



**SURVEY OF THE SOUTH AFRICAN FILM AND VIDEO INDUSTRY FOR THE NATIONAL
FILM AND VIDEO FOUNDATION OF SOUTH AFRICA**

**FINAL REPORT
November 2004**

REPORT COMPILED BY THE HUMAN SCIENCES RESEARCH COUNCIL

Human Sciences Research Council (www.hsrc.ac.za)

The Human Sciences Research Council (HSRC) of South Africa is a statutory body established in 1968 and is now one of the leading research institutions in the region. It supports development nationally, in the Southern African Development Community (SADC) and in Africa. The HSRC primarily conducts large-scale, policy-relevant, social-scientific projects for public-sector users, non-governmental organisations and international agencies. With more than 130 top researchers and 100 support staff, the HSRC is well equipped to respond flexibly and comprehensively to these current and emerging needs. Its ten multi-disciplinary research programmes, focused on user needs, are spread across five centres in different parts of South Africa.

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RESEARCH METHODOLOGY

The South African film and video industry has hitherto been under-researched. In view of the paucity of statistical data, the National Film and Video Foundation (NFVF) commissioned the Human Sciences Research Council (HSRC) to conduct a survey of the skills employed and activities undertaken by the industry. The intention is that the data collected should be used to inform the development of policy for the sector and to set priorities for the NFVF research programme.

The starting point in the process was the [compilation of an extensive database by the NFVF](#), from the records to which it had access. This resulted in a [comprehensive list of 1258 names](#), comprising large and small businesses and individual freelance operators. The intention was to despatch a questionnaire to each of these potential respondents, preferably by e-mail or fax, for completion and return within four weeks. [The nature of the survey was such that a return of 10% or more would be considered satisfactory, given the lack of enthusiasm with which such requests are usually met in organisational research.](#)

The process of sending out the questionnaires commenced in mid-June 2004. During this process, it was discovered that the [database required extensive updating](#) (see Appendix 1). More than [nine out of ten records \(1153\) were found to be incorrect or out-of-date](#) and further investigation revealed that [574 \(46% of the total\) were not listed in the Telkom directories](#) and could therefore not be traced. A few names (34) were found to be duplicated and [18, when contacted, indicated that they had nothing to do with the industry](#). The [valid database thus turned out to comprise 632 names](#). These businesses were all followed up telephonically at least once, to urge them to complete and return their questionnaires. Of these, a total of 80 had done so by the 5th August and a further 95 had provided [incomplete information or indicated that they did not have the time or the inclination to provide the requested information](#). A further period of follow-ups continued though to early October, by which time an additional 12 responses had been received, including the South African Broadcasting Corporation (SABC). The [92 completed returns comprised just more than one-seventh \(14,5%\) of the sample frame](#) and can therefore be considered satisfactory.

OVERVIEW OF THE REALISED SAMPLE

Respondents to the survey can be categorised in various ways. The summary that follows indicates these categories in terms of type of company; core business of company; date that company began trading in South Africa; location of South African head office; company revenue; current scheduled turnover; number of fulltime employees; and number of contract workers and freelancers.

Table 1: Respondents by Type of Company

Type of Company	n	%
JSE-listed Company	1	1,1
Non-listed Company (Limited)	4	4,4
Private Company [(Pty) Ltd]	31	34,4
Close Corporation (CC)	49	54,4
State-owned Enterprise (SoE)	1	1,1
Other (Trust; Section 21 Company)	4	4,4

The vast majority of respondents indicated that they were close corporations or private companies.

Table 2: Respondents by Core Business

Type of Company	n	%
Animation	9	9,8
Broadcast TV	39	42,4
Commercials	22	23,9
Corporate Production	27	29,3
Facilities suppliers	9	9,8
Studio/Equipment hire	3	3,3
Post-production	14	15,2
Special effects	3	3,3
Independent Productions	29	31,5
Interactive Media	4	4,3
Cinema & video exhibition	2	2,2
Film & video distribution	4	4,3
Processing Laboratories	1	1,1
Unidentified	8	8,7
Training Institutions	1	1,1
Film services (sound, casting/crewing)	3	3,3
Support services (security, catering)	1	1,1
Professional Services (legal financial)	0	0,0
Industry Associations/organisations	1	1,1
Government funded bodies	1	1,1
Freelancers/ one-person shows	6	6,5
Home video and video rentals	4	4,3
Film festivals and markets	2	2,2
Music composition/ Final Mix	1	1,1

Companies whose core business is broadcast television, corporate production, independent production or commercials, were most frequent amongst those that responded.

Table 3: Year began trading in South Africa

	Before 1990	1990-94	1995-99	2000-04
Number	28	14	32	18
%	30,4	15,2	34,8	19,6

More than one-third (35%) of the sample began their operations during the period 1995 to 1999, the most frequent years of commencement being 1995 (9 respondents) and 1996 (8 respondents).

Table 4: Location of South African head office

	Gauteng	Western Cape	Eastern Cape	Northern Cape	KwaZulu-Natal
Number of companies	64	19	4	3	2
%	69,6	20,7	4,3	3,3	2,2

Table 5: Location of other provincial offices

	GP	WC	FS	NC	KN	NW	EC	MP	LP
Number of companies	12	11	3	3	2	2	2	2	2
%	13,0	12,0	3,3	3,3	2,2	2,2	2,2	2,2	2,2

The regional dominance of Gauteng in the film and video industry is clear. More than two-thirds (70%) of companies are based in Gauteng, and just over one-fifth (21%) in the Western Cape. A further 13% of companies have other offices in Gauteng and 12% have other offices in the Western Cape. The spread of head offices and other offices in the remaining seven provinces of South Africa is thin.

INDUSTRY REVENUE

Table 6: Company annual revenue (most recent financial year)

	Not stated	R10k-R50k	R51k-R100k	R101k-R500k	R501k-R1m	R1m-R10m	> R10m
Number	18	4	1	9	7	35	18
%	19,6	4,3	1,1	9,8	7,6	38,0	19,6

About one-fifth (20%) of the respondents did not declare their company revenue. Almost two-fifths (38%) said that their annual company revenue was between R1-million and R10-million, while another one-fifth (20%) indicated that it exceeded R10-million. The total annual revenue for the 74 respondents that stated their annual revenue thus amounted to R380 million. If those that provided no information are allocated the average annual revenue of the rest of the sample,

namely R5 million, the total for the 92 respondents amounts to R470 million. The imputed total for the whole industry thus amounts to R470 million x 7, an annual industry revenue in the region of R3,3 billion.

Table 7: Current scheduled work

	Not stated	<R100k	R100k- R200k	R201k- R500k	R501k- R1m	R1m- R10m	> R10m
Number	42	6	8	6	5	17	7
%	45,7	6,5	8,7	6,5	5,4	18,5	7,6

Just under half (46%) of respondents were not prepared to declare the value of their currently scheduled work. Almost one-sixth (15%) said that they had work valued at up to R200 000. A further 12% had work valued at between R200 000 and R1-million; 19% had between R1-million and R10-million's worth of work on schedule and 8% had scheduled work valued at in excess of R10-million, the highest being R300-million. The total current scheduled work for the 49 respondents that stated their annual revenue thus amounted to R170 million. If those that provided no information are allocated the average current scheduled work value of the rest of the sample, namely R3,5 million, the total for the 92 respondents amounts to R317 million. The imputed total for the whole industry thus amounts to R317 million x 7, i.e current scheduled work amounting to a value of R2,2 billion.

INDUSTRY EMPLOYMENT

Table 8: Full-time employees

	Not stated	1	2-3	4-5	6-10	11-20	21-50	51-100	101-3600
Number	7	14	16	20	12	12	6	3	2
%	7,6	15,2	17,4	21,8	13,2	13,2	6,6	3,3	2,2

The average number of full-time employees is 49. More than half (54%) of the respondents are small companies, with five or fewer full-time employees. A further just over one-quarter (26%) are medium-sized businesses, with between six and twenty, one-tenth have between 21 and 100, with only 2% of respondents being companies with in excess of 100 full-time employees. (Eight percent did not provide details of full-time employee numbers).

Table 9: Freelance and contractual employees

	Not stated	1	2-3	4-5	6-10	11-20	21-50	51-100	101-300	301-1500
Number	24	1	15	8	12	6	12	1	7	6
%	26,1	1,1	16,3	8,7	13,1	6,6	13,1	1,1	7,7	6,6

The average number of contract workers and freelancers employed by the respondent companies is 68. However, a relatively small proportion (15%) of companies hire more than 50 people in these

two categories. Excluding these companies, the mean number of contract workers and freelancers is 30,6. More than a quarter (26%) did not state their number of contractors and freelancers; a further just over one-quarter (26%) employ from one to five; one-eighth (13%) from 6 to 10; 20% from 11 to 50 and 15% employ more than 50 contract workers and freelancers.

In order to compute the magnitude of the human resources component in each respondent company, the total number of full time employees was added to the total number of freelance and contractual workers. The mean for all 92 respondent companies was 127. The distribution ranged from 0 to 4572 in the largest company. Just over one quarter (28%) had five employees or fewer; a further one-fifth (20%) had from 6 to 10 employees; almost three in ten (29%) had 11 to 50 employees; 12% were in the 51 to 200 category and just over one in ten (11%) had more than 200 employees.

Table 10: Total HR component of company

	0-5	6-10	11-20	21-100	101-4572	Total
Number	26	18	16	17	15	92
%	28,3	19,6	17,4	18,5	16,3	100,0

In relation to disabled employees, only ten of the respondent companies indicated that they had people in this category. Five of these had one disabled employee each, two had two each, two had three each and one company had fourteen disabled employees. Five of the companies concerned were involved in broadcast television as a core business.

The average profile of companies in the film and video industry is thus a small cc or private company that has been operating for fifteen years or less, mainly in Gauteng. Mean annual revenue ranges between R1-million and R10-million and median current scheduled work amounts to about R1-million. Just over one-quarter of companies employ more than ten people full-time and about one third (35%) employ more than ten contract workers or freelancers.

SKILLS DEVELOPMENT

In terms of the development of skills, respondents were asked to indicate the percentage of their total payroll that was spent on employee skills development in the last financial year. Two-fifths (40%) did not respond and 5% said that they spent nothing on this. One-fifth spent between 0,1% and 1% of their total payroll on skills development and a further 12% spent between 1% and 2%. Another 11% spent between 2 and 5% and the remaining 12% spent in excess of 5% on skills development.

Table 11: Percentage of total payroll spent on skills development

	Not stated	0%	0,1-1%	1,1-2,0%	2,1-3,0%	3,1-4,0%	4,1-5,0%	>5,0%
Number	37	5	18	11	4	2	4	11
%	40,2	5,4	19,6	12,0	4,3	2,2	4,3	12,0

Asked whether they at times find it difficult to source suitable employees, more than half (54%) of the respondents said that this was the case and about two-fifths (39%) said that it was not difficult to find suitable employees. The balance of 7% did not respond to this question. It emerged thus that certain types of skills were hard to find, as listed in the next table.

Table 12: Hard-to-find skills categories

Permanent	Freelance
Administrative	Assistant Directors
Bookkeepers	All film crew
Camera operators	Production Designers
Assistant Directors	Production Accountants
Production Accountants	Assistant Directorsds
Post-production supervisors	Production Managers
Creative people	Long-form Accountants
Creative Sales Production	Continuity
Editors	Animators
Honest crew consultants	Assistant Camera operators
IT, Legal, Film Producers	Sound Assistants
Organisers	Production Secretaries
Pers Asst Secretarial	Asst Dirs Continuity
Post Production Camera Operation	Camera
Producer Prod Co-ordinator	Camera Persons, Technical Crew
Producers, Pmanagers, writers & sales	Camera persons/ Voice overs/ Sound engineers
Production	Creative, Technical
Production Mgmt Film Office Skills	Director
Professional \ Technical Admin	Editing/ Prod Mgmt
Project/ Prod. Mgrs (entertainment)	Editors
Secretaries, Prod Managers Librarians	Editors Camera persons
Shop Manageress	Editors, writers, art dire, assi directors
Special Effects	Experienced Producers Directors & Researchers
Technical	Financial Accountants
Telecine Colourists, Graphics	Line Producers, Tourism and Heritage Experts
	Post Production Camera Operation
	Producers, Production managers, Accountants
	Production
	Production & Technical
	Production managers, pro co-ordinators,Pro
	Accountants
	Scriptwriters (Long format) / DOP / Lighting
	Cameraman
	Scriptwriters of excellence, continuity, editors
	Set Builders
	Sound Engineers
	Special Effects
	Studio Directors Editors
	Tech\Prod Production Technical
	Telecine Colourist, Editors, Animators, GM:
	Technical

Almost 46% said their organisations offer some incentives for those employees wishing to further their education. Of those, just over half indicated that they have offered 'in house' training to from one to three employees. The other half said that they had offered this training to anything up to 72 permanent employees, and in one case to several thousand. One-quarter (25%) of organisations had provided external training for their employees, mostly for one or two, but in some cases for up to 100 employees.

INDUSTRY ASSOCIATIONS

Respondents were also asked whether they were members of any industry associations. Just under half (49%) said that they were. Amongst these, the most mentioned associations were 16% in the case of the Independent Producers' Organisation (IPO), 8% for the CPA and 5% for the NTVA, the remainder only being mentioned by one or two respondents, as listed in the next table.

Table 13: Industry associations in the film and video industry

ACASA	African Wildlife Film Makers Association
Animation SA	Art Dept Guild & Society of Animators
Assoc of Crew Agents of SA	Bargaining Council
CAFTEP	TPSA Midrand Chamber
CPA	Film & Publications Board
Intern. Assoc of Women in Radio & TV	Independent Producers' Organisation
CFC	NACA
NTVA	SAAPRS
SACOD	SANGOCO
SAMRO	SASWA

They were also asked whether their organisations contribute a Skills Development Levy to the Media, Advertising, Publishing, Packaging and Printing Sector Education and Training Authority (MAPPP SETA). There was an equal split between those who were registered (50%) and the sum of those who were not (39%) or that did not respond to the question (11%). Only 9% of respondents provided their SETA registration numbers and 24% of respondents said that they had claimed funds for training from the MAPPP SETA. Those who were not registered with the MAPPP SETA were requested to state reasons for this. Several reasons emerged, the two most common being that they were not interested (26%) or that their companies were too small, employed too few or no permanent staff (24%). Some indicated that they had never heard of or knew nothing about the MAPPP SETA (7%) or that they were members of another association (7%). The range of reasons provided are listed to indicate the diversity, in many cases of misunderstanding about the MAPPP SETA.

- Bureaucratic nightmare
- Company too small
- Don't know anything about it & what funds are on offer
- Don't know who MAPPP SETA is and what they do
- Don't have any full time employees
- Don't have permanent staff - use skilled freelance when needed

- Engaged primarily in screen play & project development. For the last 5 yrs. Not earning income or employing staff
- Know nothing about them and have never been contacted by them
- No perm. Employees yet
- Not specified
- One employee only
- One person only at this point
- Seems complicated to get assistance
- Time restraints
- Too small
- We are a small company and do on the job training
- We are not a training facility
- We do in-house training
- Will be registering shortly

HUMAN RESOURCES BY RACE AND GENDER

From the data provided by respondents, it is evident that more males than females are employed in the industry in both permanent and freelance/temporary categories. The male:female ratio is slightly higher (61:39) amongst permanent employees than freelance/temporary employees (56:44).

In terms of race, amongst permanent employees the white:black ratio is 59:41, the "black" category here including black Africans, coloured and Indian employees. The opposite is the case amongst the freelance/temporary category, where the white:black ratio is 23:77.

Table 14: Race and Gender distribution by company size*

Employee category	0-5	6-20	21-100	101+	Total	%
Permanent female	44	86	41	100	271	39%
Permanent male	61	70	44	250	425	61%
Permanent black**	34	68	27	83	212	41%
Permanent white	73	88	58	80	299	59%
Freelance/temporary female	596	1246	68	0***	1910	44%
Freelance/temporary male	763	1514	149	0***	2426	56%
Freelance/temporary black**	627	2483	112	0***	3222	77%
Freelance/temporary white	580	302	105	0***	987	23%

* measured by number of permanent employees

** including black Africans, coloured and Indian employees

*** excluding the 1500 SABC freelance/temporary workforce, about which race and gender details were not provided

CONCLUSIONS

This study has surveyed the current levels of employment and skills in the South African film and video industry. A realised sample of approximately one-seventh of companies yielded a total full-

time employment contingent of 3720 and a contract worker/freelancer tally of 6011 plus 1500 at the SABC as at the 29th February 2004.

Extrapolations of human resource numbers employed in the entire industry were done on the basis of the realised survey returns and on estimations of the relative sizes of the remaining non-respondent companies. The estimated total permanent staff in the industry is thus 6469 people and the corresponding estimated total temporary or freelance personnel is 27266.

Table 15: Imputation of total employment in the film and video industry, 2004

	PERMANENT		FREELANCE/TEMP		Imputation factor
0 to 5 small	120	1198	1735	17320	*569/57
6 to 20 medium	185	339	4002	7337	*44/24
21 to 100 large	237	421	202	359	*16/9
101+ very large	3007	4511	1500	2250	*3/2
TOTAL	3549	6469	7439	27266	

APPENDIX A

Employee numbers surveyed, by occupational category

INDUSTRY OCCUPATIONS PERMANENT / FULL TIME							
DEPARTMENT/ OCCUPATION	TOP MANAGEMENT	SENIOR MANAGEMENT	PROFESSIONALS & MID- MANAGEMENT	SKILLED TECHNICIANS/WORKERS, JUNIOR MANAGERS, SUPERVISORS, FOREMEN, SUPERINTENDENTS	SEMI-SKILLED/ DISCRETIONARY DECISION- MAKING	UNSKILLED AND DEFINED DECISION MAKING	
Chief executive officer	33	1	0	0	0	0	34
Producer	36	12	14	240	5	0	307
Executive producer	11	2	36	17	0	0	66
Associate producer	0	5	1	2	1	0	9
Director	15	4	15	13	0	0	47
Scriptwriter	3	2	3	3	6	0	17
Script editor	1	1	2	0	0	0	4
Script reader	0	0	0	0	0	0	0
Musical composer	2	0	3	6	1	0	12
OTHER (admin, finance, HR, legal, IT)	49	246	3	125	114	224	761
ART DEPT.							
Production designer	0	0	2	0	0	0	2
Set designer	0	0	0	1	0	0	1
Art directors	1	2	2	2	0	0	7

INDUSTRY OCCUPATIONS PERMANENT / FULL TIME							
DEPARTMENT/ OCCUPATION	TOP MANAGEMENT	SENIOR MANAGEMENT	PROFESSIONALS & MID- MANAGEMENT	SKILLED TECHNICIANS/WORKERS, JUNIOR MANAGERS, SUPERVISORS, FOREMEN, SUPERINTENDENTS	SEMI-SKILLED/ DISCRETIONARY DECISION- MAKING	UNSKILLED AND DEFINED DECISION MAKING	
Animation director	0	2	1	0	0	0	3
Assistant art director/ Standby/ Art director	0	0	1	0	0	0	1
Key animator	0	0	2	0	0	0	2
Animators	1	0	3	1	0	0	5
Animation assistant	0	0	0	0	0	0	0
Art department runner	0	0	0	1	0	0	1
Artist	0	0	0	0	0	2	2
Graphics/ Graphics designer	0	0	3	4	2	13	22
Multimedia artists	0	0	4	1	0	0	5
Model maker	0	0	0	0	0	0	0
Background painter	0	0	0	3	0	0	3
Production/props buyer	0	0	0	0	0	0	0
Props master/ mistress	0	0	0	0	0	0	0

INDUSTRY OCCUPATIONS PERMANENT / FULL TIME							
DEPARTMENT/ OCCUPATION	TOP MANAGEMENT	SENIOR MANAGEMENT	PROFESSIONALS & MID- MANAGEMENT	SKILLED TECHNICIANS/WORKERS, JUNIOR MANAGERS, SUPERVISORS, FOREMEN, SUPERINTENDENTS	SEMI-SKILLED/ DISCRETIONARY DECISION- MAKING	UNSKILLED AND DEFINED DECISION MAKING	
Puppet maker	0	0	0	0	0	0	0
Special effects animator	0	0	1	0	0	0	1
Storyboard artist	0	0	0	0	0	0	0
CAMERA							
Director of Photography	2	1	0	1	0	0	4
Lighting cameraman	1	0	3	2	0	0	6
Camera operators	0	0	4	83	9	0	96
First assistant cameraman (Focus puller)	0	0	0	1	4	0	5
Second assistant cameraman (Clapper loader)	0	0	0	1	4	0	5
Assistant camera operator	1	0	0	0	4	0	5
Camera assistant	0	0	0	1	0	0	1
PRODUCTION							
Line producer	1	2	4	7	0	0	14
Production Manager	2	4	22	220	0	0	248
Assistant	2	0	0	10	0	0	12

INDUSTRY OCCUPATIONS PERMANENT / FULL TIME							
DEPARTMENT/ OCCUPATION	TOP MANAGEMENT	SENIOR MANAGEMENT	PROFESSIONALS & MID- MANAGEMENT	SKILLED TECHNICIANS/WORKERS, JUNIOR MANAGERS, SUPERVISORS, FOREMEN, SUPERINTENDENTS	SEMI-SKILLED/ DISCRETIONARY DECISION- MAKING	UNSKILLED AND DEFINED DECISION MAKING	
director							
Second assistant director	0	0	0	0	0	0	0
Third assistant director	0	2	0	0	0	0	2
Accountants	1	8	12	93	1	0	115
Unit publicists	1	6	12	166	69	0	254
Casting director	0	0	1	0	0	0	1
Casting assistant	0	0	0	0	0	0	0
Key cast	0	0	0	0	0	0	0
Secondary cast	0	0	0	0	0	0	0
Extras	0	0	0	0	0	0	0
Assistant location manager	0	0	0	0	0	0	0
Location manager	0	1	0	48	0	0	49
Maintenance	1	0	9	160	65	8	243
Office and administrative support	2	1	46	564	166	10	789
Production assistant	2	1	1	42	10	1	57
Production co-	2	1	7	35	4	0	49

INDUSTRY OCCUPATIONS PERMANENT / FULL TIME							
DEPARTMENT/ OCCUPATION	TOP MANAGEMENT	SENIOR MANAGEMENT	PROFESSIONALS & MID- MANAGEMENT	SKILLED TECHNICIANS/WORKERS, JUNIOR MANAGERS, SUPERVISORS, FOREMEN, SUPERINTENDENTS	SEMI-SKILLED/ DISCRETIONARY DECISION- MAKING	UNSKILLED AND DEFINED DECISION MAKING	
ordinator							
Production secretary	0	0	1	7	3	0	11
Researcher	0	0	0	1	12	0	13
Runner	0	0	0	6	12	3	21
Script supervisor/ Continuity	0	0	0	0	0	0	0
LIGHTING							
Gaffer	0	1	0	0	0	0	1
Best boy	0	0	0	0	0	0	0
Lighting assistant	0	0	0	1	5	0	6
Lighting electrician	0	0	0	12	1	0	13
GRIPS							
Grip	0	0	0	0	0	0	0
Rigger	0	0	0	9	3	0	12
Crane Operator	0	0	0	0	0	0	0
SOUND							
Sounds recordist	0	0	0	4	1	0	5
Boom Operator	0	0	0	0	0	0	0
Sound Assistant	0	0	0	2	3	0	5
MAKE UP AND							

INDUSTRY OCCUPATIONS PERMANENT / FULL TIME							
DEPARTMENT/ OCCUPATION	TOP MANAGEMENT	SENIOR MANAGEMENT	PROFESSIONALS & MID- MANAGEMENT	SKILLED TECHNICIANS/WORKERS, JUNIOR MANAGERS, SUPERVISORS, FOREMEN, SUPERINTENDENTS	SEMI-SKILLED/ DISCRETIONARY DECISION- MAKING	UNSKILLED AND DEFINED DECISION MAKING	
WARDROBE							
Costume designer	0	0	0	0	0	0	0
Costume Maker	0	0	0	0	0	0	0
Costumier	0	0	0	0	0	0	0
Dresser	0	0	0	0	0	0	0
Make-up artist/ hair	0	1	0	0	0	0	1
Make-up assistant/ Make- up trainee	0	0	0	0	0	0	0
Make-up designer/ Chief make-up artist	0	0	0	0	0	0	0
Make-up effects/ Prosthetics	0	0	0	0	0	0	0
Wardrobe assistant	0	0	0	0	0	0	0
Wardrobe mstr/mstrs/ costume designer	0	0	0	0	0	0	0
POST – SOUND							
Post-production sprvisr	0	1	2	6	1	0	10

INDUSTRY OCCUPATIONS PERMANENT / FULL TIME							
DEPARTMENT/ OCCUPATION	TOP MANAGEMENT	SENIOR MANAGEMENT	PROFESSIONALS & MID- MANAGEMENT	SKILLED TECHNICIANS/WORKERS, JUNIOR MANAGERS, SUPERVISORS, FOREMEN, SUPERINTENDENTS	SEMI-SKILLED/ DISCRETIONARY DECISION- MAKING	UNSKILLED AND DEFINED DECISION MAKING	
Music editor	1	0	1	2	0	0	4
Production mixer/ Sound recordist	0	0	2	17	1	0	20
Sound designer/directr	1	0	1	1	0	14	17
Sound editor	0	0	0	0	0	0	0
Sound supervisor	0	0	0	2	0	0	2
Sound technician	0	0	0	8	0	0	8
Sound effects editors	0	0	0	0	0	0	0
Sound assistant	0	0	0	0	0	0	0
Foley artist (Sound eff)	0	0	0	0	0	0	0
Foley editor/(Post- synchr. sound effects)	0	0	0	0	0	0	0
Re- record/dubbing mxr	0	0	0	0	0	0	0
Dialogue editor	0	0	0	0	0	0	0
POST – VIDEO							

INDUSTRY OCCUPATIONS PERMANENT / FULL TIME							
DEPARTMENT/ OCCUPATION	TOP MANAGEMENT	SENIOR MANAGEMENT	PROFESSIONALS & MID- MANAGEMENT	SKILLED TECHNICIANS/WORKERS, JUNIOR MANAGERS, SUPERVISORS, FOREMEN, SUPERINTENDENTS	SEMI-SKILLED/ DISCRETIONARY DECISION- MAKING	UNSKILLED AND DEFINED DECISION MAKING	
Film editor/offline editor	1	0	16	11	0	0	28
Editors	2	3	42	60	2	0	109
Assistant editor	0	1	0	13	2	0	16
Assistant film editor	0	0	1	0	0	0	1
Colour grader	0	0	0	0	0	0	0
Compositor	0	0	1	0	0	0	1
Editing room assistants	0	0	0	0	0	0	0
Video playback operator/ Video assist operator	1	0	0	1	2	0	3
Videotape editor	1	0	4	85	0	0	89
Vision mixer	0	0	0	13	4	0	17
VT engineer	0	0	0	1	1	0	2
VT operator	0	0	0	2	5	2	9
MARKETING, DISTRIB., P&A							
Unit Stills Photographer	2	3	7	16	1	0	29
TOTAL	179	314	295	2133	524	277	3720

INDUSTRY OCCUPATIONS: TEMPORARY / PART TIME				
DEPARTMENT/ OCCUPATION	FREELANCERS	INDEPENDENT CONTRACTORS	PROFESSIONAL SERVICES	
Chief executive officer	3	0	0	3
Producer	10	3	4	17
Executive producer	1	0	2	3
Associate producer	0	0	0	0
Director	10	6	42	58
Scriptwriter	22	3	13	38
Script editor	4	0	0	4
Script reader	0	0	0	0
Musical composer	2	0	7	9
OTHER (specify)	1	5	4	10
ART DEPT.				
Production designer	6	1	3	10
Set designer	1	1	3	5
Art directors	9	8	8	25
Animation director	0	0	2	2
Assistant art director/ Standby/ Art director	5	2	31	38
Key animator	0	0	0	0
Animators	6	0	1	7
Animation assistant	0	0	0	0
Art department runner	4	1	8	13
Artist	0	0	16	16
Graphics/ Graphics designer	9	1	11	21
Multimedia artists	0	0	7	7
Model maker	0	0	0	0
Background painter	3	0	0	3

INDUSTRY OCCUPATIONS: TEMPORARY / PART TIME				
DEPARTMENT/ OCCUPATION	FREELANCERS	INDEPENDENT CONTRACTORS	PROFESSIONAL SERVICES	
Production buyer/ props buyer	6	1	8	15
Props master/ mistress	25	4	8	37
Puppet maker	0	0	0	0
Special effects animator	0	0	0	0
Storyboard artist	0	1	3	4
CAMERA				
Director of Photography	18	11	5	34
Lighting cameraman	0	4	0	4
Camera operators	14	42	29	85
First assistant cameraman (Focus puller)	20	4	12	36
Second assistant cameraman (Clapper loader)	30	2	9	41
Assistant camera operator	0	2	3	5
Camera assistant	9	2	7	18
PRODUCTION				
Line producer	10	2	2	14
Production Manager	21	16	20	57
Assistant director	33	13	12	58
Second assistant director	7	14	3	24
Third assistant director	6	6	2	14
Accountants	3	11	5	19
Unit publicists	14	1	4	19
Casting director	12	2	2	16
Casting assistant	8	0	0	8
Key cast	0	29	30	59
Secondary cast	0	0	5	5

INDUSTRY OCCUPATIONS: TEMPORARY / PART TIME				
DEPARTMENT/ OCCUPATION	FREELANCERS	INDEPENDENT CONTRACTORS	PROFESSIONAL SERVICES	
Extras	3403	700	50	4153
Assistant location manager	6	1	10	17
Location manager	28	1	5	34
Maintenance	0	0	3	3
Office and administrative support	4	0	6	10
Production assistant	60	2	47	109
Production co-ordinator	9	2	9	20
Production secretary	26	1	4	31
Researcher	3	0	11	14
Runner	32	5	18	55
Script supervisor/ Continuity	5	1	1	7
LIGHTING				
Gaffer	31	2	8	41
Best boy	19	1	5	25
Lighting assistant	15	4	15	34
Lighting electrician	20	1	0	21
GRIPS				
Grip	21	3	17	41
Rigger	15	5	17	37
Crane Operator	5	1	0	6
SOUND				
Sounds recordist	26	11	34	71
Boom Operator	8	1	4	13
Sound Assistant	2	1	5	8
MAKE UP AND WARDROBE				
Costume designer	6	1	1	8

INDUSTRY OCCUPATIONS: TEMPORARY / PART TIME				
DEPARTMENT/ OCCUPATION	FREELANCERS	INDEPENDENT CONTRACTORS	PROFESSIONAL SERVICES	
Costume Maker	3	14	4	21
Costumier	7	2	1	10
Dresser	6	2	5	13
Make-up artist/ Make-up and hair	32	10	21	63
Make-up assistant/ Make-up trainee	23	1	1	25
Make-up designer/ Chief make-up artist	10	1	0	11
Make-up effects/ Prosthetics	8	0	0	8
Wardrobe assistant	22	4	31	57
Wardrobe master/ mistress/ costume designer	18	0	4	22
POST - SOUND				
Post-production supervisor	2	0	1	3
Music editor	2	3	2	7
Production mixer/ Sound recordist	4	1	1	6
Sound designer/ Sound director	13	1	1	15
Sound editor	6	0	0	6
Sound supervisor	3	0	0	3
Sound technician	7	0	0	7
Sound effects editors	2	0	0	2
Sound assistant	2	0	1	3
Foley artist (Sound effects)	2	0	0	2
Foley editor/(Post-synchronised sound effects)	2	0	0	2
Re-recording mixer/ Dubbing mixer	2	0	0	2
Dialogue editor	4	0	1	5
POST - VIDEO				

INDUSTRY OCCUPATIONS: TEMPORARY / PART TIME				
DEPARTMENT/ OCCUPATION	FREELANCERS	INDEPENDENT CONTRACTORS	PROFESSIONAL SERVICES	
Film editor/offline editor	9	1	4	14
Editors	11	0	14	25
Assistant editor	6	0	1	7
Assistant film editor	2	0	1	3
Colour grader	2	1	0	3
Compositor	5	0	1	6
Editing room assistants	2	0	3	5
Video playback operator/ Video assist operator	17	1	1	19
Videotape editor	3	1	0	4
Vision mixer	4	0	1	5
VT engineer	0	0	0	0
VT operator	1	0	2	3
MARKETING, DISTRIBUTION, P&A				
Unit Stills Photographer	1	1	3	5
TOTAL	4319	986	706	6011

APPENDIX B

SUMMARY TABULATIONS BY BROAD OCCUPATIONAL CATEGORY AND COMPANY SIZE

1. All respondents

Permanent/Full-time

	TM	SM	PMM	STW	SSW	USW	Total
Management	101	27	74	281	13	0	496
Art	2	4	19	13	2	15	55
Camera	4	1	7	89	21	0	122
Production	14	26	115	1359	342	22	1878
Lighting	0	1	0	13	6	0	20
Grips	0	0	0	9	3	0	12
Sound	0	0	0	6	4	0	10
Makeup wardr	0	1	0	0	0	0	1
Post-sound	2	1	6	36	2	14	61
Post-video	5	4	64	186	16	2	275
Marketing	2	3	7	16	1	0	29
Other	49	246	3	125	114	224	761
Total	179	314	295	2133	524	277	3720

Freelance/Part-time

	F	IC	PS	Total
Management	52	12	68	132
Art	74	20	109	203
Camera	91	67	65	223
Production	3690	807	249	4746
Lighting	85	8	28	121
Grips	41	9	34	84
Sound	36	13	43	92
Makeup wardr	135	35	68	238
Post-sound	51	5	7	63
Post-video	62	4	28	94
Marketing	1	1	3	5
Other	1	5	4	10
Total	4319	986	706	6011

Plus SABC 1500 unspecified

2. All respondents except SABC

Permanent/Full-time

	TM	SM	PMM	STW	SSW	USW	Total
Management	100	23	39	12	2	0	176
Art	2	4	19	13	2	0	40
Camera	4	1	7	9	12	0	33
Production	14	22	26	73	23	10	168
Lighting	0	1	0	3	1	0	5
Grips	0	0	0	4	0	0	4
Sound	0	0	0	4	1	0	5
Makeup wardr	0	1	0	0	0	0	1
Post-sound	2	1	5	8	1	0	17
Post-video	5	4	12	10	10	2	43
Marketing	2	3	1	16	1	0	23
Other	11	1	3	19	10	7	51
Total	140	61	112	171	63	19	566

Freelance/Part-time

	F	IC	PS	Total
Management	52	12	68	132
Art	74	20	109	203
Camera	91	67	65	223
Production	3690	807	249	4746
Lighting	85	8	28	121
Grips	41	9	34	84
Sound	36	13	43	92
Makeup wardr	135	35	68	238
Post-sound	51	5	7	63
Post-video	62	4	28	94
Marketing	1	1	3	5
Other	1	5	4	10
Total	4319	986	706	6011

3. Respondents from small companies of 5 employees or less

Permanent/Full-time

	TM	SM	PMM	STW	SSW	USW	Total
Management	48	5	8	0	1	0	62
Art	0	2	2	1	1	0	6
Camera	3	1	2	0	0	0	6
Production	5	2	5	4	5	3	24
Lighting	0	0	0	0	1	0	1
Grips	0	0	0	0	0	0	0
Sound	0	0	0	0	1	0	1
Makeup wardr	0	0	0	0	0	0	0
Post-sound	1	0	1	0	0	0	2
Post-video	3	2	4	1	0	0	10
Marketing	0	0	0	0	0	0	0
Other	1	0	0	2	2	3	8
Total	61	12	22	8	11	6	120

Freelance/Part-time

	F	IC	PS	Total
Management	30	7	11	48
Art	54	16	48	118
Camera	62	14	28	104
Production	219	790	32	1041
Lighting	52	8	3	63
Grips	34	9	2	45
Sound	30	5	13	48
Makeup wardr	104	31	20	155
Post-sound	43	2	3	48
Post-video	48	4	10	62
Marketing	0	1	0	1
Other	1	0	1	2
TOTAL	677	887	171	1735

4. Respondents from medium companies of 6-20 employees

Permanent/Full-time

	TM	SM	PMM	STW	SSW	USW	Total
Management	33	7	5	7	1	0	53
Art	0	0	0	3	0	0	3
Camera	1	0	1	2	0	0	4
Production	7	18	17	14	12	7	75
Lighting	0	0	0	0	0	0	0
Grips	0	0	0	0	0	0	0
Sound	0	0	0	0	0	0	0
Makeup wardr	0	1	0	0	0	0	1
Post-sound	0	1	0	0	1	0	2
Post-video	2	1	3	2	7	2	17
Marketing	2	3	0	0	0	0	5
Other	6	1	2	8	6	2	25
Total	51	32	28	36	27	11	185

Freelance/Part-time

	F	IC	PS	Total
Management	11	5	21	37
Art	20	5	41	66
Camera	53	0	33	86
Production	3424	10	164	3598
Lighting	35	0	22	57
Grips	7	0	20	27
Sound	6	8	16	30
Makeup wardr	31	4	20	55
Post-sound	8	0	4	12
Post-video	14	0	9	23
Marketing	1	0	2	3
Other	0	5	3	8
TOTAL	3610	37	355	4002

5. Respondents from large companies of 21-100 employees

Permanent/Full-time

	TM	SM	PMM	STW	SSW	USW	Total
Management	18	11	25	5	0	0	59
Art	2	2	16	5	1	0	26
Camera	0	0	4	8	12	0	24
Production	2	2	6	53	6	0	69
Lighting	0	1	0	3	0	0	4
Grips	0	0	0	4	0	0	04
Sound	0	0	0	4	0	0	4
Makeup wardr	0	0	0	0	0	0	0
Post-sound	1	0	4	8	0	0	13
Post-video	0	1	5	7	2	0	15
Marketing	0	0	1	0	0	0	1
Other	4	0	1	9	2	2	18
Total	27	17	62	106	23	2	237

Freelance/Part-time

	F	IC	PS	Total
Management	9	0	36	45
Art	0	0	5	5
Camera	0	11	18	29
Production	3	1	49	53
Lighting	0	0	3	3
Grips	0	0	12	12
Sound	0	0	14	14
Makeup wardr	0	0	28	28
Post-sound	0	3	0	3
Post-video	0	1	8	9
Marketing	0	0	1	1
Other	0	0	0	0
TOTAL	12	16	174	202

5. Respondents from large companies of more than 100 employees

Permanent/Full-time

	TM	SM	PMM	STW	SSW	USW	Total
Management	2	4	37	269	11	0	323
Art	0	0	0	30	0	15	45
Camera	0	0	1	78	9	0	88
Production	0	3	91	1097	309	12	1512
Lighting	0	0	0	10	5	0	15
Grips	0	0	0	5	3	0	8
Sound	0	0	0	2	3	0	5
Makeup wardr	0	0	0	0	0	0	0
Post-sound	0	0	1	28	1	14	44
Post-video	0	0	52	176	6	0	234
Marketing	0	0	6	16	1	0	23
Other	38	245	0	106	104	217	710
Total	40	252	188	1817	452	258	3007

Freelance/Part-time

	F	IC	PS	Total
Management	0	0	0	0
Art	0	0	0	0
Camera	0	0	0	0
Production	0	0	0	0
Lighting	0	0	0	0
Grips	0	0	0	0
Sound	0	0	0	0
Makeup wardr	0	0	0	0
Post-sound	0	0	0	0
Post-video	0	0	0	0
Marketing	0	0	0	0
Other	0	0	0	0
TOTAL	0	0	0	0

Plus 1500 unspecified SABC freelancers/temporary employees

APPENDIX C

LIST OF REALISED RESPONDENTS

3rd Ear Music
Abyss Productions
Amazing Workshop
Andrew Timm TV CC t/a ATTV Communications
Bedelia Productions
Bomb
BPE Rentals
Broadcast Visions (Pty) Ltd
Camquip Trading CC
Chameleon Casting CC
Compact Disc Technologies
Concept Specialists
Contrast TV Productio
Devereux Harris & Assoc
Do Productions
Dream Reels CC / AMM
Dreamplay Mgmt Services
DV8 Films
Electronic Media Network Ltd
Emzansi Digital Works
Endemol (SA)(Pty) Ltd
Enigma Pictures CC
ESP Afrika (Pty) Ltd
Faith Creations
Film Afrika Worldwide (Pty) Ltd
Film Resource Unit
Floodlight Film & TV
Foghound Studios
Frieze Films (Pty) Ltd
Fuzebox Productions
Gecko Productions
GGM International Film Productions
Global Images (Pty) Ltd
Golola Consultancy
Gonubie Video CC
Ground Glass
Harriet Meier T/A Dynamotion
Hi5
Hinge Productions
Homebrewfilms
Honeywood Digital Video
Hotshots Crew & Unit Hire
Hystrix Afrique CC
Idol Pictures
Image Works

Jasmin Films
Lodestar
Mantis Moon CC
Michael Cheze Productio
Milestone Studios
Moonyeenn Lee Associates
Movie Zone Cinemas
Nexor 301 CC t/a Video Pix 2
Nine Degrees East Graphics & Animation
Ochre Media
Omage Ltd
Ornico Group
Panache Video Productions
Pandamonium Productions
Penguin Films
Philo Films
Pieter Cilliers Productions
Purple Turtle Communications
Radical Crew
Rapid Blue (Pty) Ltd
Richard Green & Assoc
Rising Tide Productions CC
Roger Titley & Assoc
SABC
Sasani Limited
Setbuild
Sonneblom Studios
Southern Exposure CC
Spike Productions
Stemmburg TV
Studio West Productions
Tartan Sound & Video
Telemate Vuideo Hyper Store CC
The African Motion Picture Co
The Box Office (Pty) Ltd
The Cameraman
The Directors Team
The Front Film Productions
The New Production Company
Trinity Productions
Trust Media CC
Uhuru Productions
Ukhozi Productions
Urban Brew
Urban Rhythm Factory (Pty) Ltd
Viaggi International Productions (Pty) Ltd
VideoVision