hair, lighting, camera, wardrobe departments, dressing rooms), honey wagons, personal trailers for the director, artists and cast and crew vehicles.
- The transport manager may require the additional assistance of a **Transport Captain**.
- The **Drivers** handle the actual transport.
- A **Gennie Operator** is a specialist driver who drives and operates the large generator trucks.
Technical Departments

In a television studio the camera and lighting departments are separate but they are more unified on a film set.

**Camera:**

On a large production the camera department comprises the VT Operator, Clapper Loader, Focus Puller, Camera Operator and Director of Photography/Director of Photography (DoP) who supervise, operate and assist in recording the director’s vision. Camera personnel select, operate and maintain camera equipment and accessories, and ensure that film/tape stocks are properly maintained and recorded.

- **The Director of Photography (DOP)/Cinematographer** is responsible for choosing the stock, cameras and lenses, designing and selecting the lighting and composing the shot in order to capture the scene in the manner desired by the director.

The team that supports the Cameraman is mentioned above. There is a distinct hierarchy and experience dictates your upward movement within the team. The DoP likes to choose his entire team.

- **Camera Operator** operates camera as per the DoP’s instructions
- **Focus Puller** adjusts the focus during filming.
- **Clapper Loader** operates clapper board, keeps all relevant exposed stock records, and loads the film into the camera.
- **The VT Operator** operates the playback equipment on set.

**Lighting:**

Lighting crew are concerned with lighting the location or set in line with the director’s and DoP’s desired ‘mood’ for the production. Once again there is a hierarchy and crew move up in the ranks as they gain experience.

- **The Gaffer** assists the DoP in designing lighting layouts, organises lighting effects and operates the lighting system. In line with this he/she is in charge of the budget, sourcing equipment and crew, transport and ensuring his/her team’s optimum performance.

The balance of the team then set up the lights accordingly. The size of this team will depend on the budget and size of the

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Filming Ralph Ziman’s Jerusalem in Hillbrow

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<th>Are you/do you enjoy . . .</th>
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<td>• Technically minded and practical</td>
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<td>• Creative; have the ability to visualise</td>
<td>• Lights</td>
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<td>• Enjoy today’s multimedia technology</td>
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Filming Ralph Ziman’s Jerusalem in Hillbrow
production. If it is a really large production, there will be a rigging team that will set up the lighting design and structure before the unit moves to that particular location.

- The lighting **Best Boy** runs the technical operations and ensures the set up is safe, the equipment is maintained, etc. Together with the Lighting Technicians/Sparks he/she maintains and positions the lights and connects power.

**Grips:**

This is the most physically demanding department in our industry. In South Africa this department is responsible for moving the camera at all times. This includes designing camera moves, constructing, rigging and operating equipment (scaffolding, cranes, dollies, booms etc.) on which to mount cameras. They are also responsible for safety on set.

As with the lighting and camera departments, there is a clear hierarchy:

- The **Key Grip** is responsible to the director of photography. Grips need to be resourceful because they are often asked to place and move cameras in unusual places and ways.
- The **Dolly Grip** is a person who has mastered the set up and operation but does not yet have sufficient experience to design and operate more complex rigs.
- The **Best Boy Grip** is the key grip’s first assistant who assists with the logistics of schedules, crew and equipment.
- The **Grip Assistant** takes direction from the key grip.

**Sound:**

This department is responsible for capturing the production sound. It is their duty to obtain optimum sound at all times whether it is a live transmission or for a film. They select, operate, maintain all the equipment and accessories and keep detailed reports and records of recordings. Once again there is a hierarchy:

- The **Sound Recordist/Engineer** heads up the department and designs the best way of ‘mic-ing’ the scene to obtain the best sound, without imposing on the shot.
- The **Boom Swinger** assists the sound recordist by holding the boom up where it needs to be to obtain the sound.

These four teams make up the technical departments. They are responsible for the technical side of achieving the director’s visualisation of the shot.

People who work in television stations and on television programming do not usually work in the feature film and commercial market. Although the work and titles are similar in many ways, the job descriptions differ. The nature of the work varies by location and the media type involved. Television shows have much smaller budgets and are often taped in a single take and studio and field shoots (e.g. sports events) are of more technical nature. Therefore the majority of positions are in technical and practical fields and this type of production demands an entirely different set of skills and so you find different job titles:

- **Director/Content Producer** plans and executes the programme.
- **Camera Operators** communicate through headsets and take direction from the director.
- A **Vision Mixer** selects pictures from a number of sources (e.g. cameras, video tapes, graphics etc.) as per the instruction of the director.
- A **Broadcast Engineer** designs, sets up and maintains broadcast equipment for broadcast, both in studio and in the field. A broadcast engineer operates, maintains, updates and repairs hardware and systems used across TV, radio, podcasts and other channels, ensuring that programmes are broadcast on time to the highest possible level of quality.

The **Video Tape Operator** is responsible for playing all the pre-recorded visual material when called to do so by the director of the programme. OB (Outside Broadcast) vans contain the following crew: technical, engineering, camera operators, vision mixers and VT, depending on the size of the event, and cover sporting, political and other outdoor/field events e.g. music concerts.
Editing:
Otherwise known as post-production, editing people assemble what has been shot during production in line with the Director’s mental image of the final product. The advent of digital technology and its continual development means that the Post-production sector has changed from the traditional cutting room to a more computer dominated digital system. Although there is usually one Supervising Editor, there may be a number of editors in specialist fields, picture, sound and effects, working together to achieve a refined end product.

• In its simplest explanation, Editors oversee the integration of the sound and image processes into a final product, within budget and on schedule.
• Sound Editors combine all the separate sounds (dialogue, sound effects and music) into a final sound track.
• Special Effects Editors plan, create and integrate the special effects into the final production.

Are you/do you enjoy . . . Then look here . . .

• Creative and have the ability to visualise
• Extremely computer literate
• Would enjoy working closely with Directors and Producers
• Good with processes
• Self-motivated and able to work to deadlines

Script:
A Scriptwriter creates the script/screenplay for the production. They may or may not have been the creator of the original idea but they are contracted by the Producer to write a script. This is one of the most critical elements in the success or failure of a project as the script provides the complete foundation on which the production is based. The parameters of the job description vary in each type of production e.g. copywriters in the advertising sector have different skills and responsibilities to documentary scriptwriters or those who write screenplays.

Research:
There are a number of different areas in which one can get involved in research in this industry. Some Researchers source ideas or participants. Some contribute material. There are those who provide research for a documentary or those who research period. There are those who work in commercial production companies providing creative research on locations, style, fashion and trends for directors.

PLEASE NOTE:
The employment positions and definitions above vary a great deal depending on what form of production you are working on, particularly with regard to broadcast and television job descriptions and definitions where the teams are more intimate and require greater versatility and a broader range of skills.

Remember that you cannot merely enter a position without any type of production experience. See more on the way to enter the industry in the next section.

Whichever way you get in, it is important to spend time learning the ropes; you will often hear the adage “Pay your dues”. This will result in you becoming the best ‘whatever it is you want to be’.

T.O.M. Pictures’ Akin Omotoso says “Always remember it’s a marathon, not a 100m dash.”
Getting a foot in

Do research, network and get to know the industry

As most projects in our industry begin in an instant and crews are freelancers, people hire by word of mouth or from agents. They usually hire the crew they worked with on the last job and if they aren’t available they ask an agent or someone else for a recommendation. Therefore it is important to research and network and make yourself known to the right people. The best way to do this is to get in and impress whoever you work with. You have one chance to do this! Having a good CV and mastering the interview situation is crucial. Depending on what you do it may be a good idea to have a logo created, business cards created or even brochures/portfolios printed. Showreels are essential for cameramen and sometimes production designers. Try and meet people already working in the industry to find out more about the position you are working in and about the work available.

Be willing to work your way up

The most popular way of entering our industry is via running/chaperoning/secretarial or assistant positions and to graduate from there. Some roles are attainable purely on the basis of experience and some require training and qualifications. However employers hold a high regard for experience so begin as soon as you can. Work for free, ‘shadow’, join the media group at school, get a holiday job, get a trainee position or begin as a runner… these may not pay well but the experience you gain will be invaluable in the long term. It also gives you an opportunity to assess where you feel you are most suited.

Know what’s happening

There are many informative websites and industry publications that will assist you in getting a better idea of how the industry operates and what is going on in the industry. For a list of industry publications in South Africa – as well as useful websites and online industry resources visit the Gauteng Film Directory at www.gautengfilmdirectory.org.za or visit our offices to collect free industry publications. You can also subscribe to our electronic newsletter – visit www.gautengfilm.org.za. There are also countless industry events happening every year where you can learn more. Always keep abreast of new developments and technology!

Contact a casting or crewing agent

Producers often use cast and crew agencies as a first point of contact for recruiting so join and establish a good working relationship with an agent. You can visit our website for a list of cast and crew agencies active in Gauteng. Find out from agents what productions are about to go into production and send a well presented CV to the relevant person. Just sending your CV to production houses doesn’t work as most send these to the bin. If you are lucky enough to obtain an interview dress appropriately and show that it is important to you!

Learn something new

Continuously develop your skills on all levels. In certain disciplines qualifications and training do assist in getting you a foot in the door. Showcase your talent by creating your own projects and submitting them to festivals, competitions and any other platforms that may show your work to an audience. Attend festivals and industry indabas and network, network, network.
In some instances you may have a sufficient skill to join a team on a slightly higher level of expertise. If you have a qualification in any of the following areas, your indispensable skill, combined with the time spent in the relevant department creating a strong film and television knowledge foundation, will fast track you up the ladder. Experience or qualification in the following fields helps propel you to where you want to be:

- **Electrical qualifications**: Go straight into the lighting department and learn the equipment, processes, methodology and creative possibilities.
- **Rigging**: Important for the Grips department.
- **Accounting**: Get involved in the control and management of the financial side of production.
- **Make-up and Hairdressing**: Your initial qualification can get you in as an assistant as you learn to research, design, apply and execute ‘standby’ for productions.
- **Dress-making and design**: Your skills are greatly appreciated in the Costume department.
- **Interior Decorating/Design**: Art Directors love those who have a solid foundation in this area.
- **Drafting**: The skill of sketching and drawing sets is valued and is a scarce skill in the art department.
- **Stills Photographers**: Involved in the day-to-day creation of publicity material needed for promotional material.

Many pilots, lawyers, PR and marketing professionals have spent time getting to know, understand and specialise in serving the film and television industry. They provide a valuable support for Producers and Directors.

### Funding

Apply for scholarships or bursaries at training or support institutions. There are also training programmes run by MAPPP-SETA (www.mappp-seta.co.za) accredited training providers using MAPPP-SETA funds; they thus do not charge for your attendance so contact the SETA to find out what is available. Watch the media for adverts for these courses.

Industry organisations such as the National Film and Video Foundation (NFVF) offer bursaries for those studying at recognised institutions. Contact the NFVF on email info@nfvf.co.za or visit their website at www.nfvf.co.za for information about bursaries and the training programmes that they support or offer.

On all levels though you will have to prove you have the ability and the dedication so begin creating a good CV, showreel or portfolio as soon as you can. You may even wish to take an education loan from a bank.

Raising funds to make your project is a sore point in our industry wherever you are in the world. Essentially you need to have some type of proven track record or a valuable product in order to attract any type of funding. An important thing to understand is that our entire industry is based on raising the funds to make our productions, whether we are pitching to a broadcaster or attempting to raise from financiers; this is one of the key roles of the producers so if you are headed in that direction, begin practicing!

For more information about organisations that offer scholarships and bursaries visit our directory at www.gautengfilmdirectory.org.za
Enough has been said about the necessity of training in our industry. The next step is to ensure that the training institution you choose can equip you with necessary skills. So ask some probing questions:

Is the institution accredited? SETA accredited institutions are recognised for their ability to train effectively. Accreditation gives you the confidence that your program of study was examined and given approval. Also, if you need financial assistance you may find it is not attainable if the institution is not accredited. Here are some further exploratory questions:

- Are they accredited to provide education by SAQA? ([www.saqa.org.za](http://www.saqa.org.za))
- Are their courses accredited by the relevant SETA? (Sector Education Training Authority)
- What film industry career guidance can they offer?
- What industry placement and monitoring do they offer?
- What is their success in placing graduates and how do they track them?
- Can they provide you with a list of graduates or employers who may be contacted for references?
- What student educational support is offered by the organisation?

### Some training institutions:
The following is a list of training providers active in the province of Gauteng. Important notice: Gauteng Film Commission does not warrant, represent or claim that the following information is accurate or complete. The Gauteng Film Commission does not warrant that these institutions are accredited training providers. You should make your own assessment about each of the training institutions and their programmes.

As contact information change regularly we recommend that you consult our online directory at [www.gautengfilm.org.za](http://www.gautengfilm.org.za) for updated contacts.

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<tr>
<th>Name of institution</th>
<th>Description of qualifications on offer</th>
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<tr>
<td>AAA School of Advertising</td>
<td>Advertising school owned by the ACA with access to ad industry experts</td>
<td>T: 011 781 2772</td>
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<td><a href="http://www.aaaschool.co.za">www.aaaschool.co.za</a></td>
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<tr>
<td>Academy of Sound Engineering (ASE)</td>
<td>Based at the SABC in Auckland Park, ASE provides course materials, curriculum, trainers and expertise to schools and colleges in SA</td>
<td>T: 011 482 9200</td>
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<td><a href="http://www.ase.co.za">www.ase.co.za</a></td>
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<td><a href="mailto:info@ase.co.za">info@ase.co.za</a></td>
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<td>Audiovisual Entrepreneurs of Africa (AVEA) Centre</td>
<td>Training of professional producers, scriptwriters and directors in conjunction with the NFVF, National Lottery Board and the British Council</td>
<td>T: 011 269 3178</td>
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<tr>
<td>Big Fish School of Digital Filmmaking</td>
<td>Intensive, accelerated, hands-on training in all technical aspects of filmmaking plus creative scriptwriting, business skills and development, audience research, production accounting and conceptual thinking</td>
<td>T: 011 482 5599</td>
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<td><a href="mailto:info@bigfish.co.za">info@bigfish.co.za</a></td>
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<tr>
<td>Boston Media House</td>
<td>Media Studies Diploma – full and part-time</td>
<td>T: 011 485 2838</td>
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<td><a href="http://www.boston.co.za">www.boston.co.za</a></td>
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<td><a href="mailto:admin@boston.co.za">admin@boston.co.za</a></td>
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<tr>
<td>City Varsity</td>
<td>City Varsity offers a two year diploma course and an option to remain on a further year to complete an advanced diploma. Courses are offered in the following subjects: film and television, acting, animation, multimedia, design, motion picture make-up, motion picture production design and sound engineering</td>
<td>T: 011 634 9840</td>
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<td><a href="http://www.cityvarsity.co.za">www.cityvarsity.co.za</a></td>
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<td><a href="mailto:joannef@cityvarsity.co.za">joannef@cityvarsity.co.za</a></td>
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<tr>
<td>Consulting Dynamix</td>
<td>Consulting Dynamix is a fully accredited MAPPP-SETA ETQA and Department of Labour training provider offering training and development, consulting and implementation</td>
<td>T: 011 804 3925</td>
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<td><a href="http://www.hotshots.co.za">www.hotshots.co.za</a></td>
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<td></td>
<td></td>
<td><a href="mailto:heather@hotshots.co.za">heather@hotshots.co.za</a></td>
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<tr>
<td>Damelin School of Media and Design Technology</td>
<td>The School of Media and Design Technology offers courses on creative media, design and performing arts</td>
<td>T: 011 242 3400</td>
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<td><a href="http://www.damelin.co.za">www.damelin.co.za</a></td>
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<tr>
<td></td>
<td></td>
<td><a href="mailto:braamfontein@damelin.co.za">braamfontein@damelin.co.za</a></td>
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<tr>
<td>Enrico School of the Arts</td>
<td>Drama, dance and modelling school</td>
<td>T: 012 320 0722</td>
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<td><a href="http://www.enrico.co.za">www.enrico.co.za</a></td>
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<tr>
<td></td>
<td></td>
<td><a href="mailto:schoolofarts@enrico.co.za">schoolofarts@enrico.co.za</a></td>
</tr>
<tr>
<td>IMM Graduate School of Marketing</td>
<td>IMM graduate school of marketing is a distance education provider in the discipline of marketing and related subjects</td>
<td>T: 011 628 2000</td>
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<td></td>
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<td><a href="http://www.imm.co.za">www.imm.co.za</a></td>
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<tr>
<td>Learn3D</td>
<td>Learn3D offers world class training for Autodesk 3ds Max and Maya</td>
<td>T: 011 886 8572</td>
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<td></td>
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<td><a href="http://www.learn3d.co.za">www.learn3d.co.za</a></td>
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<tr>
<td></td>
<td></td>
<td><a href="mailto:gustavo@learn3d.co.za">gustavo@learn3d.co.za</a></td>
</tr>
<tr>
<td>Market Theatre: The Laboratory &amp; Photo Workshop</td>
<td>A community-based photographic training centre with studios and darkroom facilities. The Laboratory is the Training and Development wing of the Market Theatre</td>
<td>T: 011 832 1641</td>
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<td><a href="http://www.markettheatre.co.za">www.markettheatre.co.za</a></td>
</tr>
<tr>
<td>Training providers</td>
<td>Description</td>
<td>Contact Information</td>
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<tr>
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<tr>
<td>National College of Photography</td>
<td>Offers full-time and part-time photographic tuition</td>
<td>T: 011 326 3486, <a href="http://www.photocollege.co.za">www.photocollege.co.za</a>, <a href="mailto:admin@photocollege.co.za">admin@photocollege.co.za</a></td>
</tr>
<tr>
<td>National Electronic Media Institute of South Africa (Nemisa)</td>
<td>Offers diploma, certificate and short professional courses</td>
<td>T: 011 484 0583, <a href="http://www.nemisa.co.za">www.nemisa.co.za</a>, <a href="mailto:info@nemisa.co.za">info@nemisa.co.za</a></td>
</tr>
<tr>
<td>National School of the Arts</td>
<td>Art, Dance, Drama and Music are the four gates of admission to this prestigious full-time high school on the ridge in Braamfontein, South Africa, with its back to inner Johannesburg and facing warmth and space to the north</td>
<td>T: 011 339 6539, <a href="http://www.artschool.co.za">www.artschool.co.za</a></td>
</tr>
<tr>
<td>Newtown Film and TV School</td>
<td>Practical and theoretical aspects of film and video – 2 year full-time course</td>
<td>T: 011 838 7642, <a href="mailto:nftsdir@sn.apc.org">nftsdir@sn.apc.org</a></td>
</tr>
<tr>
<td>Open Window School of Visual Communication</td>
<td>The Open Window School of Visual Communication is a private tertiary education provider that delivers graduates for the advertising, design, production</td>
<td>T: 012 470 8680, <a href="http://www.openwindow.co.za">www.openwindow.co.za</a>, <a href="mailto:info@openwindow.co.za">info@openwindow.co.za</a></td>
</tr>
<tr>
<td>Purple Mouse</td>
<td>Purple Mouse offers short courses to help you get the most out of your Avid or Final Cut Pro editing platforms. We’ve attended the train-the-trainer training in Santa Monica and Hollywood and are Johannesburg’s premier company for training on digital editing platforms.</td>
<td>T: 082 553 2831, <a href="http://www.purplemouse.co.za">www.purplemouse.co.za</a>, <a href="mailto:michael@purplemouse.co.za">michael@purplemouse.co.za</a></td>
</tr>
<tr>
<td>The Playhouse</td>
<td>The Playhouse is an acting school that also specialises in art direction and costumes</td>
<td><a href="http://www.theplayhouse.co.za">www.theplayhouse.co.za</a>, <a href="mailto:contact@theplayhouse.co.za">contact@theplayhouse.co.za</a></td>
</tr>
<tr>
<td>The SA School of Film, TV and Dramatic Art (AFDA)</td>
<td>Bachelor of Motion Picture Medium (3 years; full-time), Bachelor of Live Performance (3 years; full-time); Honours in both and various short courses. Outcome/Skills-based film and video training. Outcome/Skills-based drama training. Non linear editing training offered – various formats all the way through to Henry, Harry, Flame and Commotion, etc. Also Multi-media and New Media Suites (CD Rom, website design, special effects, animation)</td>
<td>T: 086 1 727 748, <a href="http://www.afda.co.za">www.afda.co.za</a>, <a href="mailto:hjbcampus@afda.co.za">hjbcampus@afda.co.za</a></td>
</tr>
<tr>
<td>The South African Scriptwriting Institute</td>
<td>The institute is the training arm of the South African Scriptwriters Union (SASWU). The aim is to train scriptwriters across the film and television and radio spectrum as well as to be custodians of the professional standards within the scriptwriting industry</td>
<td>T: 086 1 727 748, <a href="http://www.thescriptinstitute.org.za">www.thescriptinstitute.org.za</a>, <a href="mailto:info@thescriptinstitute.org.za">info@thescriptinstitute.org.za</a></td>
</tr>
<tr>
<td>The Writing Studio</td>
<td>Accredited by SAQA, offers correspondence courses and workshops including filmmaking for scholars, film directing, scriptwriting and creative writing</td>
<td>T: 072 474 1079, <a href="http://www.writingstudio.co.za">www.writingstudio.co.za</a>, <a href="mailto:info@writingstudio.co.za">info@writingstudio.co.za</a></td>
</tr>
<tr>
<td>Tshwane University of Technology Film and TV School</td>
<td>Please see the website for a comprehensive list of industry related courses offered</td>
<td>T: 012 382 6175, <a href="http://www.tut.ac.za">www.tut.ac.za</a>, <a href="mailto:arts@tut.ac.za">arts@tut.ac.za</a></td>
</tr>
<tr>
<td>University of Johannesburg (UJ)</td>
<td>Please see the website for a comprehensive list of industry related courses offered</td>
<td>T: 011 559 2911, <a href="http://www.uj.ac.za">www.uj.ac.za</a>, <a href="mailto:myfuture@uj.ac.za">myfuture@uj.ac.za</a></td>
</tr>
<tr>
<td>University of Pretoria (UP)</td>
<td>Please see the website for a comprehensive list of industry related courses offered</td>
<td>T: 012 420 3111, <a href="http://www.up.ac.za">www.up.ac.za</a>, <a href="mailto:cscp@up.ac.za">cscp@up.ac.za</a></td>
</tr>
<tr>
<td>University of South Africa (UNISA)</td>
<td>Please see the website for a comprehensive list of industry related courses offered</td>
<td>T: 086 1 670 411, <a href="http://www.unisa.ac.za">www.unisa.ac.za</a>, <a href="mailto:myunisahelp@unisa.ac.za">myunisahelp@unisa.ac.za</a></td>
</tr>
<tr>
<td>University of the Witwatersrand (WITS)</td>
<td>Please see the website for a comprehensive list of industry related courses offered</td>
<td>T: 011 717 1000, <a href="http://www.wits.ac.za/artworks">www.wits.ac.za/artworks</a></td>
</tr>
<tr>
<td>Vaal University of Technology (VUT)</td>
<td>Please see the website for a comprehensive list of industry related courses offered</td>
<td>T: 016 950 9174, <a href="http://www.vut.ac.za">www.vut.ac.za</a>, <a href="mailto:education@vut.ac.za">education@vut.ac.za</a></td>
</tr>
<tr>
<td>Vega School of Brand Advertising Communications</td>
<td>All qualifications are accredited by the Council on Higher Education and registered on the</td>
<td>T: 011 521 4600, <a href="http://www.vegaschool.com">www.vegaschool.com</a>, <a href="mailto:irene@vegaschool.com">irene@vegaschool.com</a></td>
</tr>
<tr>
<td>Wits School of the Arts (WSOA) Film and Television</td>
<td>WSAO Film and Television is a division within the University of the Witwatersrand School of the Arts. We offer a 4 year undergraduate degree; a postgraduate masters degree in Film and Television as well as a 2 year certificate in Broadcast Television</td>
<td>T: 011 717 9749, <a href="http://www.wits.ac.za/artworks">www.wits.ac.za/artworks</a>, <a href="mailto:tvadmin@wits.ac.za">tvadmin@wits.ac.za</a></td>
</tr>
<tr>
<td>Youth Film Culture</td>
<td>Offers a year-long training conducted over weekends covering production management, financial planning, marketing, legal issues, cinematography etc.</td>
<td><a href="mailto:sellolm@nemisa.co.za">sellolm@nemisa.co.za</a></td>
</tr>
</tbody>
</table>
### Organisations in the industry

Some associations, organisations and institutions are in a position to provide career guidance. Here is a list of the recognised and accredited organisations in our industry.

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Contacts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animation SA</td>
<td>South African Animations association</td>
<td><a href="http://www.animationsa.org">www.animationsa.org</a></td>
</tr>
<tr>
<td>Art Department Guild</td>
<td>An association of professionals in film and television art departments</td>
<td>011 714 6397</td>
</tr>
<tr>
<td>Association of SA Film Crew Agents</td>
<td>Represents the interests of film and television crewing agencies throughout South Africa</td>
<td>011 804 3925</td>
</tr>
<tr>
<td>Black Filmmakers Network</td>
<td>Industry body representing the voice of black filmmakers</td>
<td>Sipho Singsiswa <a href="mailto:siphos@handheldfilms.co.za">siphos@handheldfilms.co.za</a></td>
</tr>
<tr>
<td>Commercial Producers Association of SA (CPA)</td>
<td>The CPA represents companies specialising in the production of television commercials</td>
<td><a href="http://www.cpasa.tv">www.cpasa.tv</a></td>
</tr>
<tr>
<td>The Documentary Filmmakers’ Association (DFA)</td>
<td>The Documentary Filmmakers’ Association (DFA) was established to nurture and develop the interests of documentary filmmakers in South Africa</td>
<td><a href="http://www.docfilmsa.com">www.docfilmsa.com</a> <a href="mailto:info@docfilmsa.com">info@docfilmsa.com</a></td>
</tr>
<tr>
<td>Dramatic, Artistic and Literary Rights Organisation (DALRO)</td>
<td>DALRO is a multi-purpose copyright society administering various aspects of copyright on behalf of authors and publishers</td>
<td><a href="http://www.dalro.co.za">www.dalro.co.za</a></td>
</tr>
<tr>
<td>Independent Producers Organisation (IPO)</td>
<td>Aims to represent the needs and interests of all independent producers in South Africa, locally and internationally, including lobbying of government and broadcasters on their behalf</td>
<td><a href="http://www.iro.org.za">www.iro.org.za</a></td>
</tr>
<tr>
<td>Media Institute of South Africa (MISA)</td>
<td>A NGO with members in 11 of the SADC countries focusing primarily on the need to promote free, independent and pluralistic media</td>
<td><a href="http://www.misa.org">www.misa.org</a></td>
</tr>
<tr>
<td>National Association of Broadcasters</td>
<td>Represents the interests of SA broadcasting by promoting a system that provides choice and diversity and an industry based on democracy, diversity and freedom of expression</td>
<td>011 325 5741</td>
</tr>
<tr>
<td>National Association of Casting Agents (NACA)</td>
<td>Fellow casting agencies have got together to legitimize and organize that part of the film industry concerned with the casting of extras and character artistes.</td>
<td>011 786 0007</td>
</tr>
<tr>
<td>National TV and Video Association of South Africa (NTVA)</td>
<td>The largest Industry association in SA. Its directory of members reflects companies and individuals working in TV, video, film and new media industries in broadcast and corporate sectors</td>
<td><a href="http://www.ntva.org.za">www.ntva.org.za</a></td>
</tr>
<tr>
<td>Official SA Casting Agency (OSCASA SA)</td>
<td>Sets guidelines for working on international commercials in South Africa</td>
<td><a href="http://www.oscasa.com">www.oscasa.com</a></td>
</tr>
<tr>
<td>Pan African Federation of Filmmakers (FEPACI)</td>
<td>From its inception in 1970, FEPACI has been the continental voice of filmmakers from various regions of Africa and the Diaspora</td>
<td><a href="http://www.fepaci-film.org">www.fepaci-film.org</a></td>
</tr>
<tr>
<td>Personal Managers’ Association (PMA)</td>
<td>An association of professional actors agencies nationally representing over 4,000 artistes.</td>
<td>011 782 0219</td>
</tr>
<tr>
<td>Professional Photographers of Southern Africa (PPSA)</td>
<td>Main objective is to promote and improve members’ professional status and standards.</td>
<td>011 482 4399</td>
</tr>
<tr>
<td>Recording Industry of South Africa (RISA)</td>
<td>Promotes and safeguards the interest of members, particularly through the SAM Awards and anti-piracy campaign</td>
<td><a href="http://www.risa.org.za">www.risa.org.za</a></td>
</tr>
<tr>
<td>South African Association of Stills Photographers (SAASP)</td>
<td>Represents companies involved in the production of commercial stills photography</td>
<td><a href="http://www.saasp.co.za">www.saasp.co.za</a></td>
</tr>
<tr>
<td>South African Guild of Editors (SAGE)</td>
<td>SAGE: The South African Guild of Editors, is a voluntary, non-profit organisation that represents film and video picture editors, assistant editors and sound editors. In its 10 years of existence, it has become a recognised player in the Film and Television Industry. With more than 100 members, the Guild represents most of the best talent in the feature film, TV drama, documentary, insert, on-line and sound editing fields in South Africa today. These members include Arte, Avanti, and M-net All Africa award winners and nominees.</td>
<td><a href="mailto:melanie.golden1@gmail.com">melanie.golden1@gmail.com</a> 084 453 9706 <a href="http://www.editorsguildsa.org">www.editorsguildsa.org</a></td>
</tr>
<tr>
<td>South African Recording Rights Association (SARRAL)</td>
<td>Non-profit society looking after the rights of composers of musical works</td>
<td><a href="http://www.sarral.org.za">www.sarral.org.za</a></td>
</tr>
<tr>
<td>South African Screen Federation (SASFED)</td>
<td>Represents and unifies over 10,000 people working in the film, TV, video, distribution and news media industry</td>
<td><a href="http://www.sasfed.org">www.sasfed.org</a></td>
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</table>
Organisations in the industry (continued)

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Description</th>
<th>Contact Information</th>
</tr>
</thead>
</table>
| South African Society of Cinematographers (SASC) | Represents cinematographers, camera operators, focus pullers, camera assistants, clapper loaders and VT operators | 011 788 0802  
www.sasc.co.za |
| Southern Africa Broadcasting Association (SABA) | Represents broadcasting organisations in the SADC region, setting guidelines and principles regarding laws, licensing and electronic media’s role in development in the region | www.saba.co.za |
| Southern Africa Communications and Development for Technical Production Services Association | A network of SA filmmakers, film and video production organisations and distributors, promotes the production and distribution of SA developmental films and videos | www.sacod.org.za |
| Technical Production Services Association | Members include anyone employed as a professional in the technical aspects of the live entertainment industry – includes info on by laws, health and safety, training and education | www.tpsa.co.za |
| The Producers’ Alliance | The TPA was formed in response to the need for representation focussed on the issues facing smaller, independent film and television producers working in South Africa | theproducersalliance.blogspot.com |
| Women in Film and Television SA (WIFTSA) | Women in Film and Television SA (WIFTSA) is a network of women dedicated to advancing the professional development and empowerment of women working in the film and television industry | www.wiftsa.org.za |
| Women of the Sun (WOS) | A coalition of African women and women of African descent whose aim is to develop training and skills development for African filmmakers | www.womenofthesun.org.za |
| Writers Guild of South Africa (WGSA) | Represents working scriptwriters with common interests | wgsainfo@gmail.com  
Tandi Brewer |

Useful websites

For information about the local film and TV industry visit the National Film and Video Foundation (www.nfvf.co.za) or visit our website www.gautengfilm.org.za.

For the latest industry news you can also access the following online publications:

- Screen Africa  
  www.screenafrica.com
- Filmmaker South Africa  
  www.filmmaker.co.za
- Filmmakers Guide  
  www.filmmakerguide.co.za
- AV Specialist  
  www.avspecialist.tv
- Bizcommunity  
  www.biz-community.com
- SA Journal of Photography  
  www.saphotojournal.co.za
- SAFilmweb  
  www.safilmweb.com

There are countless more international websites that you can access from our website.

Images courtesy of: Ster-Kinekor, Philo Films and Muti Films.