

**NATIONAL FILM AND VIDEO FOUNDATION**

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**GENDER MATTERS IN THE SOUTH  
AFRICAN FILM INDUSTRY**

**2018**

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**IN PARTNERSHIP WITH  
SISTERS WORKING IN FILM & TV**



**national film and video foundation**  
SOUTH AFRICA  
an agency of the Department of Arts and Culture  
*igniting your stories*



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## BACKGROUND

Women all over the world face stark disparities in health, finance, education, politics and other fields. Persistent gender inequality may not only threaten social progress, but also economic growth. Over the last years, there has been a growing awareness and discussion of the limited representation of women in the film industry. From this discussion it emerged that, despite a push to promote females worldwide, no progress is being made. In South Africa (SA), discrimination against women is compounded by the apartheid system which resulted in triple oppression for women in terms of race, gender and class, along with other disadvantaging factors.

According to a report on the status of women in South Africa, the country has achieved considerable progress in many aspects of women's economic empowerment through, inter alia, increases in educational attainment, labour market participation, access to credit, land and properties, reduced poverty and inequality, and share of paid work (Department of Women, 2015).

The Department of Trade and Industry (DTI) has embarked on various strategic programmes, such as the South African Women's Network (SAWEN), intended to fast track the inclusion of women in various economic sectors. The programme was initiated for the following objectives, among others:

- Increasing the number of women who manage, own and control enterprises and productive assets;
- Developing human resources and skills;
- Achieving equitable representation in all occupational categories and levels in the workforce;
- Preferential procurement; and
- Investment in enterprises that are owned or managed by women. (Department of Trade and Industry, 2011)

A report by the Geena Davis Institute on Gender in the Media reveals that the percentage of female speaking characters in top grossing films has not meaningfully changed in roughly half a century (2014). Furthermore, women are often stereotyped and sexualised when they are depicted in popular content. Previous research showed that few women hold positions of power and importance on screen (Smith, Choueti and Pieper, 2016).



The Report on Gender Equality for Directors in the European Film Industry discovered that inequality is being perpetuated by a combination of factors, including the competitive habits of the marketplace, contemporary industry structures, the impact of new technologies and false assumptions about women's abilities and business risk. The report further lists the barriers preventing women from working in the industry as follows:

- Gender bias in the industry;
- The struggle for funding;
- Risk aversion on the part of investors;
- Lower share of broadcasting funds for female directors; and
- Low representation of women on commissioning and funding panels.

In South Africa females (51.4%) form a higher percentage of the population than males (48.7%) according to the latest census by Statistics South Africa (Statistics South Africa, 2011). The National Film and Video Foundation (NFVF) research that looked into the films produced between 2000 and 2007 found that, of the 55 films produced in that era, only six were directed by females while 49 were directed by males. Furthermore, only three directors of photography (DOPs) were female, while 48 were male. However, there is a dearth of comprehensive data and analysis demonstrating the actual nature and extent of the problems facing women in the film industry.

In discharging its mandate in Section 3b of the National Film and Video Foundation (NFVF) Act, 1997, *"to provide, and encourage the provision of opportunities for persons, especially from disadvantaged communities, to get involved in the film and video industry"* the NFVF introduced a Female Filmmaker Slate project in 2014. The programme is an attempt by the Foundation to correct the disparity between men and women in the film industry. The project, three years after inception, has yielded 26 short films written and directed by females that have been broadcast on SABC 1, as licensed by the South African Broadcasting Service (SABC).

According to Helena Spring, producer of *Keeping Up with the Kandasamys*, South Africa has complex gender issues arising from challenging conditions, such as lack of opportunity and education, domestic violence, poverty, and cultural and traditional limitations around a woman's role and sexuality. There are extremely serious issues at stake, such as the high level of rape of women in this country, which is a significant symptom of women's subjugation



in our society. So it is critical that female perspectives are communicated, be it through the eyes of a character or the storyteller. Film and television has the ability to embody dreams and aspirations, to create role models and smash stereotypes – music, art, film and television have at times been the catalysts that have brought about bigger societal change than politics or legislation (Haynes, 2017).

## **1.1 Purpose of this Report**

This report endeavours to provide information and statistics on women participation and roles in the local film industry, along with a more nuanced set of explanations and challenges they face as practitioners. Various interventions at different levels were undertaken to address issues of women participation in the film industry. Some of those interventions included the establishment of:

- Sisters Working in Film and Television (Swift) – aimed at protecting and advancing the course of women in South African film and television;
- NFVF Female Filmmaker Slate – designed to correct the disparity between men and women in the film industry; and
- Women of the Sun – a South African advocacy group which committed itself to making it possible for the female filmmaker to participate. Women in Film and Television South Africa was also founded at the end of 2005 as a Section 21 organisation that concentrates on networking and skills development in its quest to boost the status of women in the industry. However, these two organisations no longer exist.

## **1.2 Aims and Objectives of the Study**

The study aims to explore the role played by women in the South African film industry, and to quantify their total participation. The report further aims to uncover:

- Trends and insights into the status of women in the SA Film Industry;
- How various interventions (i.e. NFVF female filmmaker slate) have assisted in addressing gender parity in the industry;
- Challenges faced by female filmmakers;
- The role played by advocacy groups such as WOS, WIFTSA and SWIFT;
- Interventions to fast-track female filmmakers' development; and
- The barriers to entry in the SAFI.



## 2. LITERATURE REVIEW

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### 2.1 INTRODUCTION

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The South African film industry has a complex history attributed to the legacy of apartheid; a system which not only marginalised black people, but also marginalised women. Since its establishment more than 100 years ago, the film industry has been male dominated, with the participation of women being limited to certain roles, partly because of the restrictive apartheid policies and discriminatory laws which restricted the participation of women in the economic activities. The fact that the industry is also labour intensive and is subject to long and abnormal hours of work did not make it any easier for women to participate meaningfully (NFVF, 2015).

Over the last decade there has been growing awareness and discussion of the limited representation of women in key roles in the film industry. Despite the increasing awareness of this disparity, there has not been a comprehensive study into the problem or its root causes. Gender equality<sup>1</sup> has become the biggest issue facing the film industry. In quantitative terms gender equality simply means that there should be equal distribution of women's and men's participation. In film, there are many women involved in administration, such as the running of festival markets, but there are fewer women working as directors, producers and heads of departments. According to Smith, Pieper and Choueiti (2014), the vast majority of films made and seen in the United States are written, directed and produced by male filmmakers whose stories tend to reflect dominant themes and reinforce the status quo.

Furthermore, statistics shows that women make up less than 10 per cent of film directors, and less than 15 per cent of screen writers internationally (UNESCO, 2014). Similarly, another report done by the NFVF (2009) about South African films released between 2000 and 2007 shows that, out of 55 feature films released during that period, only six were directed by women, nine written by women and only six were produced by women. This shows how marginalised women are, and also how women are not given enough chance to tell their own stories.

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<sup>1</sup> According to Nordicom (2014) gender equality means that women and men have equal opportunities to shape society and their own lives. Gender equality is one of the cornerstones of equality, where equality is a wider concept including ethnicity, religion and social class.



## 2.2 POLICIES OR PROGRAMMES GEARED TOWARDS WOMEN EMPOWERMENT

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According to the Department of Trade and Industry (2011) (the dti hereafter), the term women economic empowerment refers to the ability of all women to fully participate in, contribute to, and benefit from economic growth and development. When it comes to women participation in the film industry, it appears that women are not given enough opportunities to participate fairly within the industry. The industry is still male dominated with very few women who fulfil 'key roles' or 'technical roles'.

While progress in women's economic empowerment can be measured in terms of actual outcomes, it is also a process that transforms gender relations in society and the economy, and builds the skills necessary for women to gain self-confidence in order to take control of their lives. It contributes to gender equality by creating a situation in which women and men have equal conditions for realising their full human rights and potential and are able to contribute equally to social and economic development and benefit equally from the results. Empowerment increases a woman's access to and control over her resources.

When the South African Government took over Public Service Administration in 1994, it inherited a fragmented administration that was divided along racial and gender lines which was not representative of the South African demography.

- The White Paper on the Transformation of the Public Service, 1995, laid the basis for the transformation of the public service and in particular empowerment programmes.
- The White Paper on Affirmative Action, which was adopted in 1998, provided the framework within which government laws, policies and programmes were to redress past imbalances and to ameliorate the conditions of individuals and groups who have been disadvantaged on the grounds of race, gender or disability.
- Furthermore, the Employment Equity Act, 55 of 1998 and the Promotion of Equality and Prevention of Unfair Discrimination Act, 4 of 2000, were promulgated; both giving effect to the value of equality which lies at the heart of the Constitution in Section 9 of the Bill of Rights. To actualise this equality within the workplace, a particular emphasis is put on women and people with disabilities as targeted groups.

Given the nature of the film industry, none of these policies have actually been implemented in the industry. There is no provision through policies, programmes and strategies to redress



existing imbalances between men and women in the film industry. Gender equality issues are of concern in the South African film industry. Despite South Africa's extensive body of laws, policies and programmes, the industry is still not regulated. There are also no measures in place or are under discussion to ensure equal participation of women.

South Africa's labour market has experienced a large degree of inequality and discrimination. Following the country's change to democracy in 1994, many tactics have been proposed to correct the imbalances shaped by the apartheid government. A record of the studies conducted to analyse discrimination shows that they focused mostly on racial discrimination, whereas gender discrimination has been studied to a lesser degree. This is in contrast to many international studies (Debra Shepherd, 2008).

The Female Filmmaker Project is a programme developed by the NFVF to increase opportunities for emerging writers and directors to have their work developed by reputable production companies. The concept for the female filmmaker project is a valuable intervention by the NFVF, to provide recent female entrants into the industry, particularly those from historically disadvantaged backgrounds, with an opportunity to make a film in collaboration with other women. The initiative also assists production companies in identifying and producing films that demonstrate audience awareness in the South African and international markets. The aim of the project is:

- To nurture, support and promote female filmmakers in South Africa through strategically developed training laboratories and workshops; and
- To seek out remarkable storytellers and develop regionally-based filmmaking talent, which will bring new perspective to the South African and ultimately the African global audience.

Currently, it is the only programme with the aim of correcting the disparity between men and women within the film industry through up-skilling of female filmmakers, particularly writers and directors from a previously disadvantaged background, and mentoring them through their first short films.

## **2.3 CHALLENGES FACED BY WOMEN IN THE FILM INDUSTRY**

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Ensuring women's full participation in the South African economy is essential if ideals of equity, prosperity, and shared and inclusive growth are to be achieved (Department of Women, 2015). However, women around the world have historically faced numerous barriers to their engagement in the economy. These barriers reduce their employability, constrain their ability to participate on their own terms, restrict the options available to them and limit the likelihood of utilising their full potential. Many of these barriers exist today and may take various forms.

It is undeniable that both male and female filmmakers generally face a lot of challenges in their attempts to make films, often working against massive odds in their attempts to gain access to training, funding, distribution and presentation. However, female filmmakers often face additional barriers when making films (UNESCO, 2014).

There are various structural, institutional and cultural barriers preventing women from entering the film industry. Women who desire to establish independent careers regularly have to face up to the challenges posed by societal and traditional norms, which perpetuate and maintain women's confinement to the domestic sphere (UNESCO, 2014). According to Smith, Pieper and Choueiti (2014) there are many barriers facing female filmmakers that block women from succeeding in the film industry. Those include the following:

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### **2.3.1 CAREER OBSTACLES**

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The general trend is that the role of women is broadly dependent on the seniority of that role. In other words, the more senior a role, the less chance of it being held by a woman, and by extension, the less chance a woman has of being hired for it. According to a study conducted by Follows et al. (2016) looking into women inequality amongst film directors, female directors are also disadvantaged in their career progression and the opportunities they receive even after directing their first film. On average, female directors will direct fewer films in their career and are less likely to receive a second, third or fourth directing gig. Furthermore, as budgets rise, fewer female directors are hired and those that are hired are disproportionately limited to certain genres.

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### **2.3.2 GENDERED FINANCIAL BARRIERS**

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Finance, or the process of allocating resources to filmmakers, is often cited as a barrier. Filmmakers recounted difficulty acquiring funds due to changing distribution agreements,

economic recession, or lack of experience. Particularly, female investors are typically outnumbered in other business domains (sources). Female directors and producers are perceived to lack confidence and are assumed to be less trustworthy with financial resources.

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### **2.3.3. MALE-DOMINATED INDUSTRY NETWORKS**

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Film is still perceived as a male-dominated industry; thus, even the industry networks are heavily male dominated with very few females. Networking and building relations are considered important components in career advancement. Given that males are already similar on a salient dimension, they may have an advantage over females in the strength and number of professional contacts in their network. Lack of key connections might limit women's job prospects and income given the reliance on network-based resources and word-of-mouth hiring practices. Lizelle Bisschoff also supports this by stating that, when female directors reach industry events, there are often attempts to undermine their professional credibility. Markets and festivals are always a mixture of work and entertainment, and it is often during social events that personal friendships with commissioning editors, for example, are consolidated. This is easier for male filmmakers to achieve as female directors have to be extremely vigilant when treading the line between the social and the professional spheres.

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### **2.3.4. STEREOTYPES LIMITING CREATIVE EXPRESSIONS**

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Often female directors receive specific funding or are encouraged to make films addressing specific 'female themes', such as polygamy, domestic abuse or female genital mutilation (UNESCO, 2014). This could result, on the one hand, in women being cornered into making development films on 'women's issues', but on the other hand it should be kept in mind that many women filmmakers specifically choose to address issues affecting African women. Many female African filmmakers have ended up directing projects that are sponsored by international bodies, such as NGOs and aid agencies, where they do not have much control over the films.

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### **2.3.5. WORK AND FAMILY BALANCE**

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Balancing work and family life in pursuit of a career in filmmaking is a challenge for female filmmakers. The work environment demands so much time and energy. In most instances, the film industry does not support a balance between career and family and most women drop off after motherhood. Film requires a flexible lifestyle with an erratic working schedule. Lizelle



Bisschoff advocates that, as many African women have multiple roles and commitments with little support, it is challenging to maintain a career in filmmaking. It is easier for male filmmakers to regularly attend industry events and film festivals, and thus they have greater access to networking. Film financing is to a large extent a direct outcome of networking and multiple face-to-face encounters. It is often difficult for women to leave their other responsibilities, such as childcare, to travel to film markets and festivals on a regular basis.

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### **2.3.6 SEXUAL HARASSMENT**

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In a study conducted by Sisters Working in the Film and Television Industry (SWIFT) respondents noted that sexual advances by male colleagues were normal in the workplace, despite the disinterest of the women concerned. Numerous respondents explained how the workplace is in fact manipulated by their male counterparts to further these advances; for example, their numbers being extracted from the crew list and used to inappropriately contact and harass female colleagues, 'wrap' parties being regarded as a predetermined site of sexual contact and women being strategically included in certain meetings or events to 'disarm' investors. While only 64.5 per cent of respondents said that they were non-consensually touched, inappropriate, uncomfortable and unsolicited hugging, butt-slapping, brushes or other 'accidental' contact were mentioned again and again throughout. Something which requires further research and which only came up in two testimonials is the perception of pregnant women, or women who would like to, or do have children. According to the aforementioned testimonials, pregnancy is openly looked down upon and discouraged in the SAFT workplace and little accommodation is made for women who are also mothers. Both testimonials reflected that women in the industry, who choose to, or do have children, are somewhat vilified. Again, considering the limited feedback on this issue, more research is required. (SWIFT, 2017).

## **2.4 Conclusion**

The literature review highlighted multiple interventions towards redressing gender imbalances in various sectors of the economy. Challenges facing women in the film industry were also highlighted. Progress on women development and empowerment has been slow and is not given enough attention. Although some strides have been made by the government, there are still a lot of challenges that face female filmmakers.



## 3. RESEARCH METHODOLOGY

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### 3.1 Research Methodology and Design

The research methodology provides a guideline of the application of tools and the techniques used in the process of the study. Furthermore, it shows how information was collected and analysed. It is also viewed as an operational framework within which facts are placed so that their meaning may come out clearly (Rajasekar, 2013).

### 3.2 RESEARCH APPROACH

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The study will, therefore, use a mixed method, which Creswell (2003) defines as an approach involving collecting both quantitative and qualitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks. The core assumption of this form of inquiry is that the combination of qualitative and quantitative approaches provides a more complete understanding of a research problem than either approach alone.

The qualitative method seeks to understand a given research problem or topic from the perspectives of the population it involves. Qualitative research is especially effective in obtaining specific information about the values, opinions, behaviours and social contexts of particular populations (Brikci, 2007). The qualitative research method will help us to interpret and better understand the effectiveness of current programmes aimed at women empowerment and the challenges experienced by participants, as well as what needs to be improved.

According to Brikci (2007), the three most common qualitative methods of collecting data are participant observation, in-depth interviews and focus groups. Each method is particularly suited to obtaining a specific type of data. For this particular research two methods will be used. The methods are briefly explained below:

- In-depth interviews are optimal for collecting data on individuals' personal perspectives and experiences; it is also used to explore audience attitudes, motivations, and decision-making. In a one-on-one (face-to-face) situation the interviewer has more control of the subject discussed and less time is wasted.



- Focus groups are used to stimulate richer/valid responses, challenge thinking and clarify conflicting views. It is effective in collecting data on broad views or issues of concern to subgroups represented.

The quantitative method is an approach for testing objective theories by examining the relationship among variables. These variables, in turn, can be measured, typically on instruments, so that numbered data can be analysed using statistical procedures (Creswell, 2003). For the purpose of this study the method below was used.

- Online survey – the study will make use of the SurveyMonkey platform, which provides a quantitative or numeric description of trends, attitudes or opinions of a population by studying a sample of that population. It includes cross-sectional and longitudinal studies using questionnaires or structured interviews for data collection, with the intent of generalising from a sample to a population (Fowler, 2009).

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### **3.3 SAMPLING**

In qualitative research, only a sample of a population is selected for any given study. The study's research objectives and the characteristics of the study determine which and how many people to select. There are three sampling methods used in qualitative research: purposive sampling, quota sampling and snowball sampling (Brikci, 2007). However, for this research study purposive sampling will be utilised for selecting the sample. Purposive sampling is one of the most common sampling strategies in which groups participate according to preselected criteria relevant to a particular research question. Sample sizes, which may or may not be fixed prior to data collection, depend on the resources and time available, as well as the study's objectives. Purposive sampling is, therefore, most successful when data review and analysis are done in conjunction with data collection.

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### **3.4 TARGET POPULATION**

The sample for this study will originate from the participants, which are the NFVF stakeholders and respondents listed on the SWIFT database. Respondents will be derived from all provinces and will exclude those located outside the borders of South Africa.

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### **3.5 DATA ANALYSIS PROCEDURE**

The content analysis method of identifying and labelling or coding data will be developed to best evaluate the barriers and challenges faced by females in the film industry, and also quantify their roles. Qualitative analysis will be used in labelling and coding all of the data so that similarities and differences can be recognised. The coded response will be analysed with the SPSS software.

### 3.6 SCOPE OF THE STUDY

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The NFVF and SWIFT database will be used as a point of reference for the sample of this investigation. The participants of this study will be reached through focus groups, face-to-face (F2F) interviews, and e-mail (for those who are not available to meet F2F). The study will use a qualitative approach.

## 4. RESEARCH FINDINGS

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### 4.1 OVERVIEW

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There is a need to empower women. The South African Framework for Women's Empowerment and Gender Equality defines empowerment as:

*"The process of 'conscientisation' which builds critical analytical skills for an individual to gain self-confidence in order to take control of her or his life. Empowerment of women is an essential process in the transformation of gender relations because it addresses the structural and underlying causes of subordination and discrimination."* (Department of Trade and Industry, 2011)

A related concept contained within the framework is gender equality, which is defined as:

*"A situation where women and men have equal conditions for realising their full human rights and potential; are able to contribute equally to national political, economic, social and cultural development; and benefit equally from the results. Gender equality entails that the underlying causes of discrimination are systematically identified and removed in order to give women and men equal opportunities. The concept of gender equality, as used in this policy framework, takes into account women's existing subordinate positions within social relations and aims at the restructuring of society so as to eradicate male domination. Therefore, equality is*



*understood to include both formal equality and substantive equality; not merely simple equality to men."* (Department of Trade and Industry, 2011)

The dti (2011) further states that these definitions highlight the systemic nature of exclusion and disadvantage faced by women, whether as a result of apartheid or of the broader patterns of patriarchy found in present-day South Africa. Within the economic domain, empowerment has a specific focus. The concept of women's economic empowerment in South Africa has been formulated within a broader Analysis of Gender and Women's Economic Empowerment framework of economic empowerment and transformation that was defined in response to the legacy of apartheid. The Broad-Based Black Economic Empowerment (B-BBEE) Act is the centrepiece of the government's economic strategy to transform the inequality of the South African economy. The Act creates a framework for promoting and measuring empowerment, and leverages the state's power to promote and encourage empowerment and transformation in the private sector. The B-BBEE Act promotes the development of sectoral charters and codes to promote and measure empowerment within specific sectors.

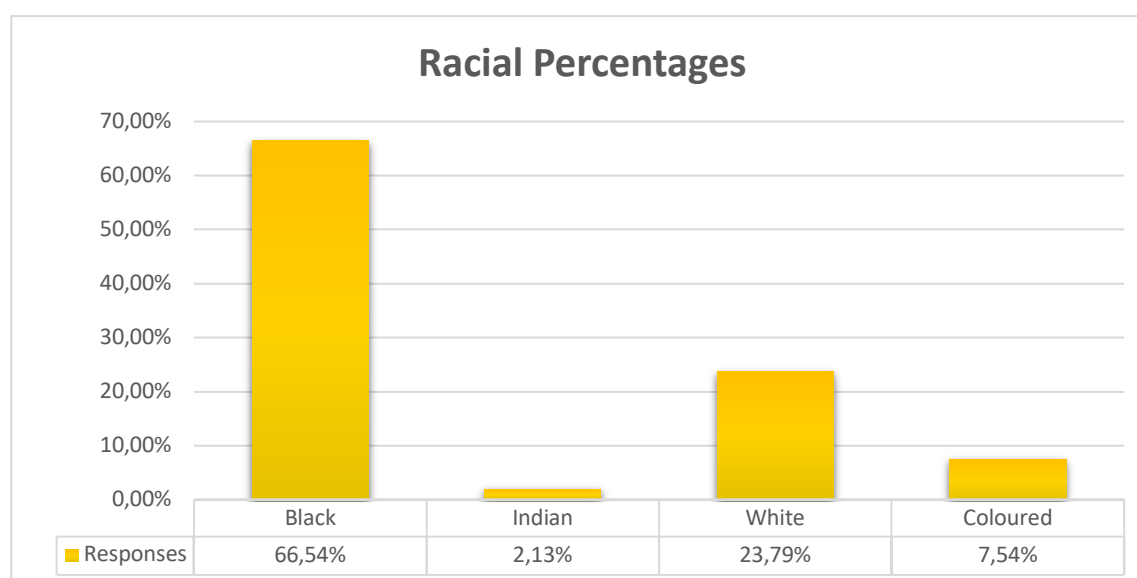
Empowerment is a social process involving change at the level of individuals, organisations and society as a whole. Women's empowerment entails a process of change in which patriarchal relations are challenged, so that men's traditional complimentary package of resources and services are provided to ensure that goals are met.

Despite all the frameworks, agenda-setting national action plans and advocacy there is little substantive progress in increasing women participation and creating opportunities in the film industry.

For this study, findings were analysed using SurveyMonkey and content analysis for the quantitative and qualitative method, respectively.

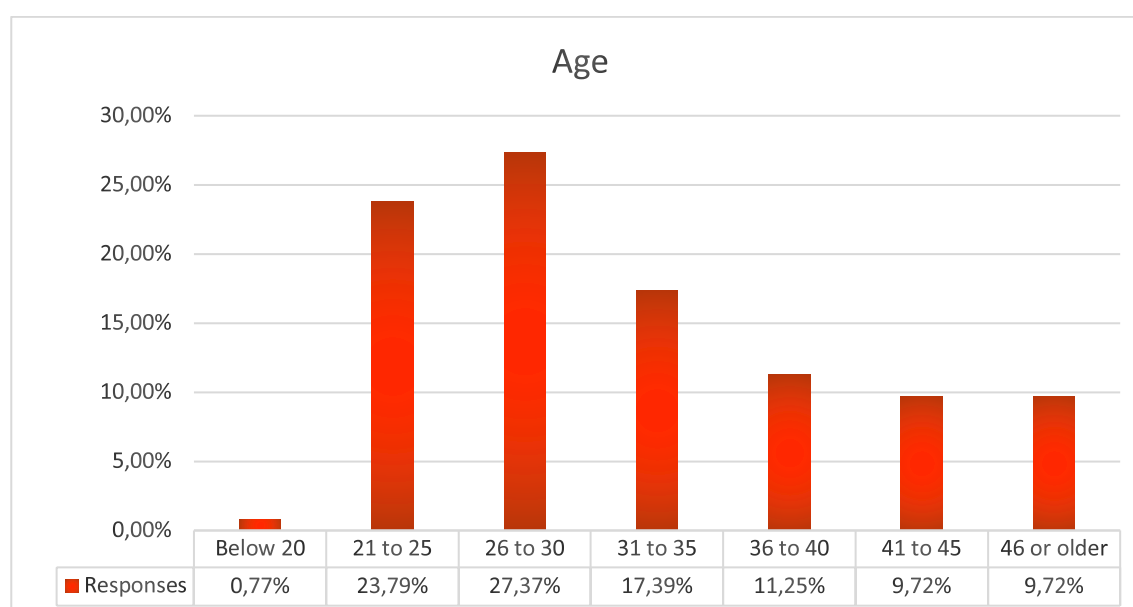


## 4.2 JOB DESCRIPTION



**FIGURE 1. PERCENTAGE OF WOMEN PER RACE GROUP**

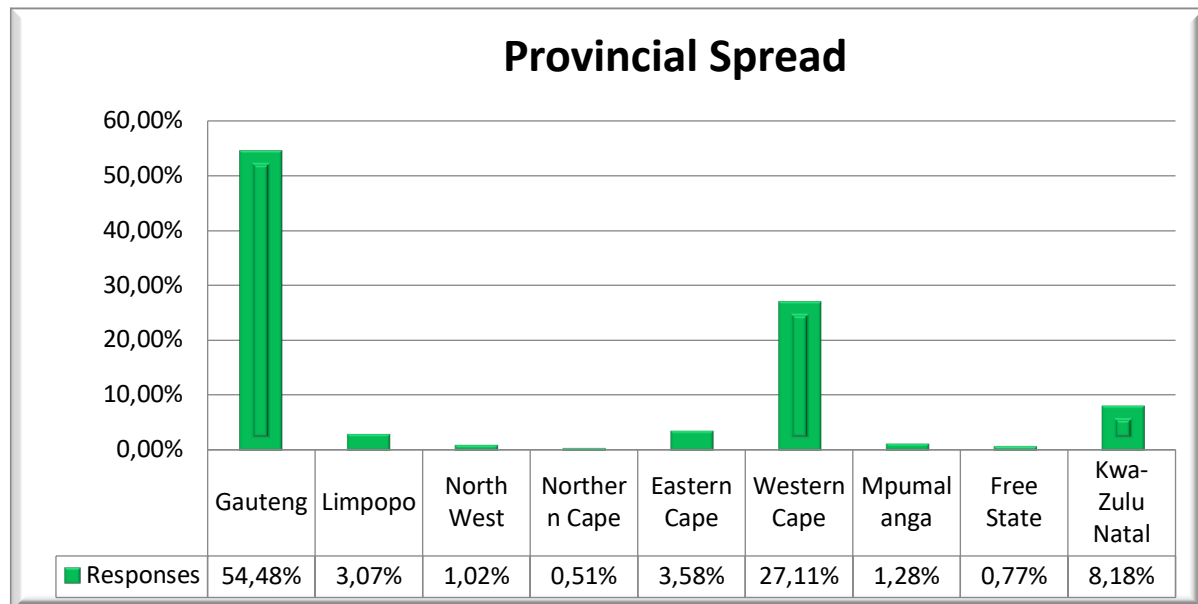
As can be seen in Figure 1 above, of a total of 512 women who completed the survey, black women filmmakers constitute 66.54 per cent, followed by whites at 23.79 per cent and Indians at 2.13 per cent, with coloureds constituting 7.54 per cent.



**FIGURE 2. AGE GROUP**

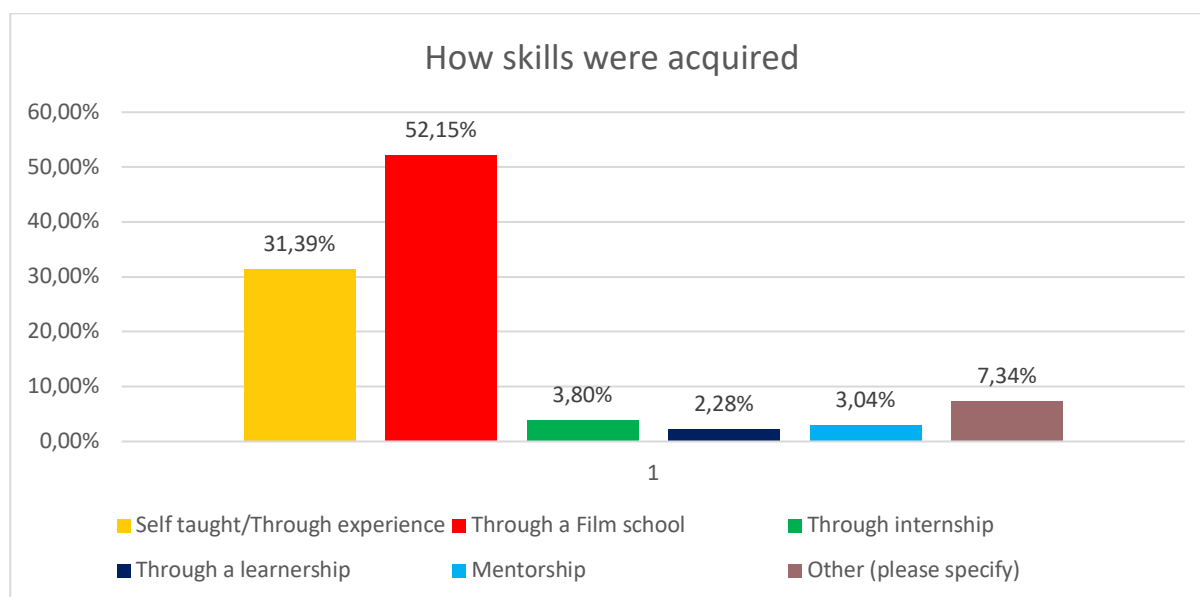
Figure 2 above reflects the age groups of female filmmakers and it reflects a youthful industry with the 26 to 30 age cohort being the largest at 27.37 per cent, followed by the 21 to 25 age

cohort at 23.79 per cent and 31 to 35 at 17.39 per cent. The industry also has a good number of experienced and older generation filmmakers with an equal percentage (9.72%) being from 41 to 50 and 46 years and above.



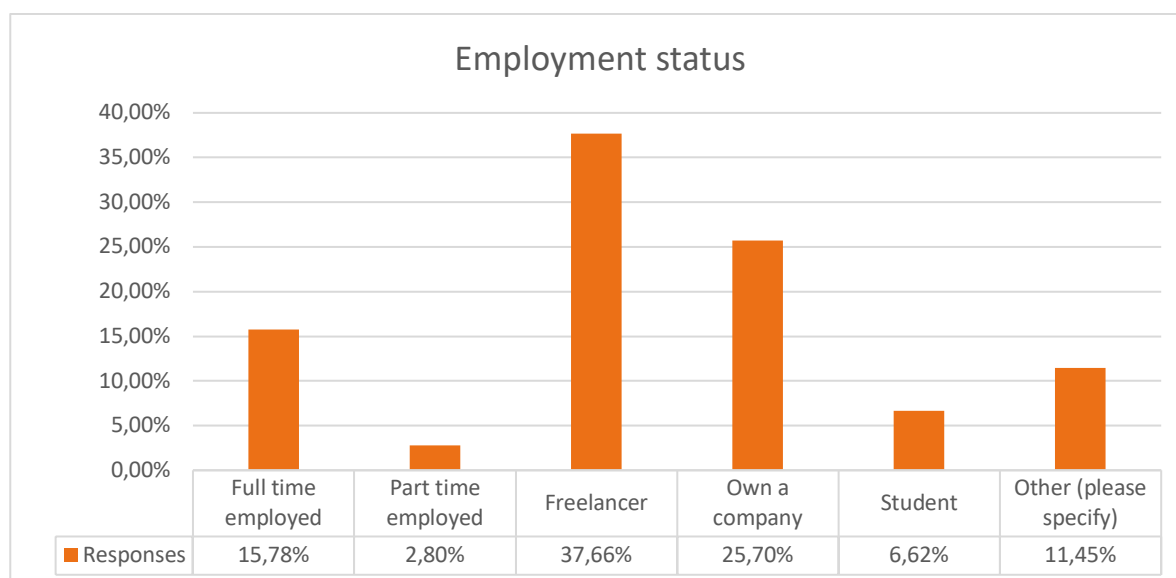
*FIGURE 3. PROVINCIAL SPREAD OF RESPONDENTS*

The South African film industry is mostly concentrated in three provinces of Gauteng, the Western Cape and KwaZulu-Natal. Figure 3 further confirms that the highest percentage of respondents (54.48%) are located in Gauteng, followed by the Western Cape with 27.11 per cent and KwaZulu-Natal at 8.18 per cent, while both the Free State and the Northern Cape are below one per cent, the Eastern Cape is at 3.58 per cent, and Mpumalanga and North West are just above one per cent.



**FIGURE 4. HOW SKILLS WERE ACQUIRED**

As can be seen above the SA women filmmakers are skilled, with the majority (52.15%) having gone through a film school, and another 31 per cent having acquired their skills through experience, or being self-taught. Others have gone through mentorships and learnerships, while 7.34 per cent have learned through other mechanisms, such as attending workshops, conferences and film festivals.



**FIGURE 5. STATUS OF INVOLVEMENT IN THE INDUSTRY**

Figure 5 above displays the employment status in the film sector, with only 15.78 per cent being employed full time and 37.66 per cent working as a freelancer due to the nature of the industry, as it operates more based on projects. In contrast, another 25.70 per cent are

running their own businesses and a paltry 2.80 per cent are employed part time. The other 11.45 per cent responded with 'other', as they are still looking for jobs.

Q6 What is your main role? (Only one answer is accepted)



*FIGURE 6. MAIN ROLE PERFORMED BY RESPONDENTS*

Respondents were asked about their main role in the industry and 15 roles came up frequently, as depicted in the figure above. From the 15 roles that were frequent, producing was the role most often selected by respondents (104 ticks), closely followed by writing, which was selected 56 times and directing, which was selected 47 times. This reveals that there are more females participating in the producing role.

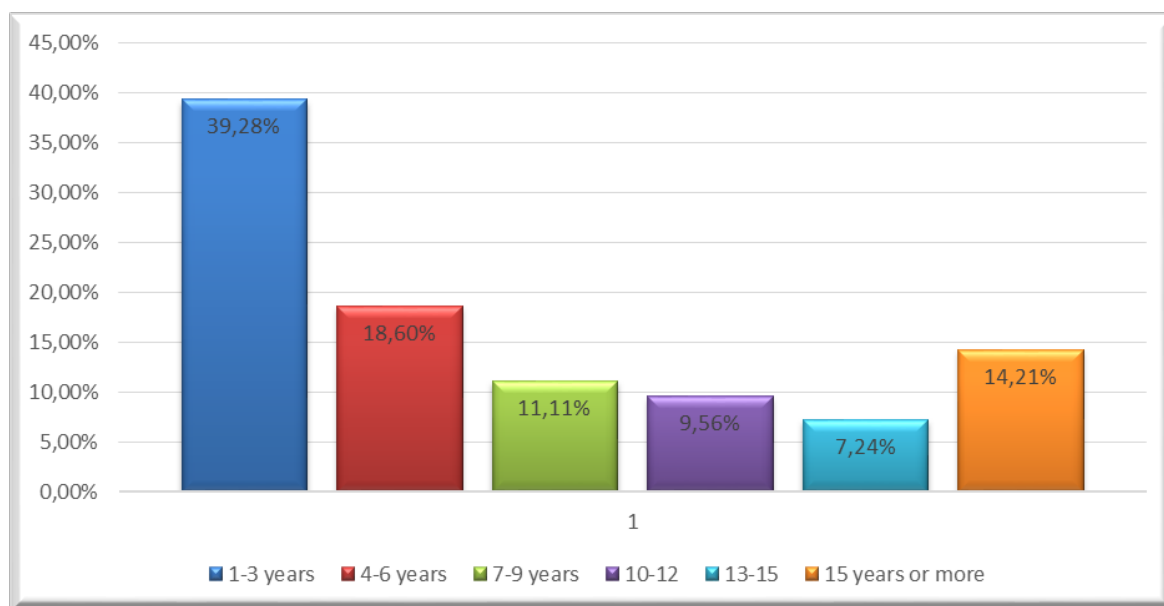
Q7 What is your secondary role?



*FIGURE 7. SECONDARY ROLE PERFORMED BY RESPONDENTS*

Respondents were asked to list the secondary role they play in the industry and the above 25 roles were frequently selected, with producing appearing 66 times, followed by writing, which appeared 52 times and directing, which appeared 44 times.

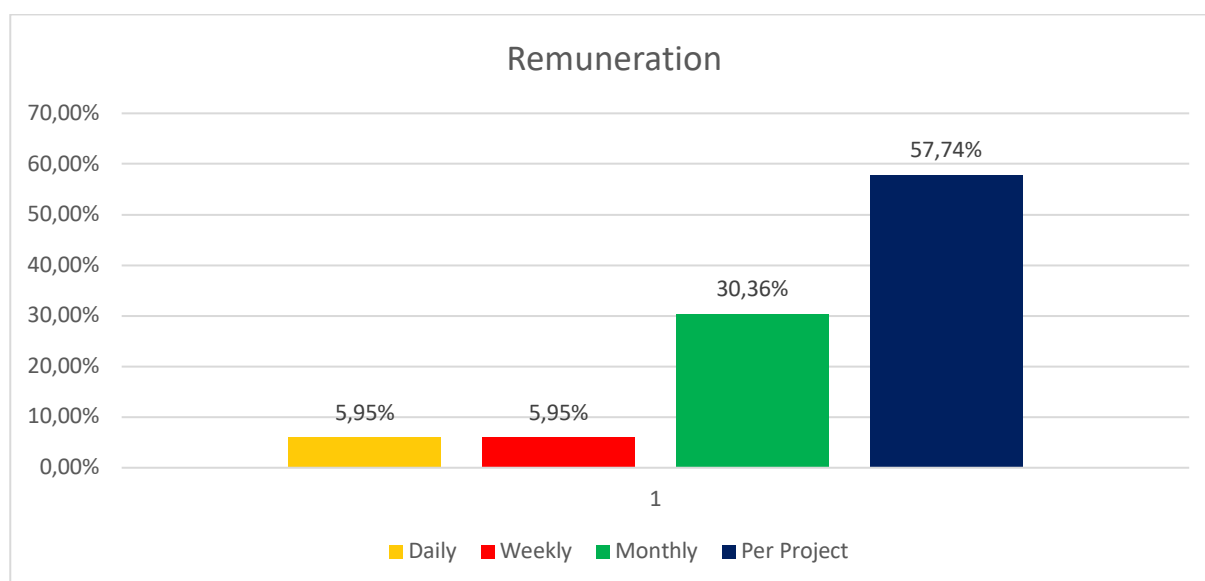




**FIGURE 8. NUMBER OF YEARS IN THE INDUSTRY**

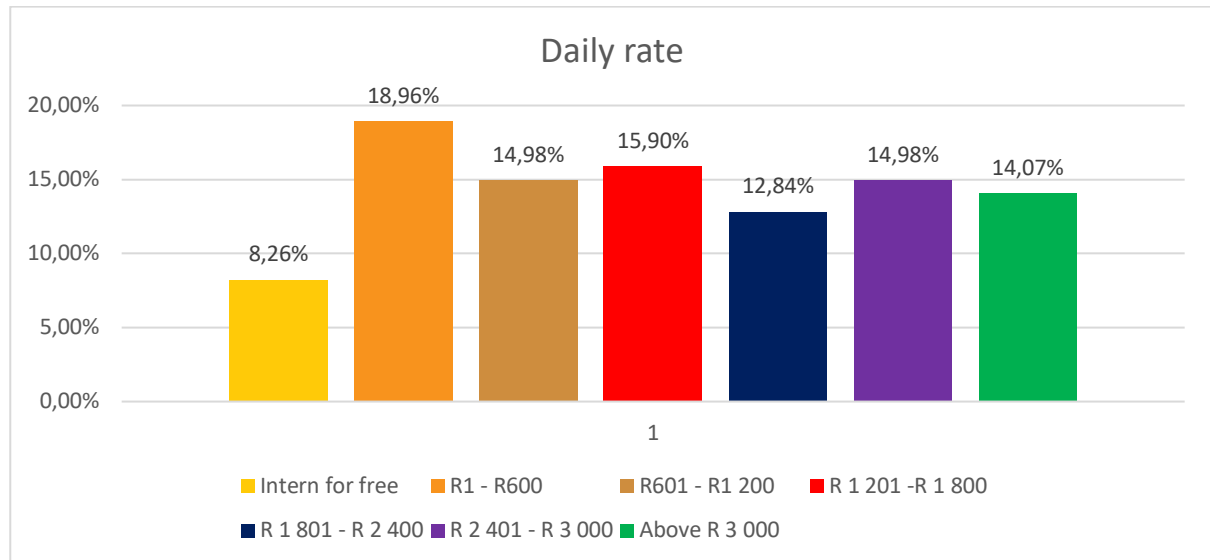
The majority of the respondents are still new to the industry, with 39.28 per cent of them having been in the industry for between one and three years. This confirms what was discovered in Figure 2 above, where the majority fell in the age cohorts of 21 to 25 and 26 to 30. The older generation are in the minority, as also reflected here, with those who have 15 years or more in the industry at 14.21 per cent.

### 4.3 FINANCES



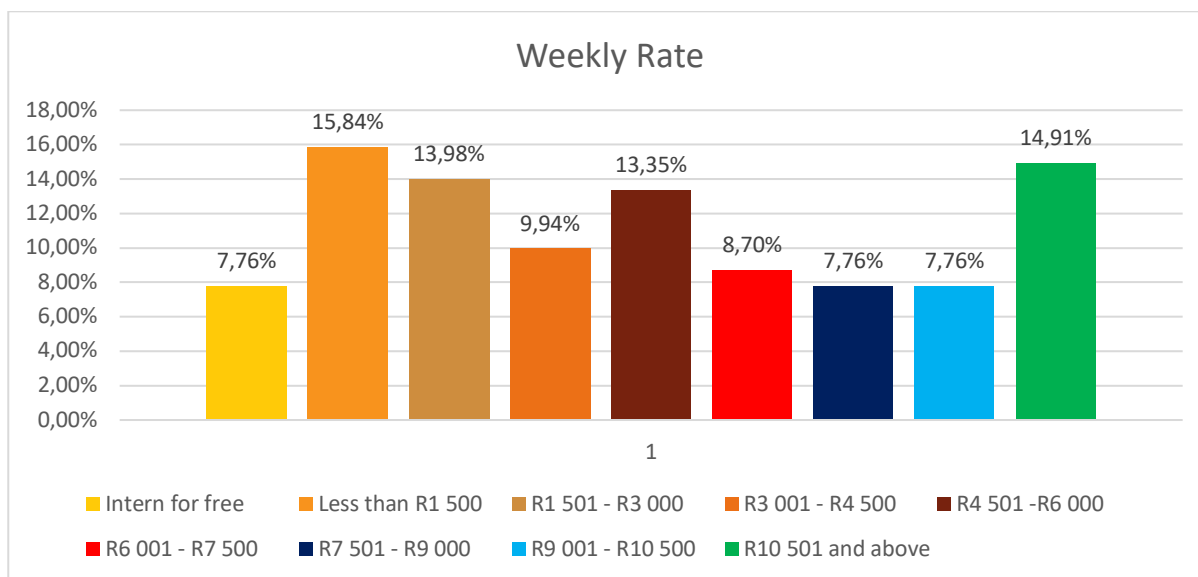
**FIGURE 9. HOW REMUNERATION IS RATED**

Given the nature of the industry, which is project based and freelance in nature, remuneration is also determined per project, as the majority of 57.74 per cent are remunerated per project and those who are employed full time are rated monthly, weekly or daily, as depicted in Figure 7 above. The following graphs reflect the average of female filmmakers' rates as stated in the above graphs.



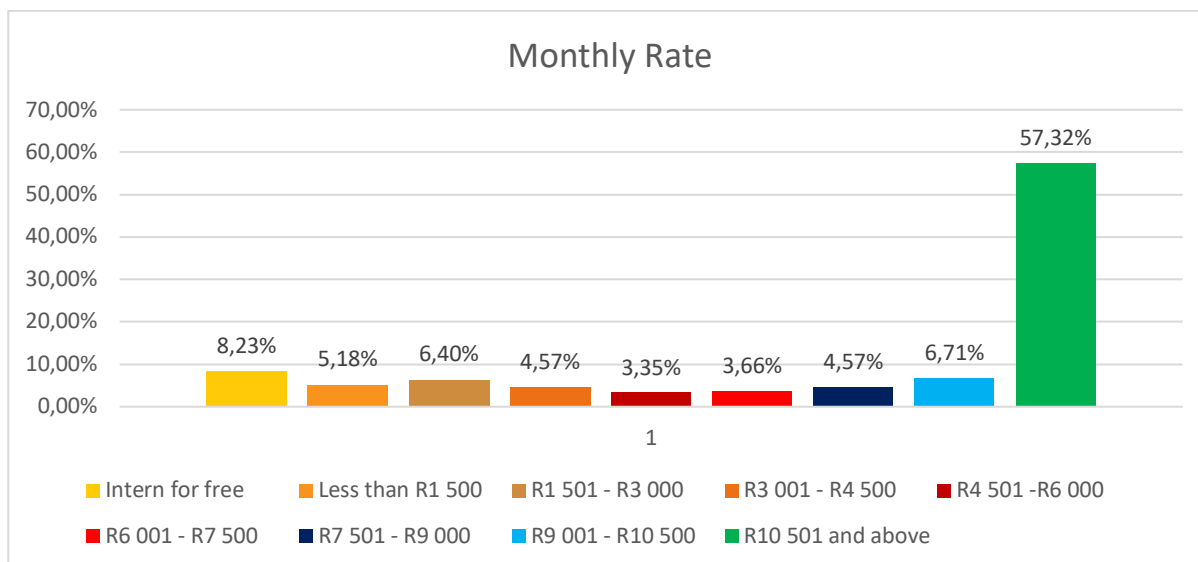
**FIGURE 10. AVERAGE DAILY RATE**

For those whose rates are determined daily, 18 per cent (majority) are found in the R1 to R600 group, while those who have average rate of R3 000 and more, make up 14 per cent of the respondents. Those serving as interns for free with the hope of making it into the industry, make up almost 8 per cent.



**FIGURE 11. AVERAGE WEEKLY RATE**

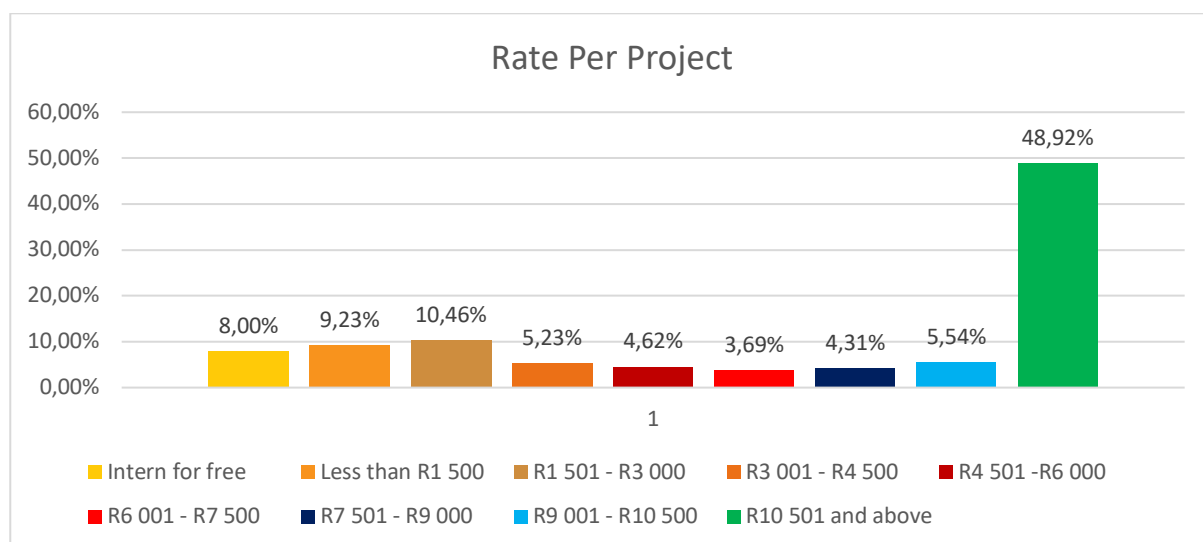
In the category of those whose rates are determined on a weekly basis the majority are on a weekly rate of less than R1 500, followed by those who are on a weekly rate of R10 501 and more. Those who are on the weekly rates of R1 501 to R3 000 and R4 501 to R6 000 are more or less on par with a difference of less than one per cent.



**FIGURE 12. AVERAGE MONTHLY RATE**

In the category of the monthly average rate it was discovered that the majority are rating above the R10 501 bracket, with the lowest being those in the R4 501 to R6 000 bracket.

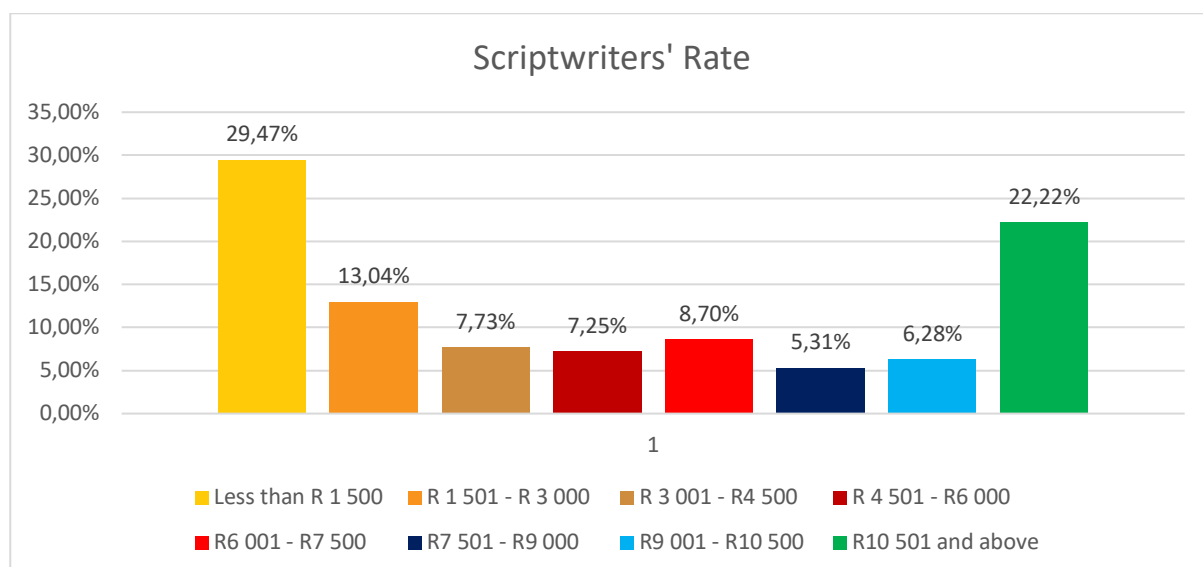




**FIGURE 13. AVERAGE RATE PER PROJECT**

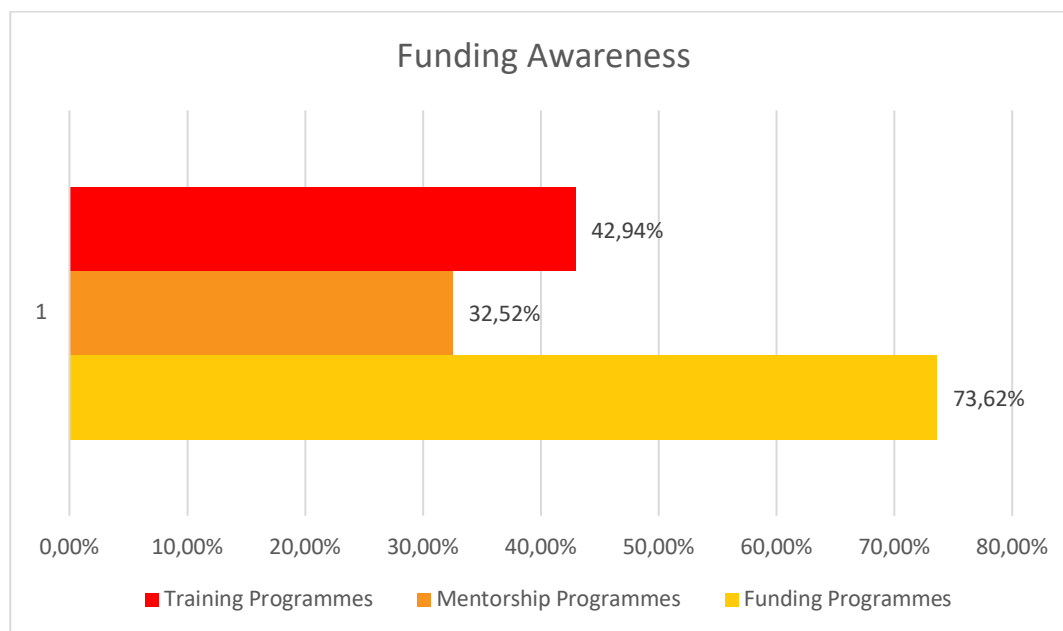
Consistent with the 4 figures above, interns who work for free remain constant at around eight per cent, and those rating above the R10 501 category per project are found to be the highest at 48.92 per cent.

#### 4.4 INFRASTRUCTURE



**FIGURE 14. AVERAGE RATE FOR SCRIPTWRITERS PER DRAFT**

Scriptwriters are remunerated per script and therefore their rates are calculated per draft. Figure 14 above shows that 29.475 per cent of respondents are paid less than R1 500, which is at the bottom of the graph and the top earners are rating above R10 501 per draft, which is 22.22 per cent of the respondents.



**FIGURE 15. AWARENESS OF FUNDING PROGRAMMES DIRECTED TOWARDS FEMALE FILMMAKERS**

Although there are very few programmes that are geared towards the empowerment of women, be it funding, mentorship programmes or training programmes, respondents were asked if they were aware of any of such programmes and 73.62 per cent reported that they were aware of funding programmes, while 42.94 per cent reported that they were aware of training programmes and another 32 per cent being aware of mentorship programmes. Respondents were allowed to choose more than one option.

In relation to the figure above, respondents were further asked if those interventions have yielded the required results and there were mixed feelings in relation to the efficacy of those programmes. Some of the reasons given were as follows:

- No, the one-size-fits-all approach cannot be applied. Upskilling for existing filmmakers is needed. Training cannot only focus on directors and writers. Training and skills development for people stuck between entry level and HOD need to be done.

- In my case the interventions have not bridged the inequality, because even though I am a young black female filmmaker who has won a couple of international awards, it is still hard for me to access the existing funding due to their close to impossible requirements.
- Both yes and no, purely because they would place you at a broadcaster and what really happens there inside the workplace ... they are not there 100 per cent, because you have to work.
- I think it's a long-term goal. It is going to take years to shift the power imbalance, but if we continue working on initiatives and skills development it will happen.
- What has also to be considered is that these interventions create a sense of entitlement and stop people from exploring their own creativity and gaining the experience of finding money and support on their own. When I started in this industry there were no interventions. I had to learn and do everything on my own.
- Not so much, as it takes long to release funding – people administering the release of the funding ...
- I think so. I am a beneficiary of those programmes. I've grown immensely and am slowly learning to hold my own around men who think they can do better than me. I just wish I could see fewer women in the production office and more of them on set as part of the technical crew.
- I am sure it has, judging by the number of films that are produced and directed by women now in comparison to 10 years ago.
- I don't think so. Film sets are still heavily male dominated and it seems these interventions are not fully rounded. They are incredibly restricting and don't really give creative people full authority to exercise their visions.



Q16 If answered "YES" to question 15 above please list those interventions aware of.

KZNFC Applications Industry DFA Programmes  
 Not Aware Female Filmmakers Wesgro Film  
 Mentoring Funding NFVF Grants Women ACT  
 SWIFT Spark DTIGFC

FIGURE 16. PROGRAMMES INTENDED TO EMPOWER WOMEN

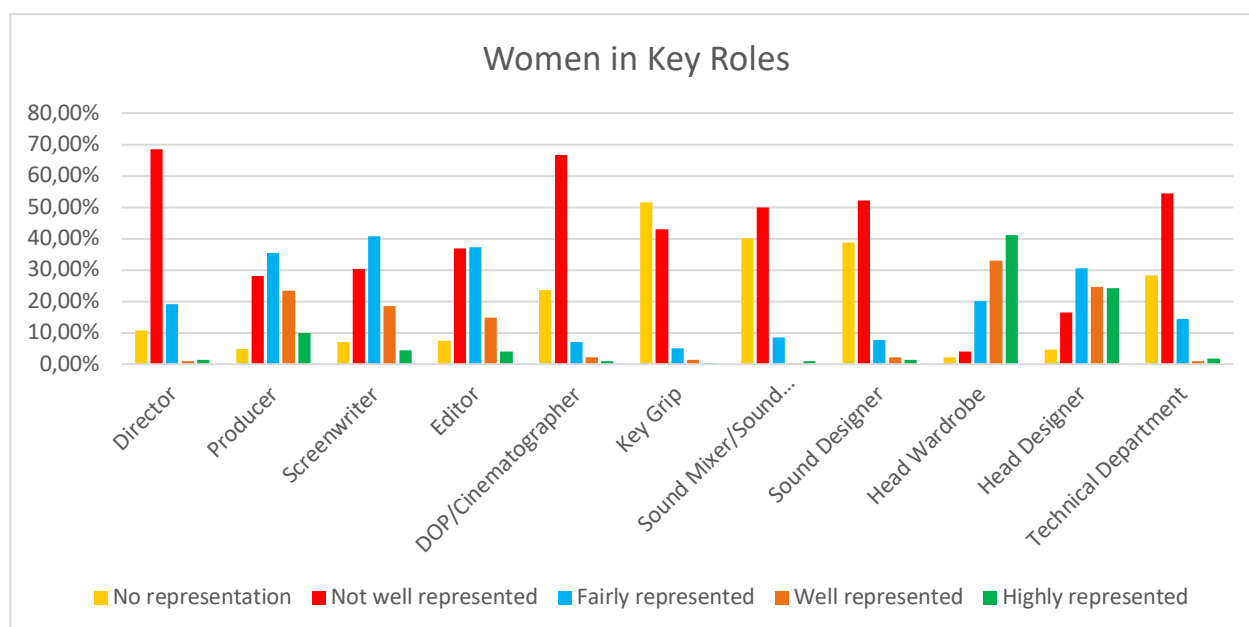
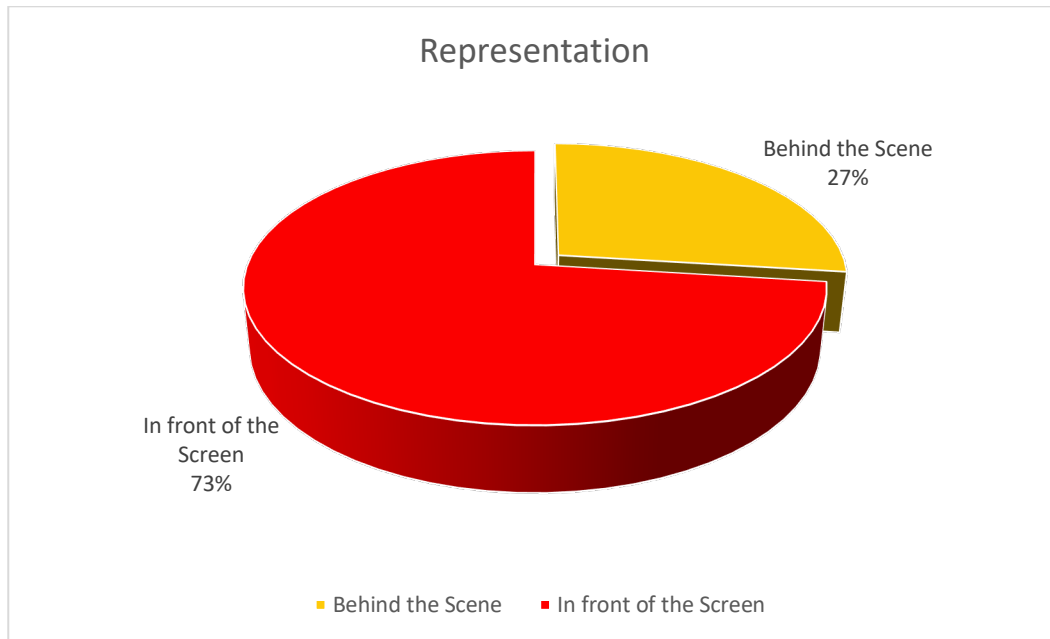


FIGURE 17. KEY ROLES WHERE WOMEN ARE FAIRLY REPRESENTED

The figure above depicts the key roles in which women are represented, and from it can be observed that in most key roles they are not well represented, except in the head wardrobe category, where they are highly represented and in the head designer, editing, scriptwriting and producing department, where they are fairly represented.

#### 4.5 REPRESENTATION IN FRONT OF AND BEHIND THE SCENES



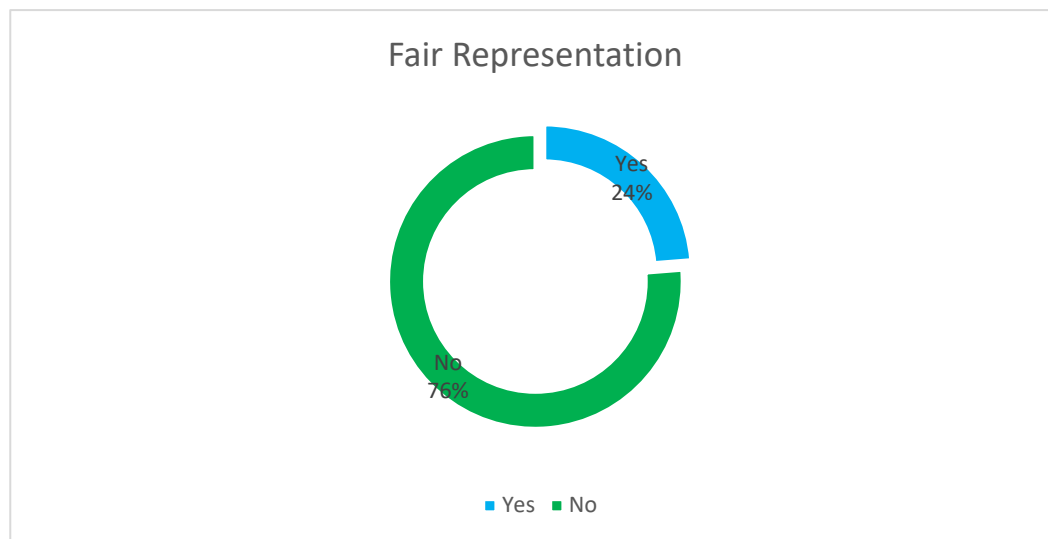


**FIGURE 18. FAIR FEMALE REPRESENTATION BEHIND OR IN FRONT OF THE SCREEN**

The majority of respondents (73%) observed that women are fairly represented in front of the camera as opposed to behind the camera. Respondents further gave their views on why they think females are not well represented in the industry below.

- Women are behind the scenes, but it becomes difficult for them to keep working there because of the nature of work; especially if it is freelance work, because at some stage there is a need to focus on family and providing and it is difficult if you are freelancing. Lack of funding and opportunities are the main reasons they end up in front of the camera as opposed to behind.
- Behind the scenes it is still very much a man's world, with white men, in particular, in key roles as heads of departments. It is seen as an environment that requires more brawn than brain and women are regarded as not strong enough to do the job.
- Women who work behind the scenes have to work long hours, even on weekends. The industry does not take into account that we have families and are usually the ones family members depend upon. The industry is not kind to pregnant women.
- Women who are technically inclined are not being well represented and are not given enough opportunities to operate technical equipment within a job.
- Women are not encouraged to participate behind the scenes unless it involves menial jobs.

- Women still believe that behind the scenes is a male department, especially the technical side.
- Lack of trust in women behind the scenes.
- Stereotyping that women should look pretty and let the men do the hard work.
- Women are intimidated and still have to work twice as hard to prove themselves.
- Women are still being undermined, even though they have qualifications.
- The patriarchal society continues to still force women to support male characters.
- Women are still being stigmatised as being too emotional to handle stress behind the scenes.



*FIGURE 19. FAIR REPRESENTATION OF WOMEN ON THE SCREEN WITHOUT DAMAGING THEIR DIGNITY*

According to Figure 19 above the majority of the respondents believe that women are not represented in a manner that does not damage their integrity. This could be that women are highly represented more in front of the camera as depicted in figure 18 above, where they are in performing roles and often depicted as villains.

- Not enough stories about strong women are being told.
- Their bodies are more exposed than the men they are involved with.
- In most instances women are seen as sex objects/symbols.
- Women are seen as entertainers.
- They are given the roles where they are seen as attractive and play a sexy role.
- There is too much disrespect in terms of the way they dress for the camera.
- Some storylines are not doing justice to women.

- As long as there are no women head writers, women will remain misrepresented.
- Transformation needs to start at the conception stage where women will write about themselves positively and realistically.
- A lot of women are stereotyped.
- Women are overly sexualised and are unrealistically represented.
- Sometimes women are seen as weaker sex.
- Most women play a secondary role to the lead and end up having to get naked.
- Physical features seem more important.
- Not always.
- Women are represented as commodities and are over-sexualised to continue feeding the monster of patriarchy. Black women are the most incorrectly represented.
- Women characters are mostly for eye candy.
- Women are always represented as weak people and victims.

#### **4.6 CHALLENGES FACED BY FEMALE FILMMAKERS**

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Culturally, in South Africa and in Africa as a whole, women's roles have always been to push the man to the front. This is so because of the country's cultural basis. At the core of different cultures is patriarchy and it is difficult to find a way into the future whilst still holding onto your cultural beliefs. Balancing the ideas of patriarchy and empowerment can be very difficult, if not impossible.

One of the challenges facing the South African film industry is that we are not seeing enough women entering and surviving in the industry, and this is indicative of some underlying factors barring women from participating meaningfully in the industry. The issue of gender equality in SA cannot be looked at in isolation. Firstly, consideration must be given to the history of the country and race issues. However, over the past 10 years there has been an increase in the number of women coming into the industry and specifically in leading roles, such as producers, directors and even writers.

While most of the industry development agencies are led by women (i.e. NFVF, KZNFC, DFO) there is the existence of a 'boys club'. Film has always been male dominated.



In an attempt to change the landscape various agencies, such as the NFVF, introduced programmes to empower the female filmmaker. There is also a lack of resources to tackle some of these problems.

#### **4.6.1 SALARY PARITY**

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Salary parity does not exist in the industry and that can be addressed by introducing a grading structure that will ensure male and female practitioners are paid equal salaries.

#### **4.6.2 CAREER PROGRESSION**

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In most cases women filmmakers have to work twice as hard for them to be recognised and considered for progress in their careers. The progress of filmmakers is also hindered by women themselves. There is an issue of women not trusting one another, but showing faith in men, as they regard other females as being emotional and not being able to complete tasks on schedule.

#### **4.6.3 THE GLASS CEILING**

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Often female filmmakers have to prove that they can do the job, as opposed to men who will be promoted based on their gender.

#### **4.6.4 KEY DECISION MAKERS**

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Most key decision makers are males; hence the gender imbalance in existence.

#### **4.6.5 PARENTING**

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Parenting is being used as an excuse not to give female filmmakers growth opportunities.

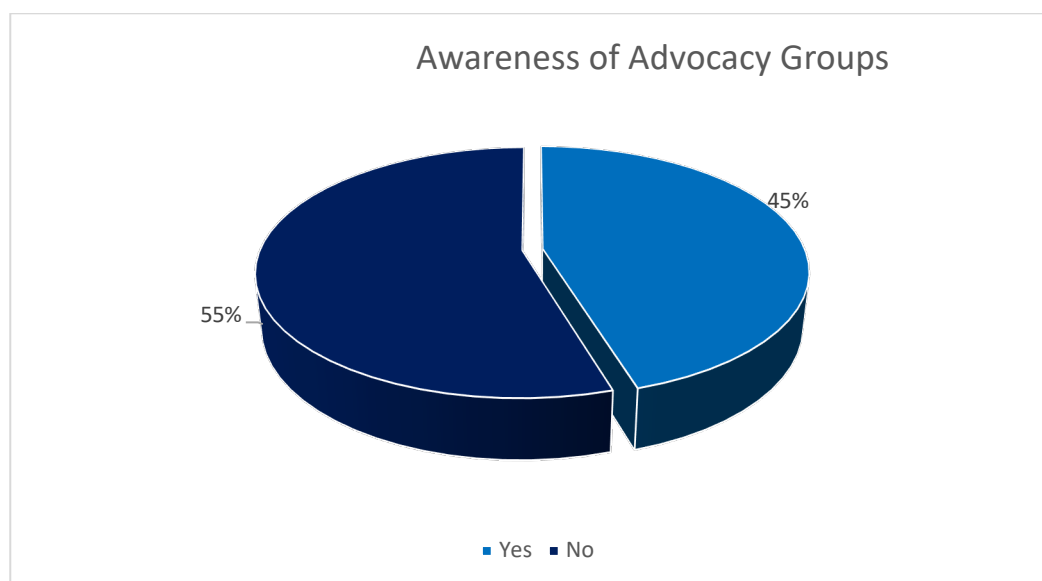
#### **4.6.6 SOCIETY/PATRIARCHY**

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Societal issues dictate the role of women in the industry. In most cases women are not allowed to voice their concerns. Once they do that, they are labelled as attention seekers and wanting special treatment.

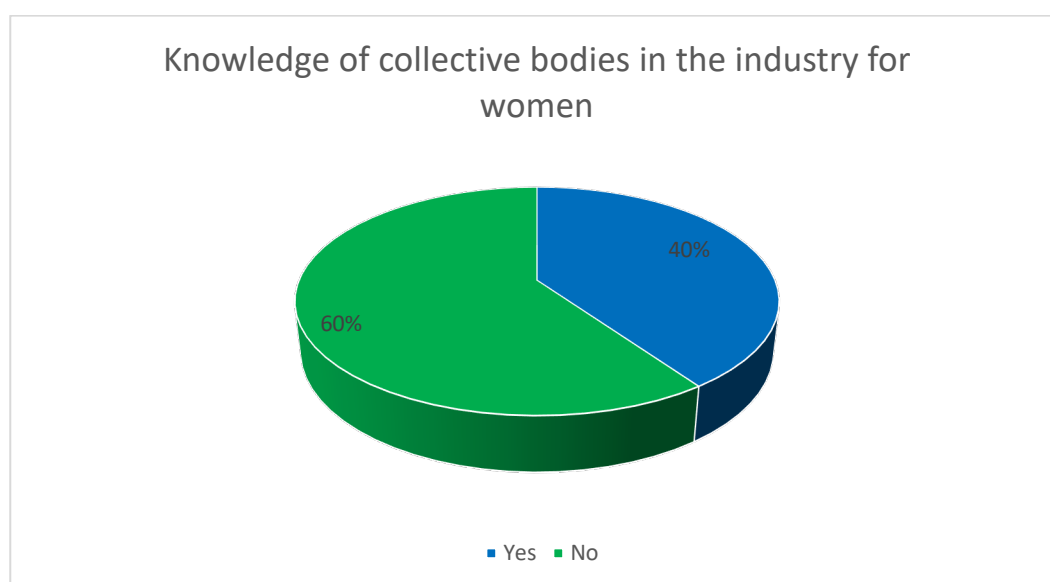






**FIGURE 20. DO YOU KNOW OF ANY ADVOCACY GROUP THAT REPRESENTS WOMEN IN THE SA FILM INDUSTRY?**

Most (55%) of the women surveyed reported that they did not know of any advocacy group that specifically represents women in the SA film industry. A further question was asked of those who were aware of an advocacy group representing women, and Sisters Working in Film and Television (SWIFT) was the only organisation named.



**FIGURE 21. ARE THERE ANY COLLECTIVE BODIES IN THE INDUSTRY THAT ENGAGE WITH ISSUES PERTAINING TO WOMEN SPECIFICALLY IN THE INDUSTRY?**

Figure 21 reveals that 60 per cent of the respondents were not aware of any industry body that looks into specifically the issues pertaining to female filmmakers.

Respondents were asked what needs to be done in order to ensure that women are treated fairly and given opportunities to participate in the sector. A number of comments were made and the following are interventions as articulated by them.

- Women should be empowering one another and protecting one another and advocating for the special needs of women/mothers.
- There should be lobbying for the implementation of a national policy on transformation in the industry.
- Women should be educated about their rights and recourse in cases of discrimination and especially sexual harassment.
- Proactive initiatives should be targeted at school goers to give them an accurate description of the industry – positive and negative. Also, funding criteria, especially for emerging filmmakers, should be revised to be more realistic.
- There is a need for an organisation geared towards fighting for women's rights in the industry.
- More work opportunities are needed, but training and mentorship to go with it should also be provided.
- We should be encouraging and educating young girls in school about the industry, so that they may try their hand at roles usually seen to be for men.
- Women filmmakers should be empowered to build strong networks to tap into for resources and financial backing.
- A funding and sponsorship union and free legal representation, as well as training, should be provided.
- Provide more training and work opportunities for women.
- Advertise more film sponsorships directed at women and workshops.
- Women should be given the same opportunities and remuneration as male counterparts.
- There should be support for start-up production companies.
- Establish a film fund specifically aimed at providing funding to women filmmakers.
- Have more organisations that focus on growing, motivating and hiring/training young female filmmakers to challenge the roles given in a more male-dominated field.



- More women need to be incorporated and trained in the fields that are seen as male dominated – more female DOPs, camera assistants, sound designers, more female directors, assistant directors. These are roles that, while they do have a few women in these professions, are still dominated by our male counterparts.
- Have film festivals for females so they get the platform to display their capabilities and hopefully the male-dominated industry will have no choice but to accept it.
- That means NFVF and film commission evaluations should be done without disclosure of who the applicant is. Let the talent and merit speak for themselves and support those who have it and are prepared to work for it.
- There is a need for professional development seminars, over and above networking, and labour rights advocacy.
- There should be a safe and easy way for women to report sexual harassment on set.
- Greater incentives should be made available for production companies to hire women trainees in specific roles, such as directing, scriptwriting and technical jobs.
- Mentorship programs should partner with film and TV universities/colleges to link established filmmakers with recent women graduates to assist on at least one or two films.
- Like BEE there could be EE opportunities. Companies could also be compensated or given better opportunities if they have a good EE plan.
- We should be reaching out to high schools to let girls know these career options exist, and raising funds to make it possible for young women to learn and gain experience and feed their families at the same time
- Establish forums to engage on gender politics in film. Offer more women-led film festivals, more women-led distribution outlets and more women-led film schools.
- Provide more networking opportunities and conferences. Many of our inequality issues are so ingrained in the women currently working in the industry. We need to discuss and reprogram our thinking or it will perpetuate to future generations.
- The dti has an Emerging Black incentive. An emerging female incentive would be useful. However, it would need to be paired with training schemes (perhaps through the NFVF) in order to ensure that women are not set up to fail. On-the-job training is always the most useful tool.
- Enforce work quotas. Offer benefits to productions that have a +49 per cent female team.



- A code of conduct should be included in all contracts so that women are protected from sexual abuse and discrimination.
- More stringent disciplinary mechanisms should be enforced when the code of conduct is not adhered to.
- There should be more workable funding opportunities for women, especially women of colour.
- There should be no salary bias.

The following are recommendations as stated by respondents; however, a set of recommendations will follow at the end of the document as consolidated and detailed by the researchers.

- Provide extra support for organisations like SWIFT.
- A lot of programmes are already in place, but we need to implement the good ideas put forward.
- There should be more bursaries or opportunities for women, because most of them are self-taught and their experience is limited.
- Enforce the employment equity policy in the industry by ensuring proper evaluation. For transformation to take place there is a need for a programme that will conduct monitoring and evaluation.
- There should be a female filmmakers' guild or something recognised by the government.
- Existing funding programmes should consider giving available opportunities to young, qualified filmmakers with a proven track record of good work that has been showcased on national and international film festivals, because that should be enough to take the risk of providing some cash injection into their newly-opened companies.
- Create a platform where women can work together.
- Women should meet up and encourage one another more instead of competing with one another.
- The NFVF should dedicate enough of the budget to funds for filmmaking, learning, training and development of women in film and TV and create enough awareness of the funding that is available and the application criteria. This must be communicated well in advance of closing dates for applications.
- Institute, as a condition of extending funding, the requirement that filmmakers must report on women representation in key roles such as director, writer, DOP and other



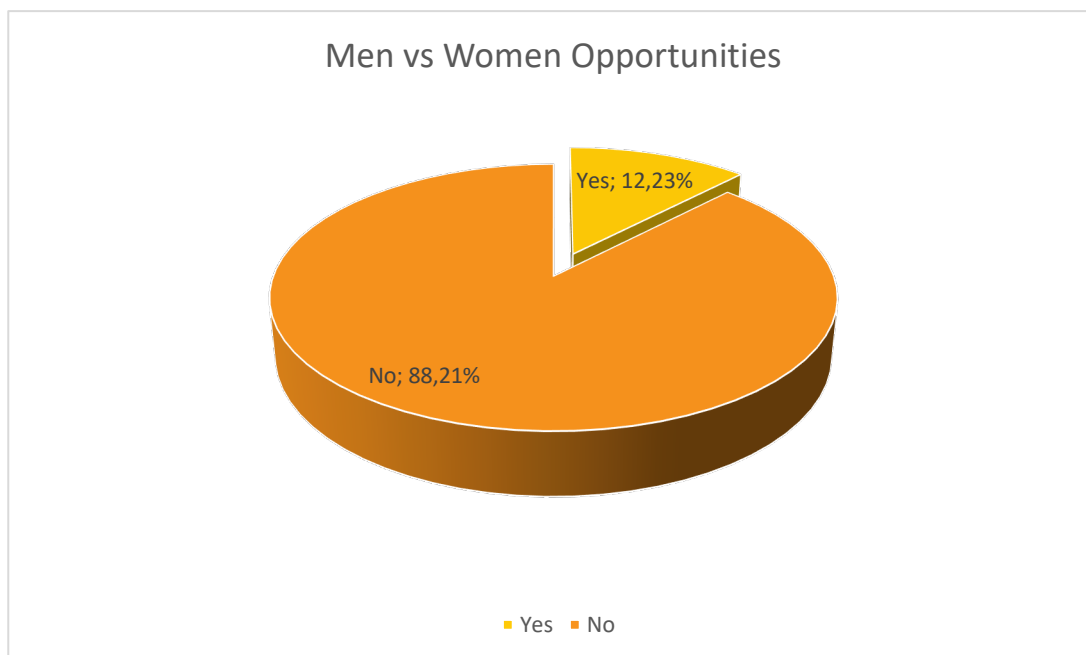
key technical roles. Make it a condition of funding that the filmmaker has to evidence how they implement a code of conduct on their productions that creates a safe, conducive work environment for women.

- There should be more skills development programs for women filmmakers and that should be followed by funding for women to get their creative work off the ground.
- We need more direct dialogue from the NFVF. Every project with potential from women should be explored in depth.
- There should be a union for the entire industry, which has policies for the empowerment of female filmmakers.
- More should be done in education to encourage young women to pursue male-dominated roles in the industry and there should be more training programmes within the industry.
- Instil a general ethos of rejecting misogyny, sexism and patriarchal ways of thinking, along with encouraging women not to do sexual favours for advancement in their careers, sending the message that it's not okay.
- Not to respond to gender matters only when it is fashionable, but to realise and take seriously the fact that sexual harassment occurs all the time and is not always clear to see.
- #ThatsNotOkay should provide guidelines and support on how to and where to report sexual harassment, along with the consequences for the perpetrators.
- I recommend funding and mentorship. Also, an open door to emerging young female filmmakers.
- Workshops, helplines, support (both monetary and time), coaching and guidance are needed.
- Funding is required for women at all stages of their careers, not just for the under 30s or for women who are just starting out. There should be support for women who have made films and who are trying to sustain a career.
- Create a list of established film professionals and pair them up with junior to mid-level filmmakers for a year, allowing them to learn from their mentors.
- Prioritise transformation.
- Formalise SWIFT with legal teeth.

#### **4.7 Interventions to Fast Track Female Filmmakers' Development**



- The KZNFC and the Department of Economic Development of Tourism and environmental affairs have established a fund to look into how female filmmakers can be supported.
- The KZNFC currently spends 40 per cent of its funding on women; however, they would like to reach the 52 per cent mark. In 2017 the commission organised a female filmmaker luncheon.
- The NFVF filmmaker project which is geared towards providing females, particularly those from historically disadvantaged backgrounds, with an opportunity to make a film in collaboration with other women.



**FIGURE 22. ARE WE WOMEN AFFORDED THE SAME CAREER GROWTH OPPORTUNITIES AS OUR MALE COUNTERPARTS?**

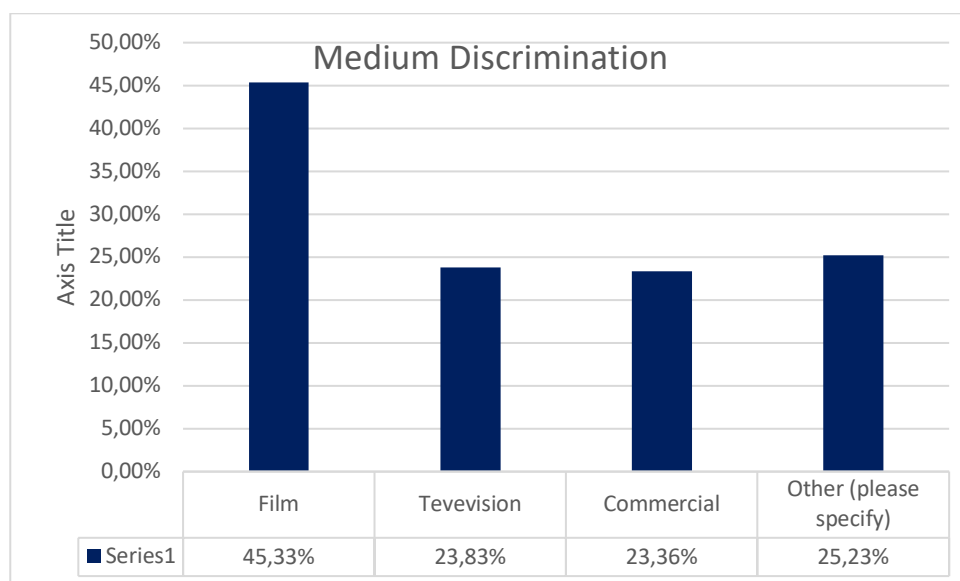
Respondents felt that women are not afforded the same career growth as their male counterparts, with the majority (88.21%) of the respondents confirming this.

Opinions on career progression:

- Women need more exposure to the industry than men because of decades of male domination.

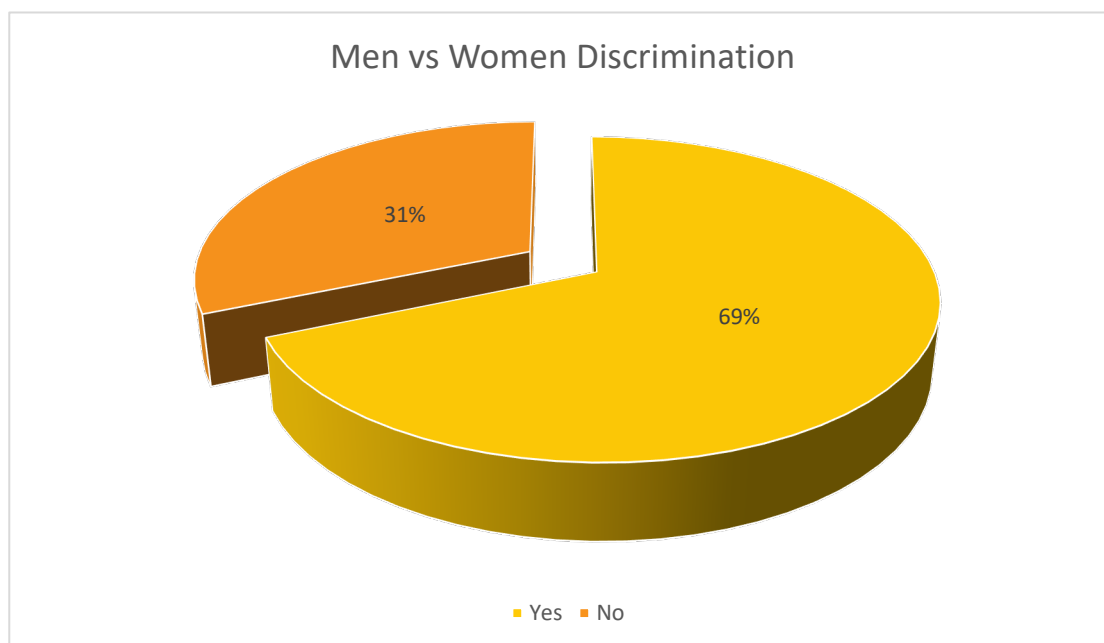
- The industry is slowly adapting to changes.
- The industry is still largely based on race and gender.
- Big production companies and broadcasters are led by women and key partners are women and the private sector has more male and executives than women.
- The industry still remains a gentleman's club.
- Skills of women are being recognised more.
- Men always help one another and do not give opportunities to women.
- Men are trusted as being rational while women are being regarded as emotional and ready to explode.
- Men are still given first preference for higher positions compared to women.
- Men are better technically and are therefore given more opportunities.
- The industry is still sexist and misogynistic.
- Patriarchy is still rife.
- Motherhood has a negative impact on the progression of women.
- Very few women get an opportunity to become decision makers in productions.
- Women are still seen as inferior, liabilities, unreliable and weak.
- The NFVF is pushing for more black women to be mentored.
- There is a clear glass ceiling in the industry wherein women can move upwards but still report to men.
- The existence of a boy's club allows men to support one another and in the process oppress and deny women opportunities for growth.
- Men are deemed more competent and more capable than their female counterparts.
- Women are prone to sexual harassment and thus growth opportunities for them are limited.
- It is difficult to advance in certain positions but there is no systemic discrimination.
- Women get promoted more slowly and are paid less.
- The issues around the LGBTIQ community are not addressed nor mentioned and there is a lot of underrepresentation. Men tend to employ more males and there exists a great deal of sexism.





**FIGURE 23. IN WHICH MEDIUM DID YOU FEEL MORE DISCRIMINATED AGAINST?**

Discrimination seems to occur more in the film sector as opposed television and commercials. This is according to respondents, as 45 per cent of respondents reported that they had seen more discrimination in film, with just 23 per cent reporting to have observed it both in film and in the commercials.



**FIGURE 24. DO YOU THINK KEY DECISION MAKERS DISCRIMINATE AGAINST WOMEN BASED ON THEIR SEXUAL ORIENTATION?**



A majority of the respondents believe that major decisions, such as funding, are made based on the sexual orientation of the applicant as opposed to the quality of the proposal.

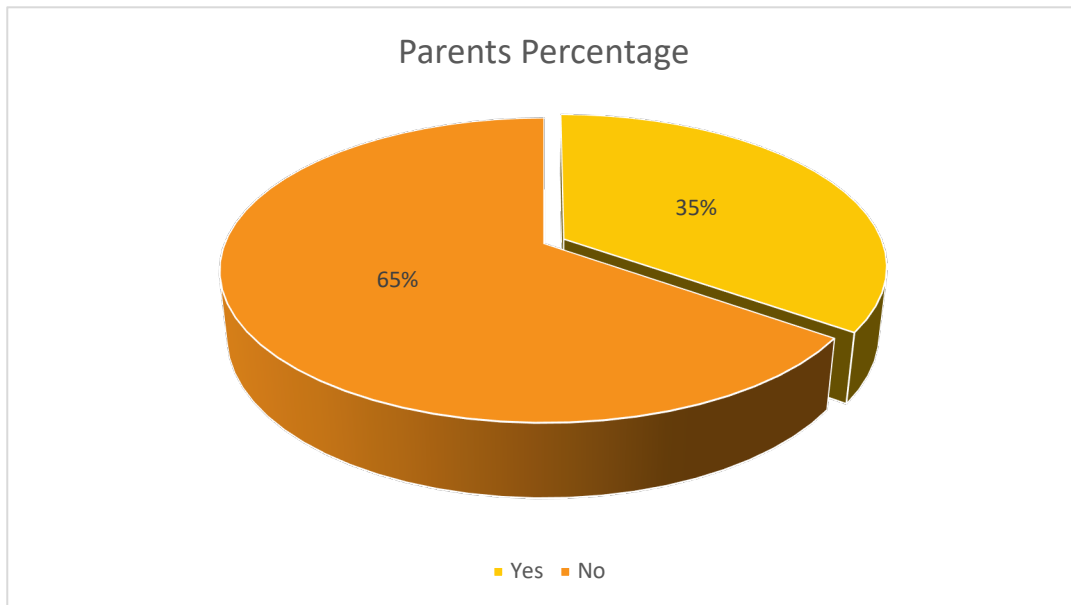
Decisions based on sexual orientation:

- Men still see something in you before they see you as an artist.
- It is mostly racial, rather than sexual.
- There is a perception that women don't know enough.
- It is more about experience.
- There have been a lot of instances where women have had to perform sexual favours before being considered for a job or funding.
- Key decision makers don't respect the thoughts of women as equal to their own, even when the woman is more experienced.
- Men still expect women to take orders rather than give orders.
- It's a historical thing.
- Women are discriminated against on the basis of their gender, rather than sexual orientation.
- Women are still regarded as weak, and too soft and indecisive due to their sexual orientation.
- There is almost a deeply ingrained bias/assumption as soon as a person realises you are a woman. This is mostly subconscious.
- There is a lack of trust in females.
- Female cinematographers are discriminated against, because of the misconception that they are not as strong as their male counterparts and therefore not likely to manage long hours and heavy equipment.
- Homophobia is still rife in our society.

## 4.8 FAMILY LIFE

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*FIGURE 25. ARE YOU A PARENT?*

The majority of filmmakers working in the SA film industry are parents as can be observed from Figure 25 above. Below are the views and experiences of affected females when it comes to the issue of parenting.

- It is challenging, because of exhaustion from lack of sleep, separation anxiety and scheduling.
- One has to be able to juggle between being a mom and running a production company.
- The hours are too long and the money is not enough.
- To succeed in this industry one has to sacrifice the children; sometimes it means having to choose between a career and a family.
- One has to think twice before accepting a job with long hours.
- I had to leave the film industry for television to be able to have time with my kids.
- It is difficult to be on set for a 12-hour shift, as one has to help kids with homework.
- Being a parent can be difficult, as you have to be on duty and also have time with the family and it is often difficult to do both.
- It is also difficult to bring your kids on set as the shifts are long and beyond the nine to five.
- The working hours are tough for parents.

- As a parent you get compromised, and have to choose between being a parent and having a career.
- The industry is demanding and it is very difficult to create a balance between work and family.

Suggestions regarding provision for mothers in the industry:

- Provision of family responsibility leave;
- Child care facilities on set;
- Negotiated hours of work and provision of transport;
- Day-care facilities;
- Understanding and more consideration towards parents;
- More support and career planning for women and eroding the stigma around pregnant women;
- Schedules needs to be relooked at and the adjustment of attitudes towards women;
- Structured leave to allow mothers to travel even to far-flung provinces;
- Allowance to attend to emergencies that involve children;
- Paid maternity leave; and
- Flexible working hours.

Q32 What factors discourage women to progress in the film and television industry?



FIGURE 26. FACTORS DISCOURAGING WOMEN FILMMAKERS

## 4.9 CONCLUSION



The analysis above is the result of an on-line survey on film practitioners conducted with SurveyMonkey. The results highlight challenges the female filmmakers face and also reflect on issues that need attention in order to address gender matters in the sector. While the research revealed a number of interventions, it also highlights the fact that such interventions are not clearly communicated to the beneficiaries. From the study it is clear that government institutions with a film mandate need to engage more on the issues and implementation of the respective mandates.

## **5. CONCLUSION AND RECOMMENDATIONS**

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### **5.1 CONCLUSIONS**

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The results of SWIFT's report into sexual harassment highlight the dire situation on film and television sets in regard to sexual violence and harassment. This research is further supported by the recent spate of allegations of rape, violence and harassment that have come to light in the media. Until these issues of the safety of women within the industry are addressed it is dangerous to bring more women into the industry. Urgent attention needs to be paid to these issues and concrete action taken as a priority.

Addressing gender matters in the South African film industry requires government engagement at multiple levels (institutions and departments responsible for film). The government, through institutions such as the NFVF, IDC and provincial film commissions, must show commitment to dealing with issues relating to gender matters, such as the empowerment of female filmmakers and sexual harassment. More important is the implementation of the commitments that have been undertaken over the last few years, such as employment equity plans and women economic empowerment initiatives.

These include efforts at providing support and mechanisms for victims of sexual harassment in the industry and empowering women in all spheres of government and as decision makers.

Addressing gender matters requires more than institutional reforms and adding more women. It requires tackling the root causes of the problem, namely existing gender norms and societal

legacies. More important will be the attitude of both men and women with regard to the role of the women in society and labelling them as emotional, weak human beings.

## **5.2 RECOMMENDATIONS**

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This research has revealed a range of specific concerns that women in film experience, many of which are not addressed by the current network system and support agencies and programmes. The following is a set of recommendations that came as a result of the research.

### **1. Improve information dissemination**

While there are a number of interventions geared towards empowering female filmmakers, the information does not reach the intended recipients or it is likely to reach them on the deadline.

### **2. Establishment of monitoring and evaluation tools for the industry**

To ensure the efficiency of the current female filmmaker project, such as the one implemented by the NFVF, there must be constant monitoring and evaluation of such programmes and ways should also be found to improve them.

### **3. Re-establishment of an annual intergovernmental conference**

All institutions responsible for film should engage in various and continuous dialogues, which will result in the appointment of a working committee that will focus on the implementation of resolutions.

### **4. Introduction of film literacy in schools**

Making film part of the school curriculum will create an option for learners and create career paths when they come out of school, while also creating jobs for teachers. This can also help to build audiences.

### **5. Develop a national database of female filmmakers**



The database will assist in the profiling of female filmmakers and have information such as their location, their business activities and roles within the film value chain and will also provide networking opportunities. The database should also include the following:

- Race, with particular emphasis on those women from historically disadvantaged racial groups;
- Age;
- Disability;
- Location (i.e. rural, urban, former townships);
- Levels of education; and
- Type of business owned and managed (formal/informal).

## **6. Cohesive approach from various agencies**

These can provide clear guidance to all relevant national, provincial and local agencies on how to mainstream gender issues and how to improve the targeting of women in their programmes and services.

## **7. Establishment of after care facilities on set**

Due to the nature of the industry, which entails having to work for long hours, after care facilities will assist parents to be able to do their work while they are in touch with their children.

## **8. Introduction of quotas**

Funding institutions should consider introducing quotas and compelling companies to adhere to these.

## **9. Provide funding for advocacy groups**

To assist organisations such as SWIFT in dealing with sexual harassment issues there is a need for funding in case they have to deal with legal issues and also help victims to receive emotional and professional support.



- I. The sexist culture on sets needs to be urgently addressed, and the NFVF needs to embark on a campaign to educate people about what sexual harassment is. This should include supporting SWIFT's pledge and #thatsnotokay initiatives.
- II. SWIFT's code of conduct against sexual harassment needs to be adopted by all production companies who receive funding from any state entities.
- III. SWIFT's campaign around a safety contact needs to be supported and a training course for safety officers developed.
- IV. SWIFT's advocacy project to create a series of PSAs needs to be financially supported to help educate and change the sexist culture on film and television sets.



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