SHORTS

THE POTENTIAL ROLE OF THE SHORT FILM IN THE DEVELOPMENT OF THE SOUTH AFRICAN FILM AND TELEVISION INDUSTRIES

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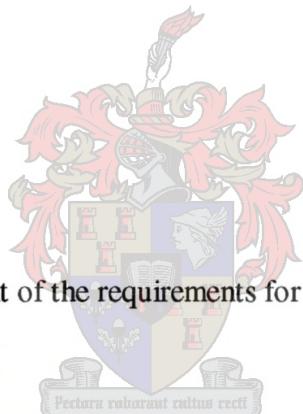
Thesis presented in partial fulfilment of the requirements for the degree of Master of Drama at the University of Stellenbosch.

Supervisor: Prof. Temple Hauptfleisch
March 2000

DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously, in its entirety or in part, submitted it at any university for a degree.

Signed: Date:

ABSTRACT

The study starts with a general analysis of the South African film industry and finds that lack of funding, the shortage of dedicated, industry-accredited training, the political climate of the past, censorship, the subsidy system, local distribution problems, and the success of Hollywood films have all played a part in bringing about a veritable dearth in local film production in South Africa. While the local film industry may not be able to repair itself fully in the short term, I do believe the energy and talent is there to start making a concerted effort to actively stimulate the production of a wide variety of local films to kick-start the healing process. I believe short films (shorts) have the potential to play an important role in this process, and the bulk of the study explores this idea by looking at the nature, form, and potential of shorts as well as the processes involved in their production.

I find that the short film is the ideal medium for experimentation and development, and can serve as a valuable teaching tool in film and television training. As importantly, the short is one of the best mediums of empowerment for disadvantaged filmmakers, due to the relatively small size of its budget. Shorts have the ability to play a part in stimulating the growth of the local film and television industries, and in redressing socio-political imbalances of the past in a country where film was previously used as a tool of propaganda and oppression.

It seems clear from the examples of other small film industries internationally that the encouragement, through innovative funding initiatives and international co-productions, of vibrant, authentic local short and feature film production can play an important role in strengthening the local film industry. It can be beneficial to stimulate the production of shorts in particular, as this will enable new and experienced filmmakers alike to experiment and develop ideas and techniques, thereby also developing the industry as a whole.

Among the specific suggestions made in the thesis are the implementation of a quota system governing the screening of local productions, the stimulation of film literacy through establishing film festivals and a short film website, the stimulation of short film production through public and private funding and co-productions, and the advancement of film training. In addition, local broadcasters could be encouraged to participate more in funding feature and short film production in order to stimulate the development of a healthy, viable film industry in South African.

South Africans can gain a lot from a healthy film industry - an increased number of employment opportunities, improved training institutions, an increase in tourist activity, and a medium that can serve as a form of expression and a forum for discussion. We still have a long way to go before these projected gains become an everyday reality, but it seems that shorts can, and must, play an invaluable part in taking local talent and the South African film industry as a whole to a level of performance where it will be able to exploit these opportunities to the full.

SAMEVATTING

Die tesis begin met 'n ontleding van die Suid-Afrikaanse filmbedryf waarin gevind word dat plaaslike filmproduksie in Suid-Afrika gekortwiek is deur verskeie faktore, waaronder 'n tekort aan befondsing en geskikte opleiding, die politiese klimaat van die verlede, sensuur, die subsidie stelsel, plaaslike verspreidingsprobleme, en die sukses van Hollywood films. Dit word ook duidelik dat die plaaslike bedryf nie binne 'n oogwink herstel kan word nie, maar dat die energie en talent tog bestaan waarmee die produksie van 'n wye verskeidenheid plaaslike films weer gestimuleer sou kon word. Ek glo dat kortfilms die potensiaal het om 'n uiters belangrike rol te speel in hierdie proses, en in hierdie tesis bekyk ek die gedagte aan die hand van 'n indringende studie van die aard, form en potensiaal van kortfilms, en die prosesse betrokke by die produksie daarvan.

'n Sleutel bevinding is dat die kortfilm nie net die ideale medium vir eksperimentering en ontwikkeling is nie, maar dat dit ook kan dien as 'n waardevolle hulpmiddel in film- en televisie-opleiding. Net so belangrik is die bevinding dat kortfilms, danksy hul lae produksiekoste, een van die beste mediums is vir bemagtiging van minderbevoorregte filmmakers. Kortfilms kan dus 'n rol speel in die stimulering van die plaaslike film- en televisiebedrywe, én help om van die ongelykhede van die verlede uit die weg te ruim, in 'n land waar film voorheen gebruik is as 'n werktuig van propaganda en onderdrukking.

Dit blyk duidelik uit die voorbeelde van ander klein filmbedrywe dat die aanmoediging van die aktiewe vervaardiging van oorspronklike kort- en vollengte films ons eie filmbedryf kan versterk. Innoverende befondsingsondernemings en internasionale mede-produksies is ook van belang in hierdie verband. Dit is dan ook veral van belang om juis kortfilmproduksie te stimuleer, aangesien dit beide nuwe en ervare filmmakers die geleentheid gee om te eksperimenteer en idees en tegnieke te ontwikkel, wat dan weer vernuwend kan inwerk op vollengte filmproduksie en die ontwikkeling van die bedryf in sy geheel.

Ander spesifieke voorstelle wat in hierdie tesis gemaak word is onder andere die implementering van 'n kwota-stelsel wat die wys van plaaslike produksies sal reguleer, die bevordering van entosiasme, kennis en inligting oor films en die filmbedryf deur middel van filmfeeste en die internet, die stimulering van kortfilmproduksie deur verhoogde privaat- en regeringsbefondsing en die aanmoediging van mede-produksies, en die bevordering van goeie opleiding in filmproduksie. Verder kan plaaslike uitsaaiers aangemoedig word om te help met die befondsing van kortfilms sowel as vollengte films.

'n Gesonde, lewensvatbare filmbedryf in Suid-Afrika sal nie net voordele inhou vir filmmakers en -kykers nie, maar ook vir gewone Suid-Afrikaners, aangesien dit onder andere meer werksgeleenthede, verbeterde opleidingsinstansies en verhoogde toeristeaktiwiteit sal meebring. Dit sal ook 'n medium daar stel wat kan dien as 'n vorm van kreatiewe uitlewing sowel as 'n gespreksforum. Alhoewel dit tyd sal neem om al hierdie voordele 'n realiteit te maak, kom dit tog voor of kortfilms 'n onontbeerlike rol kan, en moet, speel om plaaslike talent en die filmbedryf as 'n geheel op 'n vlak te kry waar film-makers die beskikbare geleenthede ten volle kan benut.

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Vir my pa (1946-1986)

Liani Maasdorp
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INTRODUCTION

South Africa has an excellent, well-developed advertising industry. World-class advertisements are made here, both for the local market and international clients. Velocity Films, a South African-based commercials production company, for example, received several major awards at the 1999 Cannes Film Festival in the advertising section, and is rated as the 10th best film and television commercials production company in the world [Worsdale, 1998 (5): page number not available]. But when it comes to the making of feature films, the South African film industry lags far behind other international film industries. Something is needed to bridge this gap between the wonderful advertisements we do make, and the feature films we don't, and I postulate that effective use can be made of shorts to do just that.

Film, video and television industries are capable of generating large incomes for their practitioners and the countries they are practised in. In the South African context, a healthy film industry can lead to the creation of literally thousands of jobs, both for skilled and unskilled workers. And, as the film industry makes extensive use of on-the-job training, and progress can be made through the ranks through hard work and experience, it is fertile ground for the development of previously disadvantaged workers' potential.

The Department of Art, Culture Science and Technology estimates the value of the South African entertainment industry at approximately R7.4 billion. Of this, film and television is worth R5.8 billion with a strong technical base of infrastructure and skills, employing an estimated 20 525 people. The industry generates employment directly in production and post-production companies, casting and crewing agencies, equipment-hiring companies, set design, manufacturing companies and prop suppliers, and indirectly in supporting industries such as catering, hotels and transport (Ngubane, 1999: page number not available).

According to The Film Cluster's *South African Film and Television Industry Vision Statement* (Dube, Thomas and Mzizi, 1999: page number not available), the television industry could,

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within five years, be capable of generating R1 billion per year in local sales, and another R1.5 billion through exporting its products. Furthermore, it is projected that the opportunities generated by the Internet, satellite communications and other advances in telecommunications could yield untold benefits to the film and television industry. The potential earnings generated through content production for distance learning and video conferencing are estimated at R1 billion, and if the export potential provided by the Internet in this regard is fully exploited, this turnover could rise by another R1 billion.

Considering the magnitude of the industry's potential earning power, the importance of nurturing and developing this high-growth industry cannot be ignored. If the proper steps are taken by the industry and by the public and private sectors in South Africa, the financial yield could be impressive. Many worthwhile short film initiatives have sprung up in South Africa in the last few years for precisely this reason. It seems clear that people in the film industry want to rely increasingly on short films to facilitate the development of a new generation of local filmmakers, especially those that have been excluded from the industry in the past.

Big World Cinema - in partnership with Primedia, the SABC and several international companies - is doing exceptional work promoting the production of short films commercially. And much like the *New Directions* initiative - which promises to continue its work in actively developing new filmmakers - they support the progression from shorts to features. *Africa Dreaming*, though not supporting only South African filmmakers, is an important recent local initiative, which has done a lot to focus international attention on our film industry, and its award winning *Mamlambo*, like Big World Cinema's *Husk*, will certainly increase international interest in local films, filmmakers and the industry as a whole. At the opposite end of the budgetary spectrum, there are novice filmmakers plying their art on domestic formats, using friends as cast and crew, with no budget to talk of. These filmmakers are teaching themselves through practice, building a solid foundation for a future career in the film and television industries.

Short film is not the only, or the single most important, factor in South Africa's emerging film industry's rise to international recognition and competition. Shorts are, however, often overlooked in the single-minded focus, by both filmmakers and viewers, on either feature films or commercials. Shorts have an important role to play, and are, in certain instances, uniquely suited to fulfil specific needs within a developing film industry. Shorts are already important to film makers and the film industry alike, and they have the potential to play an even greater role in the development of the South African film industry in the future.

TERMS

The term *film industry* will be used in two ways: firstly, to refer very loosely to all production of moving images on a commercial basis, and, secondly, to refer specifically to the production of feature films for commercial distribution to cinemas. A clear differentiation will be made between these two meanings in the use of the term.

Film will be used to refer to the physical format, consisting of images that can be projected on to a screen at 24 frames per second. *Film* is, however, very often used to form part of a conjunctive term, referring to form and/or genre, for example "short film" or "film noir". *Film* is also used to refer to moving images produced on a commercial basis for entertainment, more specifically the feature film.

The main focus of this study will not be on film as art, but on film as commerce, and *format* will not be considered a defining feature in regard to the film industry, film or short film. Productions on 16mm or 35mm film and different video formats are of equal interest in the development of a viable business of moving images. Products distributed not only to cinemas, but also on videotape for sale and rental, and through broadcast on television, will be considered as products of the film industry.

The term *independent* was initially used to describe films produced without financial backing from an established production company, as well as films unable to secure a broad cinema release due to their unconventional content or unknown filmmakers or actors. *Independent film* is now commonly used to refer to films (of any duration, genre or format) made by a director who has an original vision that does not conform to mainstream commercial film production standards and conventions at the time of production. This does not necessarily preclude the product from gaining commercial distribution or popular success. Independent films are often equated with low-budget films, but this is not necessarily the case. Shorts are usually classified as a category of independent film.

Products of longer that sixty minutes, almost exclusively shot on 16mm or 35mm film and distributed primarily - or initially – to cinemas and secondarily through broadcast and video rental and retail, will be referred to as *feature films*.

Shorts or *short film*, as a form, will be covered in more detail later. On the most basic level shorts can be described as films or videos of a shorter duration than feature films. Here the term *shorts* will be used to denote products of sixty minutes at the very maximum - but more often described as thirty minutes or less - made in any and all film, video and digital formats. Even products that have durations of less than one minute are accepted under this classification. Narrative structure is flexible; many shorts have no story or dialogue in the traditional sense, and many are completely silent. Categories of shorts include (among others) drama, comedy, documentary, animation and experimental. Shorts can be made for commercial, training or experimental purposes, and are most often produced as student projects, a means of self-expression or self-promotion, or for development of ideas or filmmaking skills.

A *music video* is a marriage of music and visuals in which music is predominant, produced on film or video. A music video is commonly used to promote the song it accompanies and the artist(s) responsible for its creation. Music videos function on various levels, serving as advertising, entertainment and art. Music videos are increasingly gaining the status of an art

form, encouraging experimentation and constantly testing the limits, not only of film language, but also of broadcast criteria. Music videos are often listed as a short film category.

Documentaries are programmes of varying duration, shot on video or film, mostly for broadcast on television, but also available on film or video (e.g. the *National Geographic* series).

Inserts are programmes that are generally shorter than documentaries (between one and fifteen minutes) but produced in a similar style, usually of current interest, for broadcast on television as part of an actuality programme consisting of several inserts covering a variety of, not necessarily related, subjects.

The terms *commercial* and *advertisement* denote short (usually, but not exclusively, between 30 seconds and 1 minute in duration) film or video products specifically produced for the purpose of promoting a product or service to the consumer market. A *public service announcement* (*PSA*) is a commercial produced specifically to create awareness for a charity organization, social problem or issue. PSAs are usually produced at a special, lowered, rate by production companies, and can be given airtime free of charge by broadcasters as a public service and in the interest of public awareness.

CHAPTER 1:

THE CURRENT STATE OF THE SOUTH AFRICAN FILM INDUSTRY

> *Popular culture here is still young, still finding its feet, subject to the stresses and strains of an emerging society and the concomitant ideologies. Apartheid did a lot of damage culturally. It suppressed and destroyed, but, at the same time, a grassroots counter-culture sprang up, strong, resistant and subversive, that now can run free.*
> WILLIAM PRETORIUS
> The Department of Arts, Culture, Science and Technology Website

Because of the recent political changes in South Africa, many people in the film industry have become hopeful that it, too, may benefit from the spirit of development and renewal. Despite the current optimism about these potential developments, however, the reality is that the South African film industry still finds itself in a very difficult position.

The amount of financing available for feature films of an international standard has not increased much, and special co-production deals like the one between Penguin Films, African Media Entertainment and the SABC for the production of *Inside Out* (1998) are likely to become the norm. This innovative business plan secured national "guaranteed release" (Anon., Screen Africa, January 1999: 1) for the film on the Ster-Kinekor circuit, accompanied by intensive SABC advertising.

Though Ster-Kinekor's Rob Collins was quoted in Screen Africa as saying: "This shows that [Ster-Kinekor's] commitment is not a gesture, but a real determination to ensure that the local industry enjoys…full commercial opportunities" (Anon., Screen Africa, January 1999: 1), many other films have not been so lucky. In most cases producers are themselves responsible for making film copies (prints) of the feature to be shown. This is a costly process, which most small producers cannot afford, and they end up securing either no more than a limited release for their film, or one which is prolonged to such an extent due to limited copies travelling from venue to venue, that advertising becomes virtually impossible. In fact this "guaranteed release"

is, according to Screen Africa, a first for a South African film, with nation-wide screening traditionally reserved for films that are sure to be blockbusters, more often than not American commercial features.

The sad truth, not only in South Africa, but also through most of Africa, is that "Hollywood is still dominating world movie production" [Worsdale, 1996(1): page number not available]. And this continues despite the changing political and social climate and the urgings of people in the film industry.

This commercialisation has found an interesting manifestation in the local annual South African International Film & Television Market, known from 1998 as *Sithengi*. Over the four years it has been in existence, the focus has increasingly narrowed on the television component. The major dealmakers seem to be television and not film orientated. This highlights the present danger faced by the local industry: that it will become exclusively television oriented, and though television offers South African film-makers many opportunities and a valuable creative outlet, this trend could destroy any hope of South Africa ever becoming a film-making nation.

Andrew Worsdale, reporting on the 1996 South African Film Festival, mentions then Post and Telecommunications minister, Joyce Mujuru, at the opening ceremony "urg[ing South Africans] to reduce dependence on foreign films", saying: "Look more to the sub-region and exchange whatever quality films there are" [Worsdale, 1996 (1): page number not available].

Ms Mujuru's reference to "quality films" brings us back to the primary problem of the local film industry. It is obvious from the technically and conceptually outstanding commercials that are made in this country that there is no lack of filmmaking talent. Why then do we not make "quality" feature films?

There is, of course, no easy answer, and certainly no easy solution. A contributing factor is the lack of serious financing for feature films. Lacking challenges and financial rewards, most film makers and technicians have either left the country to pursue more lucrative careers in the

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international market, or have settled for potentially creatively limiting positions in the advertising industry. Thus, South Africa's creative and technical film-making talents are lost to either local or overseas commercial markets. And those filmmakers interested in social comment, influence or change are left with inferior equipment and small budgets, if any.

When overseas filmmakers and investors visit South Africa it is, more often than not, rather to make use of cheaper facilities, equipment and technicians, than to help the local industry in any significant way. And though facilitating overseas commercial productions plays an important role in providing a living for many local companies and individuals and should therefore be encouraged, this does not make up for the absence of a viable film production industry of our own.

In most cases overseas films and commercials can be produced here at a lower rate than would be possible in the filmmakers' countries of origin, and only a very select group of local producers and freelance crew members reap any benefits from their presence. No matter how much money an overseas company spends here, very little of it in reality goes towards the growth of the local industry. No real investment in the country or its film industry is made, the production of indigenous product is not stimulated, and no development or training is facilitated. The producers are foreign, and so is the product. As local filmmaker Jeremy Nathan is quoted by Hazel Friedman as saying: "South Africa is incredibly rich in stories waiting to be told, but in the past we've had to put up with companies coming out here and using our facilities and locations to make bad films, without putting anything back into the industry" (1998: page number not available).

In addition to the current lack of funding, several factors have historically influenced the local film industry. From its extremely successful genesis at the beginning of the century, South African filmmaking has been suffering a steady decline. Various individually significant political, financial and social issues have played a part in this decline, but ultimately the state the South African film industry currently finds itself in has come about as a result of the interaction between all of these factors.

1.1   THE BIRTH OF FILM

LAST NIGHT I WAS IN THE KINGDOM OF SHADOWS.
If you only knew how strange it is to be there. It is a world without sound, without
colour...I was at Aumont's and saw Lumière's cinématograph – moving photography.
The extraordinary impression it creates is so unique and complex that I doubt my
ability to describe it with all its nuances.
MAXIM GORKY, 4 July 1896

Since the birth of film in 1895 it has become one of the most popular, and certainly lucrative, industries worldwide. It seems that no medium has been able to navigate the divide that traditionally exists between art and entertainment as effortlessly as film. Few industries could pride themselves on such a wide range of television, print, and now Internet, attention. Worldwide there are thousands of publications, programmes, inserts and Internet sites devoted to films, filmmakers and film actors, and the number is rising. And then there are the countless related industries like the publishing, clothing and hospitality industries, and, of course, television, the medium that brought the moving image right into people's homes.

Long before this however, in 1896, the first news film was produced in South Africa, and according to André le Roux and Lilla Fourie, the Anglo Boer War proved so newsworthy, and such a popular subject for news films, that the popularity of film increased rapidly (1982: 2). In the news film genre *African Mirror* was undoubtedly South Africa's most popular and most prolific production, appearing weekly from 1913. The first permanent, commercial cinema was built in 1905, and in the years following 1910 it, and others like it, came to offer more and more local productions as part of their programming.

These first films were without exception shorts. Initially the norm was one and two reelers, but by 1913 "the public had already shown its interest in five and six reelers" (Rhode, 1976: 45). According to Peter Davis, the first fiction South African film was *The Great Kimberley Diamond Robbery*, also known as *Star of the South*, made in 1910 by the Springbok Film Company (1996: 13). Before this, and since, several films were made in South Africa by filmmakers from other countries.

The years between 1910 and 1920 were very fruitful for South African filmmaking. Among the long list of films made in South Africa during this period there are several made by South African companies; *Gloria* (1916), *The Gun Runner* (1916), *Story of the Rand* (1916) (which was African Film Productions' first film), *The Picanin's Christmas* (1917), *Symbol of Sacrifice* (1918), *Allan Quatermain* (1919), and *Adventures of a Diamond* (1919) among them. One of the most famous is certainly African Film Productions' *De Voortrekkers*, or *Winning a Continent*, first shown in December 1916.

It is obvious that South Africa was quick to join in the worldwide movement to embrace the "seventh art", cinema. But something has also, obviously, happened since the genesis of this exciting art form to stifle its development in this country. Among the factors that have contributed to South Africa's progressively weakening film industry are the political climate of the past, censorship, the subsidy system, distribution problems, the influence of other film industries on the local market, and the serious lack of industry-focused training in the country.

1.2   THE POLITICAL CLIMATE

> *...the state is... a machine of repression, which enables the ruling classes...to ensure their domination over the working class, thus enabling the former to subject the latter to the process of ...capitalist exploitation.*
> LOUIS ALTHUSSER (1971: 137)

From its very first era of colonization, up to the fall of the National Party government in 1994, South Africa has been ruled by restrictive governments, empowered to suppress and exploit the majority of its citizens. Though the Apartheid government's restriction of the film industry was only a small part of the indignity suffered by South Africans in the past, it played a major role in influencing the ideology of the population. But the control of the government over film did not suddenly start with the inauguration of the National Party government in 1948; it was a gradual process of increasing interference that finally, hopefully not irrevocably, changed our film industry.

In South Africa, no attempt was made to hide the fact that the state thought itself in a position to dictate the good of the people in regards to what they saw on the big and little screens. Cinema can, through entertainment, play a very powerful role in both education and socio-political influence. In this respect South African cinema of the past can be likened to the Marxist philosopher Louis Althusser's model of a state-controlled school which "teaches 'know-how', but in forms which ensure subjection to the ruling ideology or the mastery of its 'practice'" (1971: 133).

Under restrictive government control, not only were certain films prevented from being made, certain subjects were not allowed to be shown or discussed in films, while other subjects were conveyed and seen, but only by certain people and within certain contexts. In South Africa, film was used - just as many other industries in the country were - in an effort to keep people firmly entrenched in the state ideology, and securely under state control.

The issue of censorship is inextricably linked to the political climate of the country during the past almost one hundred years. Through censorship, restrictive legislation and selective refusal of assistance, a particular sector of South African society was effectively excluded from making films. Ironically, though now encouraged to participate in telling South Africa's stories through film, it is this very group that still finds itself greatly deprived, by that system, of the financial and educational means to participate in film practice.

Not only was practically everyone except whites kept from making films commercially, the broad public was deprived of these potential films. Films that could have played an important role in bringing South Africans together, bridging cultural gaps and exploring social, economic and political issues. Films that could have been a mass forum for discussing, and solving, some of South Africa's many pressing problems. Films that could have aided in a swift transition to democracy, could have addressed injustices, could have touched diverse people and brought them together.

All of these "could-haves" are, of course, just that: supposition. And if not even one of these positive outcomes had been realized through a culture of (black) filmmaking, at the very least a largely silent sector of South African society would have been able to tell their stories, and would have had a voice. For if given the opportunity, the African oral tradition could surely develop naturally into a visual, filmmaking tradition in South Africa, as it has in many other parts of Africa.

The importance of voicing anger, resentment and conflict creatively cannot be ignored. Productive expression goes a long way towards healing pain in a peaceful way, and South Africa certainly has been, and still is, in serious need of a peaceful resolution of its conflicts. Most South Africans, however, were deprived of such opportunities to show and see their problems, hardship and triumphs, to identify with others through a visual medium, and to gain skills and use them to secure employment and empowerment. Also, because they had little access to films, and were not able to make films for themselves about themselves, black South Africans in particular did not identify widely with film as a means of expression.

The financial realities inherent in Apartheid were as significant as the ideological and emotional blockages, if not more so. Under the Apartheid government the population was divided into race groupings. Legally enforced artificial separations were made between "black", "coloured", "Indian" and "white", and different degrees of freedom were given to each group in governing their own lives. In regard to film, cinemas were for the most part reserved for white audiences, catastrophically limiting the possible income generated from exhibiting films. In reality, the majority of South Africans were not able to watch the bulk of films exhibited, and even if they were allowed access to cinemas, their wage levels were so low that participation on any significant scale was unlikely. This resulted in a decreased income, not only for local distributors, but also for local production companies. With such a narrow audience, production could not be undertaken on a large scale, and consequently there could be no healthy, viable film industry in South Africa.

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Now that the political system has changed, a correspondent change in the film industry could only benefit South Africans. Now the stories of the past can be shown and seen, now training can be improved and extended to embrace all South Africans. Now jobs can, and must, be created.

1.3   CENSORSHIP

Through the system of censorship applied in South Africa in the past, certain films specifically, but certainly also the film industry as a whole, were negatively affected. From as early as 1910, with the banning of Johnson Jeffries' *The Fight* (Tomaselli, 1989: 13), South Africa has had a turbulent history of banning and restricting the exhibition of certain films. For various reasons - ranging from "morality" to "race relations" - South Africans, in some cases certain specific groups and in other cases all citizens, have been deprived of a large number of films.

Apart from the creative and financial implications because of films that were never made, and others that were made but never exhibited, censorship had an important influence on the film-going public's level of film (or visual) literacy. South Africans were deprived of many of the truly innovative films of the period, deemed by the censorship board to be too progressive, challenging or controversial. Ironically, these are the very elements film critics praise in films; the elements that change the industry, and allow viewers to see or feel something new, or think in a new way. Challenge is the very thing that leads to change, and that, above all, is what the government of the past - through censorship - was aiming to prevent.

Film and television, more so than any other art forms, have the ability to reflect the social realities of their time. And due to their popularity and accessibility, they have the potential to reach more people than any other medium. The government of the past was thoroughly aware of this, and through their fear of change, steered viewers' taste in films, narrowed it, and

allowed more conventional blockbuster-type films to tighten their hold on the local film industry.

The role of censor was in many cases not limited to the government-appointed body officially responsible for this function. In many cases financiers and production companies applied their own form of censorship based on the government's restrictive policies. If a scriptwriter or director came to one of these institutions with a script or an idea for a film that was not in line with state ideology, the company in question would simply decline to make it. Irrespective of the political or social thinking of the individual producer, rather than run the risk of investing in a film that was doomed to find its way to a dusty shelf instead of the big screen, no money would be offered to these projects at all. In this way many projects were declined not because of creative inferiority or even differences in taste on the part of the scriptwriter, director and producer, but purely out of fear for the eventual influence of the repressive state apparatus.

A point of particular interest in regards to South Africa's censorship history is selective censorship. In some cases the censorship board found films questioning the status quo acceptable for white audiences to watch, but not for black audiences. An example is Ross Devenish's *Chip of Glass Ruby* (1982), which was found acceptable viewing for a "literate elite" (Tomaselli, 1989: 24), but not for general release. In this way the majority of the South African population was denied access to many local and overseas productions.

Limiting distribution in this way had ideological as well as financial implications. A film that had been denied general release could never hope to reach as many paying viewers as would have been possible otherwise. Many did not even recoup their costs, let alone make any profit. Further production by filmmakers that had received such a blow was unlikely, and yet, they were luckier than the ones that never even got a chance to make a single film. In this way, and many others, the censorship regulations practised during the era of state repression artificially restricted the growth of the local film industry. To an already comparatively weak film industry, this had stifling consequences.

1.4   THE SUBSIDY SYSTEM

In the 1970's and 1980's government endowments to the arts and tax relief produced a
boom in movie making – particularly in the Afrikaans language as the ruling National
Party was predominantly Afrikaans speaking. An estimated 900 films rolled off the
cameras but few ever made it to the big screen – let alone received distribution
overseas.
GUMISAI MUTUME
(1997: page number not available)

The policy implemented since 1956 regarding the allocation of subsidies to South African films
was based solely on supporting commercially successful films. In The Cinema of Apartheid
Keyan Tomaselli expresses the opinion that "The South African feature film industry owes its
viability to the state subsidy system which was established in 1956" (1989: 29). Yet this very
system "is one designed to limit the production of non-commercial films" (1989: 30). As Martin
Botha points out: "After the introduction of a regulated subsidy system the Nationalist
government and big business collaborated to manipulate cinema in South Africa. Ideology and
capital came together to create a national cinema that would reflect South Africa during the
Verwoerdian regime" (Botha, 1996: no page number available). Rather than allow the South
African film industry to grow in a natural, diverse, way, this system in actual fact played a large
part in limiting it, in truth stifling it and lowering its standards catastrophically.

Art and technical achievement were not taken into account at all, assistance going exclusively to
companies who were making money with their films anyway. Production companies tried their
very best to churn out money-makers, totally disregarding quality and originality in favour of
tried and proven formulas, shamelessly copying ideas that had worked for others. All that
counted was speed and quantity of production. The aim was to spend as little as possible on
productions while earning as much as possible at the box office, guaranteeing even greater
earnings once the subsidies were allocated. Martin Botha summarizes the situation:

> In general the dilemma of the local industry can be attributed to the fact that film is
> seldom regarded in South Africa as a cultural industry. Although films can be regarded
> as commercial products, they should be seen as products of culture, such as indigenous
> literature, theatre, the plastic arts and music (1997: 275).

If art and culture had indeed been taken into account by those responsible for the laying down of the policy regulating the allocation of subsidies, it is doubtful that the subsidy system would have turned out even remotely like it did.

An interesting sub-division of the South African subsidy system was the "B-scheme". It was started in the mid seventies specifically to support films that were seen to cater to black audiences, in the form of so-called "ethnic cinema" (Murray, 1992: 257). According to James Murray these films were initially of high quality, especially those directed by prolific black director Simon Sabela (1992: 257). But as inexperienced producers, recognizing the growth potential of the film industry, increasingly sacrificed production value and content in favour of low production cost and -time, the products became worse and worse. Except for the few films made during this period by black directors like Sabela [*Nqwanaka* (1975), *U'Deliwe* (1975)] and Ken Gampu [*Nqomopho* (1975)], the majority of these films were made by white directors and producers - most of who didn't even understand the languages they were working in (Murray, 1992: 259) - purely for the subsidy they would earn . When it comes to black producers, there were, according to James Murray, none. "For a while one person, Mr. Simon Metsing, was a partner in the Westwind Studios…He eventually left the industry in frustration and disappointment" (1992: 263). Ultimately the representations of black people were not authentic, and audiences did not identify with them.

Under the B-scheme, a set amount of money was to be paid out to the producer for each ticket sold. The system was badly regulated, however, and open to corruption at many levels. To obtain the number of ticket sales that would ensure desirable earnings for the producer, the distributors - almost exclusively individuals operating small "mobile units" - would secure captive audiences by showing their films at schools and other institutions. Here large groups of people could virtually be forced to watch the films by their superiors (headmasters of schools, for example) who would in so doing earn a "kick-back" from the mobile unit operator. Even more corrupt operators would simply lie about the number of tickets they had sold, in some cases declaring sales in excess of five hundred tickets for a venue that could not conceivably seat more that two hundred people at a time.

Towards the end of the subsidy era, South African taxpayers were subsidizing not only the production of these films, but the distribution and administration as well. Producers came to rely exclusively on the subsidy for their income, resulting in a very unhealthy dependence on the government.

The products were never at any stage of the production or distribution process screened by the bigger distributors or the state department responsible for allocating the subsidy. It was only in the latter years of the subsidy system that the Department of Trade and Industries started screening films. Only then did the administrators of the subsidies realize that they had been funding vastly inferior, often unwatchable, "features" of as short as 30 minutes. Many films were declined subsidies at that time, and by 1989, when the Department of Home affairs took over administration of subsidies, it became clear that there was no future left for this ill-administered system. The B-scheme was cancelled in 1990 (Murray, 1992: 265).

1.5   LOCAL DISTRIBUTION PROBLEMS

There is a lot of cinema, but there's not so much on the screen.
JOEL PHIRI, Zimbabwean Producer commenting on the South African Film Industry while visiting Sithengi 1998.
ANDREW WORSDALE
[1998 (5): no page number available]

Though the South African film industry can be said to have started in 1896 (mainly with the production of news films), 1909 marked the beginning of an organized exhibition system in the country (Tomaselli, 1983: page number not available). The first permanent theatre, owned and operated by a subsidiary of British Electric Theatres Limited, was established in Durban. Further theatres soon followed, and by 1910 the Western Cape and Gauteng (then Transvaal) also had movie theatres. By the end of that year, however, British Electric Theatres was out of business, and it was the Union Bioscope Company and the Bijou that "pioneered the construction of cinema buildings" (Tomaselli, 1983: page number not available). An Australian

company, Tivoli Theatres, established itself in South Africa in the same year. By 1913 all but two companies had either gone out of business or were reduced to virtual obscurity. The Union Bioscope Company and Tivoli were the undisputed leaders in their field, and soon amalgamated.

But their success did not last long. 1913 also saw the establishment of I.W. Schlesinger's African Theatres Trust Ltd., a company that took over virtually all production, distribution and exhibition in South Africa. Schlesinger even owned the local entertainment publication, *Stage and Cinema* (Tomaselli, 1983: page number not available). This grand-scale elimination of competition narrowed the number and variety of films distributed, and South African film production and distribution was set on a new path.

During the early twenties, independent theatre activity increased. This, combined with the increased importation of British films, challenged African Theatres Trust's monopoly enough to make them "go public to maintain their expanding fields of operation" (Tomaselli, 1983: page number not available). But offering shares to the public and changing their name to African Theatres Ltd. did not change the nature or intent of the company in any significant way. Schlesinger continued to run his company with the express purpose of controlling the entire industry, in every possible aspect of its functioning. But the paying South African movie-going public was seriously narrowed by race laws, poverty and unemployment, and Schlesinger was soon unable to accumulate profit at the rate he aspired to. Subsequent investments in Britain, combined with his power in the local industry, ironically temporarily protected South Africa against the grip Hollywood was gaining over the rest of the world's film-going population.

Despite African Theatres Ltd's increased investment in a diverse array of industries (including the media), a new distribution company, Kinemas, was able to establish itself in the country in 1927 thanks to the new age in film production and exhibition introduced by the advent of sound films. When Kinemas promised to match Schlesinger's monopoly "screen for screen" (Tomaselli, 1983: page number not available) and offered the public shares in the company, it seemed clear that the African Theatres Company's exclusive hold on the South African distribution market had been broken.

And yet, by December 1931, their unrealistic competitive expansion, combined with the intrusion of the US company Metro Goldwyn Meyer (MGM) into the market, poor attendance in certain areas and the advent of the depression, forced these two giants to merge into African Consolidated Theatres and Films Ltd. This sudden disappearance of the fierce competition that had previously forced the two companies to effect constant improvements, resulted in a dramatic drop of both variety and quality of films shown. But by this time the South African movie-going public was more interested in the ritual of going to the movies than the actual quality of the films shown, and support for the exhibitors was not diminished (Tomaselli, 1983: page number not available).

Another American company, Fox, entered the market in 1938. Until 1956 its focus was exclusively on distribution. But, thanks to its merger with 20th Century in the thirties, it was then able to buy out Schlesinger. With the advent of television in America and other countries, South Africa became an even more tempting investment prospect for foreign film industries, and according to Johan Blignaut this is when the country became such a sought after export market for others. According to him the majority of films being made in South Africa during the sixties and seventies were Afrikaans, and export to other countries was not seriously considered. But local box office takings were impressive enough to be noticed by the US production and distribution companies. So much so, that export to South Africa was actively supported by the US government through production and export incentives. Soon "UIP, Warner Brothers, Fox and Metro Goldwyn Meyer set up offices in South Africa and started tying down…cinema owners with cleverly structured distribution contracts to screen mainly big budget American films" (Blignaut, 1992: 113). The effects of this US targeting of South African distribution outlets is clear from statistics Keyan Tomaselli presents in The Cinema of Apartheid. He states that "whereas 400 films were imported on average during the previous years, by 1976 the figure had risen to over 800" (1989: 167). Long-term contracts, securing package sales of overseas films to local distributors, effectively all but forced out local products. Ultimately Ster-Kinekor and Nu Metro had so many US films at their disposal that there was simply no screen space left for South African films.

This trend has persisted. During 1998 for example, of 20 features shot in South Africa, five of which were "locally themed" [Worsdale: 1998(5): page number not available], only one film, *Inside Out* (1998), received nation-wide distribution. Twenty-six prints, all paid for by the distributor, were made for its opening [Worsdale, 1998 (4): page number not available]. In 1999 H*eel Against the Head*, a film adaptation of Paul Slabolepsy's hit play of the same name, directed by Rod Steward, was released with seventy prints. Next to Leon Schuster's *Panic Mechanic* (1996), this is the biggest local release ever (Worsdale, 1999: page number not available). It is interesting to note that Nu Metro provided a portion of the production's finance. Obviously this distributor is only too aware of the fact that a film can only show a significant profit if it is able to secure a reasonable amount of distribution. And, as Nu Metro seems to be hoping, the wider the distribution, the better the chances of increasing the profit.

In comparison to the number of prints made for the release of overseas films, [for example 73 of the children's animated feature, *The Lion King* (1994), and 89 of the action film *Independence Day* (1996)] the twelve prints invested in the release of Gavin Hood's *A Reasonable Man* in August 1999 seems minuscule indeed. And yet this film's distribution is regarded as relatively good for a local film. Ramadan Suleman's feature, *Fools* (1997) won him the Silver Leopard award for his direction at the Locarno film festival, and it has played to very positive responses in Geneva, Paris and New York [Worsdale, 1998 (1): page number not available]. But its May 1998 release in South Africa passed with hardly a ripple.

This trend of limited release for South African films is nothing new. Between 1985 and 1989 only approximately 58 of the staggering 591 features made locally received distribution agreements from Ster-Kinekor and Nu Metro combined [Blignaut, 1992 (1): 117].

1.6   <u>HOLLYWOOD</u>

If a nation's art is a reflection of its culture and if culture is the barometer of a nation's spirit and psyche, then our nation's spirit and psyche as reflected in our cinematic art, are extremely impoverished.
JOHAN BLIGNAUT
[1992 (2): 110]

America cemented its hold on the international film markets during the years between the two World Wars. The first World War practically destroyed Europe's film industries, and many countries soon found their cinemas completely overrun by Hollywood fare. And as Robert Sklar observes, it wasn't just about the films themselves, people were influenced in the most basic ways: in the food they ate, the clothes they wore and the cars they drove. "American images, ideals and products, almost completely dominated the world's cinema screens – a near-monopoly unprecedented in American commerce, as well as one of the most remarkable hegemonies in the history of intercultural communications" (Sklar, 1994: 215).

Ironically, American movies did no better in America than other countries' movies would do in their own countries of origin. The Americans broke even at their own box offices, but with production costs consequently covered, they were able to make immense profits from overseas distribution. As Sklar rightly observes, after distribution costs had been covered, "every ticket sold outside the United States…produced profit" (Sklar, 1994: 216).

The hegemony was confirmed as Hollywood became richer and richer. The more profit production companies made, the more money they were able to pour into future productions, for they realised that what would set them apart from overseas producers would be "production value" – the amount spent on making the film look good. American producers had more than enough, and spent it on elaborate costumes, large sets, location shoots, and countless extras. American films looked "better" than any others, because they looked more expensive. American producers knew that their money would not be wasted, and consequently spent it confidently – the more they spent, the more they would profit in return, after all. Other countries' producers found themselves in a much more precarious position. For them

"filmmaking was a...gamble, and capital far more difficult to find. They were force to hold down production costs, and their movies looked it" (Sklar, 1994: 216).

Yet, it is undeniable that an important motivator in this development has been the Americans' ability to promote their crowd-pleasers to viewers the world over. They are aggressive in their selling tactics - advertising extensively, negotiating package deals with other countries' distributors, and cementing their films' popular status through merchandising, music and, today, home video sales. Hollywood is also the prime fabricator of celebrity status, that elusive quality that enables certain actors to command salaries of up to $60 million for a single movie [Sylvester Stalone for *Assassins* (1995)]. These stars gain international popularity, seldom because of any unique acting talent, but more often as a result of a production company's or studio's aggressive promotion through television and print media. And these efforts pay off. It is these stars that seem to draw people to watch certain films. Millions are spent on creating these crowd-drawing personalities, and millions are made thanks to them.

Publicists and promotion companies flourish because of this movement in the American film industry. Every big budget film's release is preceded by a spate of celebrity-making interviews, and public and television appearances by the stars of the movie. The Americans have faith in the products they produce and the people that produce them, but they leave nothing to chance. They also have confidence in the publicity mechanisms at their disposal to ensure the success of their products. It is with utter confidence that the US film industry pushes itself forward into the world.

Initially, popular Hollywood films merely filled a gap in our own industry, but as time went by, their hold became so strong, that local films have been all but forced out of the market. Today, most viewers would much rather continue to support big overseas productions like 1998's *Titanic*, than the few smaller South African productions like *Paljas* (1997) and *Inside Out* (1998) that are once again beginning to emerge.

According to Johan Blignaut, the prevalence of Hollywood products in South African cinemas has resulted in a catastrophic loss of identity in South African films. He sees the problem as multi-fold, some of the contributing factors being local film critics offering superficial, descriptive commentary in the absence of in-depth criticism; the public's lack of support for serious cinema combined with local filmmakers' misreading of the cinema-going public's preferences; an overall lack of comprehensive marketing (both locally and internationally) of South African product; distributors' lack of confidence in local fare; and most of all the movement away from authentic South African themes and issues in favour of an Americanized style and content [1992 (2)].

In order to ensure the growth and success of the South African film industry in the face of the international dominance of Hollywood, local filmmakers will have to find a way to acknowledge and represent the complexity of cultures and stories inherent to such a diverse society. And filmmakers will have to do so with confidence, making films and actively marketing them both here and overseas.

1.7   TRAINING

South Africa currently has [several] schools covering various aspects of film and TV. They range from those that are purely commercial ventures to those with a niche objective and with private finance. They also range in quality of expertise.
THE SOUTH AFRICAN FILM AND TELEVISION INDUSTRY VISION STATEMENT
(Dube, Thomas and Mzizi, 1999: page number not available)

In 1980 34% and in 1992 a staggering 72% of first-time directors in the United States were film school graduates. The Academy of Motion Picture Arts and Sciences estimates that this number will rise to 90% by the year 2000 (Rea and Irving, 1995: xv). [For a list of international training institutions, see Appendix F.]

At present, film and television study is still a problematic issue in South Africa. We don't have a national film school, and there is no official body regulating standards of course-content and technical training at film and television schools. Most aspiring filmmakers find themselves either studying film as a purely theoretical component of a drama, literature studies or journalism course, or as a short course at a commercial film school, in which case the course often concentrates predominantly on the technical aspects of filmmaking.

Many South African training institutions make a fine effort to convey the principles of film and/or video production, but lack the funds to offer career-oriented industry-based training. Many skills can be learned through shooting on domestic video formats and editing on linear editing systems or domestic software, but many film school graduates are demoralized by the prospect of entering the professional arena because they know their qualifications do not guarantee them success in the job market. Upon completion of a film school course, young filmmakers often have very well developed aesthetic and creative abilities, but lack the actual practical know-how to secure work in the industry. After all, it is only logical that, all else being equal, any profit-oriented business would rather employ someone who *can* do the job than someone who *wants to learn* how to do the job.

The following South African training institutions offer film and/or television courses [for details, see Appendix A]:

- Boston Media House
- Cape Town Film and Television School
- City Varsity Film, Television and Multimedia School
- Community Video Education Trust (CVET)
- Natal Technicon
- Newtown Film and Television School
- Mercury Film and Television School
- Pretoria Technicon Cinema and Television School
- Potchefstroom University
- Rand Afrikaans University

- Rhodes University
- The South African School of Film, Television and Dramatic Arts
- University of Natal
- The University of South Africa (UNISA)
- The University of the Witwatersrand

These training institutions can be divided into three broad categories according to their respective missions and the level of theoretical training, practical expertise, and the particular qualification offered. The first group can be described as industry-based schools focused exclusively on training for film, television and related fields. The Cape Town Film and Television School, City Varsity Film, Television and Multimedia School, Mercury Film and Television School, Newtown Film and Television School and the South African School of Film, Television and Dramatic Arts all fall into this category. These schools vary dramatically in quality and depth of training offered.

The second group consists of departments connected to bigger training institutions that offer graduate or diploma courses in film and television. These courses combine theoretical and practical aspects in varying degrees, and many of the institutions in question lack access to industry-standard equipment. Boston Media House, Natal Technicon and Pretoria Technicon offer diploma courses in film and/or television; and Potchefstroom University, Rhodes University, the University of the Witwatersrand and UNISA offer degrees in film, television or media studies.

The third group, consisting of the Community Video Education Trust and Newtown Film and Television School, aims primarily at giving disadvantaged filmmakers access to film and video equipment and training. These institutions offer training as a means of empowerment, and their courses differ substantially. CVET offers video courses ranging from very basic entry-level short courses to ongoing, increasingly intensifying, long-term training. They have limited funds that have to be put to the best possible use, and have little access to industry standard

equipment. Newtown Film and Television School shares CVET's empowerment mission, but has access to more substantial funds, and unlike CVET, is able to offer film training.

As an illustration of the level of film and television training available to aspiring South African filmmakers, a brief overview of the aims, resources and educational principles of an example from each group follows.

1.7.1 THE SOUTH AFRICAN SCHOOL OF FILM, TELEVISION AND DRAMATIC ARTS (SASFTDA)

The Johannesburg-based South African School of Film, Television and Dramatic Arts (SASFTDA) was established in 1995, going a long way towards filling the gap left by the absence of a national film school in South Africa. SASFTDA's director, Deon Opperman, feels strongly that it is the only film school in South Africa that is able to provide students with an education that will guarantee them a high entry level into the film industry. SASFTDA is an outcomes-based institution, and Mr Opperman notes that the achievements of the school speak for themselves. With a reported 100% rate of employment of graduates in their particular study discipline, and 200 000 ft of film shot yearly, SASFTDA seems to offer its students an excellent learning experience.

The school sets very high standards and, with a 50% drop-out rate, there is a lot of pressure on students to deliver work of a professional standard. As a matter of fact, the drop-out rate is considered proof of the high standard of work maintained by graduates, and Mr Opperman does not hesitate to state that, when it comes to employing staff and grading students, the criterion is excellence and excellence alone. Quality of education must, of course, never be compromised, but it is lamentable, however, that only 25 students, 15 from the Bachelors and 10 from the Honours programme, graduated in 1999 (Opperman, 1999).

Fees are just over R18 000 per anum, but part of this is used to constitute the production budgets students are given for their practical projects. Compared to the cost for a local film

student to study overseas (R132 000 per year at the current exchange rate for tuition only at the London film school, for example) this seems quite reasonable. And according to Mr. Opperman, a huge effort is made to accommodate disadvantaged students. In the last three years R850 000 has been made available to students in the form of bursaries, R650 000 coming from the school's own profits (Opperman, 1999).

SASFTDA is both industry and education department accredited. It is registered with the Department of Education as a Private Higher Education Institution, and currently offers a three-year graduate and a one-year post-graduate course. All lecturers employed at SASFTDA are practising industry professionals, and they see themselves as "mentors rather than teachers" (Opperman, 1999), expressing the hope that their students will one day surpass them in filmmaking ability.

There is a strong focus on film production, but video is also taught extensively. Film theory is taught predominantly in the form of applied theory, practical exercises being used to teach theoretical knowledge and vice versa. The school is open 24 hours a day, 7 days a week, and students have constant access to a wide range of facilities and equipment. Studio and production equipment includes a blackout film studio, dolly, tracks, crane and lighting accessories. Film equipment comprises 16 & 35 mm cameras & accessories; and video equipment includes digital cameras, telephoto lenses and filters (The South African School of Film, Television and Dramatic Arts Website). Video editing at the school is done on *Spheurus* and *Telecast* non-linear editing suites, but through an innovative arrangement with professional post-production facilities such as the Video Lab, SASFTDA students are able to learn editing on professional systems such as *Henry*, *Harry* and *Flame*, enabling them to enter the industry as trained professionals. Linear film editing is done on the school's 35 mm and super 16 flatbed editing benches, and special effects stations are also available for students' use. Sound recording equipment includes *DAT* and *Nagra*, and location sound recording, non-linear sound editing, sound design, looping and dubbing are taught at the school. In the digital domain, SASFTDA offers training in digital animation, logo design for companies, website design, CD

rom authoring, digital special effects, and the design of title sequences for feature films (Opperman, 1999).

The school's film and television courses offer seven primary disciplines for students to specialize in, namely screenwriting, directing, editing, producing, production design, cinematography and sound design, and at senior level film, television and video, and multimedia are the three primary areas of specialization. A three-year bachelor of film and television can be followed by a one-year Honours degree. At present the school offers no short courses, but plans to start phasing them in from 2000.

Considering the reported employment rate of SASFTDA students, and the resources made available to them by the school itself and through its innovative agreements with industry players, regardless of the quality of work the students might produce, this training institution seems to offer training of a very high standard.

1.7.2 UNIVERSITY OF THE WITWATERSRAND SCHOOL OF DRAMA

The University of the Witwatersrand School of Drama offers video training as part of a three-year BA of dramatic arts, a BA open course in drama and film, or a four-year professional Honours-equivalent performance degree. Though no *practical film* skills are taught, use is made of both feature and short films to teach theoretical principles to students. The school works closely with WITS TV, a professional video production company, which provides post-graduate students with access to a Betacam SP camera and non-linear post-production facilities. This equipment is only available to students during WITS TV's operating hours, however, and the School of Drama itself has only S-VHS equipment. Students edit on *Adobe Premiere*, *Casablanca* and *Media 100* non-linear editing systems. No training in sound editing, design or recording is offered, and animation and graphic design are taught in theory only, as part of the media studies course (Bellot, 1999).

Since being established in 1976, the school's level of technical training has been declining steadily. Initially incorporating training on Super 16mm film, the practical component of the course has been scaled down as financial constraints have increased. In addition, lecturers are given positions at the school based almost solely on the grounds of academic qualifications, and though some are actively involved in industry projects, professional industry experience is not a prerequisite for employment at the school. According to Jane Bellott, director of the programme, the school has a long history of students achieving success in the industry, however, and in 1999 WITS students won VUKA newcomer and NTVA student awards (Bellot, 1999).

The school has an impressive output, forty students having received their Honours degrees in 1999. And a twofold effort is made to accommodate disadvantaged students in whom the qualities necessary for the successful completion of the course are recognized. Firstly, a special five-year curriculum is offered to students with educational and language disadvantages. This programme incorporates a foundation year during which students are brought up to the academic level required to continue with the rest of the course. During the second and third years, assistance is continued in the form of an academic development programme. Secondly, students can apply to the university for financial aid, and departmental bursaries are also available. Financial aid is also given through employment at the department, many students supplementing their incomes with money earned as faculty assistants and tutors. More than 50% of the school's students are black, and any exclusion policy is strongly avoided (Bellot, 1999).

1.7.3   THE COMMUNITY VIDEO EDUCATION TRUST (CVET)

The Community Video Education Trust (CVET) was established in 1976 in Cape Town, and its current administrator, John Tindlle, describes it as not being a training institution as such, but rather a "video access centre" (Tindlle, 1999). The training aspect of the centre only started developing about five years ago, as more opportunities started opening up in the film and television industries for filmmakers from disadvantaged communities. Mr Tindlle describes

CVET's primary aim as "maintaining a strong focus on the utilization of video tape in the process of development" (1999). All CVET's students come from disadvantaged backgrounds, and affirmative action is a basic principle of the organization. CVET not only trains and empowers filmmakers, but is also actively seeking to convince industry players to give the large number of up-and-coming disadvantaged filmmakers a chance to prove themselves in industry positions (Tindlle, 1999).

CVET tries to balance practical and theoretical training, but as the courses are of necessity short, there is little time to spend on pure theory in an organized lecture setting. According to Mr Tindlle, intensely theoretical training would also not be suited to CVET's target group. Instead, an effort is made to teach theory through practice, by giving students the opportunity to learn through trial and error. Learning is an ongoing process at CVET, as its students tend to continue making use of the facilities on a regular basis after the completion of their courses, giving facilitators at the centre the opportunity to discuss current projects in an effort to further the learning process (Tindlle, 1999).

CVET offers short courses that vary in duration from one to ten weeks. The courses start out being general, as the members of the centre's target group have, in most cases, had very little (if any) exposure to video making. There is an intense focus on learning scriptwriting and production skills, and students start using cameras from day one, learning how to convert their visualized stories into shots and sequences. Students' efforts are then used as teaching tools within the classroom setting, and they are required to do extensive planning and paper edits before actually editing their projects (Tindlle, 1999).

Short films play a very important role in CVET's teaching strategy, assignments starting off at three minutes and gradually increasing to ten and twelve minutes. Short films are also used in the classroom setting as examples and to form the basis of theoretical and technical discussions (Tindlle, 1999).

The equipment available to CVET students is limited, but Mr Tindlle believes that the actual formats used are incidental. In his opinion the principles of filmmaking can be learned using any format, and it is the thinking process stimulated in the students that is most important. At present, new CVET students have VHS, S-VHS and Hi8 cameras at their disposal, and the limited amount of digital equipment owned by the centre is reserved for more advanced students. No film, animation, graphic design or multimedia training is available at the centre (Tindlle, 1999).

Extensive use is made of linear editing systems in an effort to teach students the value of thorough visualization and planning, and only once a satisfactory off-line edit has been completed on a linear system, do students make use of the non-linear *AVID Media Suite Pro* to finish off their projects. Unfortunately the *AVID* system at the centre is old, and CVET was, at the time of the interview with Mr Tindlle, experiencing problems having an outdated faulty hard-drive repaired (Tindlle, 1999).

At the moment very little post-production sound training is offered by the centre, but an effort is made to teach students good sound recording techniques, as well as the concepts and principles involved in sound recording and editing (Tindlle, 1999).

CVET does not have a regular schedule of courses, but rather makes a concerted effort to accommodate its students by building the course schedules around their needs. At present the centre has no official industry or education department accreditation, but the main focus is on giving disadvantaged filmmakers access to video equipment, teaching them the basic skills needed to produce their own programmes and helping them gain entry-level positions in the film and television industries.

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The shortage of dedicated, industry-accredited training, the political climate of the past, censorship, the subsidy system, local distribution problems, and the success of Hollywood films

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are not the sole culprits in bringing about the current dearth in local film production, but these factors have certainly played a large part. The South African film industry will not be able to repair itself to its former glory overnight, but the sooner South Africans start making a concerted effort to actively stimulate the production of a wide variety of local films, the sooner the healing process can begin. Short films have the potential to play an important role in this process, not only as the ideal medium for experimentation and development, but also as teaching tools in film and television training. And, due to the relatively small size of the short's budget, it is one of the best mediums of empowerment for disadvantaged filmmakers. Shorts can therefore not only play a part in stimulating the growth of the local film and television industries, but in redressing socio-political imbalances of the past in a country where film was previously used as a tool of propaganda and oppression.

CHAPTER 2

DEVELOPMENTS IN OTHER FILM INDUSTRIES

The South African film industry is not the only one that finds itself in the immense shadow of the United States of America's prolific, and pervasive, film industry. The national film industries of countries like Australia, Britain and Greece, to name but a few, are also plagued by their inability to elevate their own films to the position of national, let alone international, competition for American fare.

It would, however, be short-sighted to merely blame the Americans for this state of affairs. Hollywood could hardly sell its product to an unwilling buyer, after all. The filmmakers and viewers of every affected country have left a gap for the USA to fill, and people have grown to want American movies. Several countries, for example France, have, however, succeeded in asserting their independence and producing feature film successes against the odds. Many of these successes have been dependent on concerted efforts by statutory bodies to boost production, for example France's *Centre National de la Cinematography* (CNC). According to Martin Botha the CNC has had great success in fighting American domination at the box office, where "37% of the tickets sold were for [domestically produced] films, a figure that is about double that of any other western country" (1995: 15). Other countries that don't have access to the same resources as France have not been as successful, but are, like South Africa, still struggling to assert themselves as film-making nations. The South African mainstream film and television industries can learn much from the government funding, private initiatives, legislation, co-productions and training efforts that have been implemented in these countries, and even on a small scale in our own.

2.1   INFERIORITY AND ORIGINALITY

The effectiveness of the remarkably well-oiled marketing machinery of the United States' film industry is evident from the negative influence it has had on other countries' film industries. Smaller industries have been variously called "developing" or "emerging" industries, but whatever label they might carry at any given time, the reality is that they are struggling to compete with the US film industry, battling for their very survival. Australian Philip Adams recognises the danger of merely blaming the struggle on Hollywood, however. He makes the very valid point that:

> ...American cultural imperialism has undoubtedly played a major role in the death of the [early Australian film] industry...Yet cultural imperialism was only half the story - the rest was our cultural cringing, our sense of inferiority and inadequacy (1980: 7).

This feeling of inferiority is also evident from the large number of international films that are made along Hollywood lines. Many filmmakers hope to find the Hollywood formula, the perfect combination of elements that will make their film enough like a certain Hollywood blockbusters so that it too will gain international success. There is, however, no instant recipe for Hollywood success and, ironically, the biggest box office successes have been originals, doing or saying something in a unique way. Films like *Gone with the Wind* (1939), *ET* (1982), *Star Wars* (1977) and *Titanic* (1997) all broke certain boundaries, be they financial, conceptual or in the style of filmmaking or use of special effects. Others have tried to copy them, but could never equal the success of the originals. Internationally, many filmmakers have had to admit that Hollywood is good at what it does, and no other film industry will be able to beat them at their own game.

If we want a legitimate, viable film industry in South Africa, we have to fight against the urge to pander to American tastes. As independent Ethiopian filmmaker Haile Gerima points out:

> South Africa is crucial to the rest of Africa because it has the technology and the infrastructure. But this could be a two-edged sword: it will be a platform for the USA and the rest of the West. If South Africans merely exploit this by pumping out Hollywood movies and videotapes all the way from the Cape to North Africa, that could be very frightening. But if South Africans develop their own cinema and create an easy

platform for filmmakers all over Africa, this will be to the advantage of all of us [Worsdale, 1996 (4): page number not available].

It is highly unlikely that a South African film trying to emulate the Hollywood style of filmmaking could ever be a blockbuster success in the USA. An authentic South African film, capturing a spirit or mindset that is particular to South Africa can, however, go much further towards attaining this end. Successful, not only as a real, honest piece of South African creative output, but financially as well. There has been a long history of worldwide interest in Africa and, in the present political climate in our country, stories about the past, present and future of this country of diversity, conflict and passion could stand a real chance to peak international interest in South Africa.

South African films have had both local and international commercial and critical success, and whatever else can be said about these films, they are all in some way uniquely South African. Take for example Jamie Uys's *Funny People* (1976) and *The Gods must be Crazy* (1980). The former "exceeded the R2 million mark, the highest box office take of any film ever screened in South Africa up to that time" (Tomaselli, 1989: 42). The latter "was an international blockbuster and became one of the highest grossing films of all time in Japan, France and Canada while in constant distribution in Sweden for years after its release" (Tomaselli, 1989: 42). *Maxhosa* (1975) was the first South African feature film to receive recognition at the Cannes Film Festival (Le Roux and Fourie, 1982: 163), with *Mapantsula* repeating this achievement in 1989. In 1999 Big World Cinema's *Husk* (1999) found its way to Cannes in the short film category, having been selected from hundreds of entries as one of only ten finalists to be screened in competition. A successful early South African short was *The Hunter,* which represented South Africa at the Nyon Short Film Festival in 1973, and the Grenoble International Short Film Festival in 1974 (Le Roux and Fourie, 1982: 144).

And even though South Africa's current feature film output seems almost insignificant, there is still some international interest in our film industry and its products. One example is the 1996 Amiens Film Festival in France. During this 16th international film festival held in the town, a special retrospective of South African films formed the centrepiece of the event. The films

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shown included *Vukani* (1962) and *Jemina and Johnny* (1965), directed by Lionel Ngacane (who was awarded a Medal of Honour by Amiens's mayor), Andrew Worsdale's *Shot Down* (1987), Lionel Rogosin's *Come Back Africa* (1959), Jans Rautenbach's *Katrina* (1969) and David Lister's *Soweto Green* (1994). The 1916 film *De Voortrekkers* was also destined for screening, but the National Archive was unable to provide the print due to administrative problems [Worsdale, 1996 (2): page number not available].

Like these South African examples, there has been a steady stream of unique films from other small film industries gaining international success. The 1998 Cannes Film Festival Grand Prix Award winner and 1999 best foreign language film at the Academy Awards was Italian made - Roberto Benigni's directorial debut *Life is Beautiful* (1997). This film was made on a remarkably low budget, with few special effects. It did, however, have a uniquely Italian flavour, an engaging storyline, characters the audience easily identified with, and strong performances. It has been a critical and financial success worldwide, without being Americanised in any way.

American films are bought internationally, not because they are in themselves better than films made anywhere else. As *Life is Beautiful* proves, many countries make films of a very high standard. The USA has been able to sell its film products exceedingly well because of several factors, quality and production value being two. But their staggering output, excellent marketing and cultural imperialism are probably more influential in this success. Consumers have become accustomed to the pace and style of mainstream American films - the stories, directing and acting styles are all very specific to Hollywood - and the tastes of the film-going public world-wide have been formed, conditioned even, to ask for more of the same.

Authentic products from other countries can, however, break into the market. Australians have had great success doing this during the last ten to fifteen years. And almost certainly because "...when [they] re-established the film industry it was a declaration of independence. [They] needed to hear [their] own accent. [They] wanted [their] voice to be heard in the world" (Adams, 1980: 7). And the world has been hearing that voice ever since.

Like *Picnic at Hanging Rock* (1976), *Mad Max* (1979) was one of the first in the line of contemporary Australian films to make international viewers regard Australian films in a new light. Even though it was dubbed with American accents for the US market, the "voice" of the film as a whole was undeniably Australian. The cast was lead by Australian actors, the director was Australian, and the landscape could only be Australian.

This same landscape played an integral part in many other Australian successes, *The Adventures of Priscilla, Queen of the Desert* (1994), of course, being one, and the more recent *Love Serenade* (1996) another. *The Adventures of Priscilla, Queen of the Desert* is an excellent example of a uniquely Australian film that was a commercial success worldwide. This road-movie excelled at showcasing the unique Australian landscape, and even though many of the issues explored are universal, this film would not have been the success it was without the indelible characters and settings. *Love Serenade* wasn't a road movie as such, the journey being more internalised, but the Australian landscape formed more than a backdrop for the action, it qualified the action and in places said more about the quirky outback characters than their own words could. This repeated use of the outback landscape, the dry open spaces and isolated little towns, makes these Australian films unique, and even though Australian producers have often used international film stars as drawing cards for their films, the stories could not have been told better anywhere else in the world. The settings are inextricably incorporated into the telling of the stories, filling out the characters, giving the films a look and a voice all their own. These films are truly "independent" from the "American imperialism" that still rules over the South African film industry today with a pervasiveness that necessitates a radical change, not only a legislative and financial change, but a fundamental change of attitude from both filmmakers and audience.

Despite positive examples like these, some filmmakers and watchers still seem to think that as soon as something is projected onto a big white screen, it has to emulate the Hollywood style. But the German filmmaker Rainer Werner Fassbinder told Wilfried Wiegand in an interview conducted in 1981: "I don't think someone is automatically a star just because of being placed in front of a camera,…if the camera isn't Hollywood, then the actor being photographed isn't

Hollywood" (Wiegand, 1981: 66). The same applies to subject matter, characters and stories. Just because something is being filmed, it doesn't automatically become Hollywood, and it certainly doesn't have to aspire to be Hollywood either. No filmmaker has to emulate the Hollywood style and method of filmmaking in order to make a viable film. The South African film industry can gain much more from making original films than copies of the Hollywood norm. We must start fighting cultural imperialism, American or otherwise, stop "cringing" and let go of our catastrophic "sense of inferiority and inadequacy".

The only way to do this is by actually making films. We'll never believe that our films can stand tall next to those from other countries until we've seen them do it. We must develop a culture of film practise, "practise" signifying not only "actual performance or application;...to be professionally engaged", but also "to perform or work at repeatedly so as to become proficient" (Anon, Penguin English Dictionary, 1985: 636). No financial institution will, of course, make funds available to filmmakers purely for practising in the latter sense. Financial institutions expect returns on their investments. The returns of practising moviemaking in this sense are seldom (immediately) financial, but the filmmaker gains expertise and the film industry therefore gains a filmmaker. Practice is necessary, and the best way to do it is through a medium that entails relatively small financial investment, but allows the film maker maximal space to experiment, learn and develop, even make mistakes. Hardly any medium could do this better than short films.

2.2   COMMERCIAL SUCCESS AND THE "SMALL FILM"

Commercial viability is a crucial element of any industry, and Ken G. Hall states the undeniable: "There will be no enduring film industry in [any] country unless it is based on commercially successful films" (1980: 8). No country can continue to support a low- or no-profit industry indefinitely. The South African subsidy system of the past is proof of this. But to build an "enduring film industry" in this country, we must first develop the technical expertise that will

enable us to make films. At the moment hardly any films, let alone "commercially successful" ones, are being made. We can do nothing before we have laid the foundation on which to build an enduring, viable industry. Through mediums like short films, and theoretical and technical training of a high standard, that foundation of authentically South African creativity can, in practice, be laid.

James Park says of the British film revival of the early 1980s, starting with *Chariots of Fire* (1981):

> The fact that there was a British film industry to revive in the early 80's owed little to American money or the production policies of the finance companies operating in the previous period. Its existence was due to the efforts of a few producers, and under-financed institutions, to make authentically British films. The work of the National Film School and other training institutions was also a contributing factor (1984: 62).

The British film industry has, like its South African counterpart, "felt the pressures of commercialisation" (Park, 1984: 102). This poses great dangers, especially for a developing film industry, which needs to produce lots of small films (be they feature length films with small budgets, or short films, which inherently cost less than longer films to make) rather than a few big ones. "The larger the budget...the less opportunity [a director] has to be spontaneous and take risks" (Park, 1984: 102), thereby honing his craft through trial and error. Where big budgets are involved little space is left for learning, and there are few things a developing film industry needs more than learning.

In South Africa we run the risk of going the same route as so many other developing film industries, with financiers preferring to risk their money on a few big budget films that stand a greater chance of showing a profit at the box office, than on more small, or short, films that stand to earn less in monetary returns, but much more in innovative film making. The smaller the films, the more can be made for the same amount of money, and the more people get a chance to be involved. In South Africa at the moment the film industry can gain a lot more from making several small films where experimentation is encouraged than one or two huge films that necessarily have to be made within the confines of big budget control.

A great misconception is that small budget films can't make any money, and will look cheap, but "a film does not have to look cheap just because it is made on a low budget" (Park, 1984: 104). The kind of present-day reality-based social-comment films that could easily become an important movement in the South African film industry, for example, don't require elaborate period costumes or sets, and could make use of unknown actors and urban interiors or other existing settings, all factors that contribute to keeping the budget low. Thorough pre-production planning and disciplined shooting - keeping to the schedule and shot list - would add to this saving. And short films are, inevitably, cheaper than the cheapest comparable feature film.

The smaller the budget, the more personal a film tends to be as well, and according to Park, that is in many cases precisely what could give a non-Hollywood film the competitive edge:

> [An] aspect of the turning away from Hollywood's precepts is the discovery by some directors that people are more important to their films than large vistas, high technology and special effects. Richard Loncraine found that a persistent element in the response of American audiences and critics to his film, *The Missionary*, was that it exploited a 'humour that came out of characters, rather than one-line gags, and had a gentleness that hadn't been seen in British films [recently] (1984: 107).

The crew's feeling of involvement with the project also tends to be greater the smaller the budget, since most people on set are involved "for love more than money" (Park, 1984: 104). In many cases crew fees are re-negotiated, and actors agree to wait for their salaries in favour of sharing in the potential profits. There are no big stars, no big names; just a collaborative effort that even the lowliest crew member can take ownership of. The crew is also inevitably smaller – especially on a short - and powerful collaborations can emerge because of this. People take the initiative to make suggestions that they would otherwise be unable to make, relinquished to the position of silent skilled labourers focusing on only one small aspect of the whole. This kind of spirit not only makes the actual production more enjoyable, but dedicated people are usually prepared to work harder and longer than those who are only motivated by their hourly rate.

Al Clark defines the advantages of working at a relatively low budget level as follows: "The subjects that you cover can often be more challenging and ultimately far more beneficial to the

future of the cinema, in that they come from the imagination rather than from market research surveys" (Park, 1984: 72). It is this very belief that motivated Virgin Records to start investing in British short film production in the early 80s, purely because someone has to "take the initial risks so that the film-maker can be seen one way or another" (Park, 1984: 72). They decided to invest in novice filmmakers' careers, "just to see what is going to flourish" (Park, 1984: 72).

In an interview with Rainer Werner Fassbinder the subject also turned to small films, as practised by this prolific German filmmaker. Fassbinder states: "…for the most part, up until now, I've preferred to make more, rather than bigger, things…But still, they are very personal films, "auteur" films. In spite of that, they have a utilitarian character, a momentary quality" (Wiegand, 1981: 68). Fassbinder refers not only to the structural "utilitarianism" of small films as Park does, he speaks specifically of content. Not every one of his films was a classic, a film that will remain viable, watchable, and relevant to future viewers. Not every film can be an eternal classic; some films stay firmly cemented in a certain context or timeframe. Seen outside these parameters, they seem mediocre. But mediocre films must also be made. The reality is that mediocre films are the bread and butter of any film industry, and this is especially true of the US film industry. Films like *Armageddon* (1998), *Volcano* (1997) and countless other high-budget action movies lose their impact over time. Special effects movies in particular end up saying more about what people, during the specific time and within the cultural context the movies were made in, thought about space, the future and science than they do about the actual subject matter explored. In other words they tell future viewers more about the filmmakers themselves than they do about the content of the films. But these are the blockbusters, the big money-makers, the staple of a film industry, and the United States excels at producing them, in massive quantities.

There is a danger that filmmakers in traditionally film-poor countries like South Africa could feel so fortunate to be granted the opportunity to make a film, that they would expect of themselves, as the critics do, to make masterpieces. But every South African, Australian and Greek film cannot possibly be a masterpiece. Every film made outside of Hollywood cannot be a timeless classic, or an art film, or worth showing to students in film schools. Like people,

films can't all be the same. We need to make art and consumables, masterpieces and blockbusters. It is true that most of the US films that are so successful are mediocre, but that doesn't mean we can only differentiate ourselves from Hollywood by producing so-called "art" films. We too must make different kinds of films, even mediocre ones. And the only way we will be able to sustain a large enough body of film production in South Africa to allow mediocre films, art films and even classics to develop is by supporting and stimulation the production of short films.

2.3   **FUNDING**

Different sources, and forms, of funding play an important role in any film industry. The Australian Film Commission (AFC) refers on its Internet site to a strong belief that "to grow and remain competitive, the production industry requires a constant stream of new projects and new people". It therefore supports a network of production resource organizations "to provide early career development opportunities". Their statistics are impressive: 1995 alone saw the production of 1664 independent programs (for film, television and video) thanks to subsidies and the use of AFC facilities. Entry-level training is also offered by AFC organizations, and during 1995 an incredible 2400 people attended the 157 courses offered.

The assistance given by this organization is not limited to financial grants as happens with many film funds around the world. Help offered to filmmakers is flexible, and different projects can be approached in different ways. One filmmaker may be given a financial grant, while the next might be offered the use of a post-production facility. Investments or loans, underwriting, and bank loan guarantees are all options offered by the AFC.

Another country that has had to find alternative methods of funding film production is Germany, in particular the old West Germany. After the Second World War, West German cinemas were almost exclusively filled with US products. This led to the German public soon becoming

accustomed to the dubbed Hollywood fare on offer, and the German film industry all but dying out. During the seventies, there was a resurgence of German-made films. The style was much more reflective of the years of exposure to Hollywood films than of the pre-war German film aesthetic, though. But the style of the "New German Cinema", as it was labelled, was also in certain ways unique. Internationally popular directors like Werner Herzog, Rainer Werner Fassbinder and Wim Wenders found their voices during this era, but they, and many others, found themselves in an embattled position, having to procure funding for their films from various, unexpected, sources.

In addition to private funding and the official Film Promotion Office, television became an unlikely benefactor. Television-commissioned films became the order of the day during the seventies in Germany, and the "amphibious film: a film that, aesthetically and technically, is equally suited to showing on television and in the cinema" (Sandford, 1981: 150) was a product of this symbiotic partnership.

The film would be distributed in cinemas first, to be broadcast at a later stage by the corporation that provided part of the funding. In most cases a broadcast corporation would provide a certain percentage of the budget, and the Film Promotion Office another part. Finally the filmmaker would usually have to secure additional funding from private sources to make up the rest of the cost of the production.

The budgets secured in this way were usually less that ideal, and the production value reflected this. Many of the films looked low budget, which they in fact were. Since the television corporations had to finance their whole schedule of programming, and not just one film at a time, they could only allocate a limited amount of money to the production of each film. The resultant look of these low-budget cinema-television films has become one of the distinguishing characteristics of the New German Cinema.

The specific styles inherent to filmmaking for cinema and television respectively also influenced one another, and the amphibious film is a true hybrid. On the one hand the amphibious films

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would normally be "produced technically *as* a film, rather than in the video format" (Sandford, 1981: 150), and yet wide screen formats would be avoided, and "close-ups and short focal lengths" (Sandford, 1981: 151) used extensively. And so it becomes clear that budget does not only influence production value, but style of production as well.

The German tradition of broadcasters funding feature film production was not limited to the eighties, or Germany for that matter. Ethiopian filmmaker Haile Gerima struggled for nine years to secure funding for his feature film *Sankofa* (1993). "Eventually [it] was jointly financed by British and German television groups" [Worsdale, 1996 (4): no page number available]. Interests from Ghana and Burkina Faso joined in the financing of the film as well – "the first time two African countries have collaborated on a film about slavery" [Worsdale, 1996 (4): no page number available]. But even when *Sankofa* was finished at last, Gerima was unable to secure distribution for his feature. In the end he hired a Washington cinema himself, from where the film was noticed and given limited national exhibition. *Sankofa* ultimately received great critical acclaim for its creator, winning awards in Italy, Germany and America. Like Gerima himself said: "It's a sad thing to be born in a Third World country with so much to say and so few resources" [Worsdale, 1996 (4): no page number available].

But when it comes to stretching a feature film production budget, the rest of Africa could take some advice from Ghana. Their output is staggering: over 30 features per year. But the most interesting aspect of this incredible figure is that these "films" are produced for around R8000 each – on VHS [Worsdale, 1996 (2): no page number available]. Perhaps we don't need to go quite as far as making features on VHS, but Ghana's example reinforces an important point about film production in developing industries. The most important thing is not to make a big budget blockbuster or international art-house success. The first thing a small film industry must do is to start producing films. And everyone has to start somewhere. A feature on VHS is one way to start, and a reasonably budgeted short, is another.

2.4   CO-PRODUCTIONS

Co-productions have become an important issue on most film industries' agendas, South Africa included. They offer an accessible source of financing, and have been especially well supported by European countries. "APC" is a fund operated by the European Union, which provides money for film production in African, Pacific and Caribbean countries [Worsdale, 1996 (2): no page number available]. Funding for co-productions does not come exclusively form Europe, however; African countries too have recognised the benefits inherent in this contemporary form of film finance. In 1996 six African countries signed on to co-produce *Africa Dreaming*. South Africa, Zimbabwe, Namibia, Mozambique, Tunisia and Senegal supported this series of six half-hour films, screened early in 1999 on the South African television channel, SABC 2. The balance of the R4 500 000 budget was supplied by La Sept, a French-German-Australian partnership, Finland's YLE TV, Canal France International and Dutch NPS. Jeremy Nathan (then of Catalyst Films, the local company responsible for the production of *Africa Dreaming*) states its importance as follows: "This continental co-production will show off Africa's talent and establish a reliable network that can serve future productions. Producers are sharing skills, resources and creative approaches from the north and south" [Worsdale, 1996 (1): page number not available]. Unfortunately, despite the broad base of international support, other African broadcasters were not very eager to take part in this worthwhile project, the SABC being the only one to participate so far.

At the 1997 Annual International Film and Television Market in Cape Town, Canadian High Commissioner Arthur Perron, who had just signed a co-production treaty with local Minister of Culture Lionel Mtshali, was quoted as saying:

> A movie industry is going to be vibrant only if there's confidence - if it takes its place in the economic life of a country. In Canada it's a $2 billion a year industry and has created lots of jobs. Our government wants to allow it to expand even more. We're in a low-budget league as well, so it's better for us to work together if we're going to have any hope of competing with Hollywood [Worsdale, 1997 (3): page number not available].

This treaty with Canada was the first of its kind entered into by the South African government, and stands as an excellent example for further development of the industry through international co-operation. This deal could also set the trend for specifically banding together with other smaller film industries for mutual support. If the South African film industry is to be a "confident" industry, it cannot simply rely on aid from stronger overseas industries like the USA. It must develop on its own terms, through innovation and co-operation, as shown in the South African-Canadian treaty.

Despite these encouraging steps forward, private film financing is still largely problematic in South Africa. When Belgian director Marion Hänsel decided to come to Lambert's Bay to film Damon Galgut's novella *The Quarry* (1998), she gave South African investors the opportunity to provide 20% of the $3,2 million budget [Worsdale, 1997 (4): page number not available]. There was no local interest at all, and the film was financed as an exclusively European co-production in the end. One of the Lamberts Bay locals, who worked as a set-construction worker on the production, ironically notes: "I've been out of work for six years and it takes a foreigner to give me a job" [Worsdale, 1997 (4): page number not available]. It is undeniable that a healthy local film industry could play a significant role in creating work for a large number of people in this country, and financing the making of feature and short films through co-production deals like *Africa Dreaming* could be a major step in this direction.

2.5   SUCCESS AGAINST THE ODDS

According to R.T. Witcombe, Italy owes the survival of its film industry in the face of the economic hardships it experienced during the 60s and 70s to several factors. Contrary to expectation, Italy continued to produce between "two and three hundred productions per anum" (1982: ix) during this period.

Witcombe cites the first important factor in the survival of the Italian film industry as the interest the government showed in the development of the industry by providing funding for local productions. A very interesting phenomenon, and the second key factor, was the enthusiasm of the film-going public. There were "more box office admissions for Italy in 1976 than for the whole of the rest of Western Europe" (1982: ix). Language was probably a large factor in the local films' success. English is a language spoken in many countries, Italian is not. Import possibilities are therefore naturally limited, and local products are given a boost.

Witcomb cites Italian filmmakers' ability to create their art despite the lack of funding as the third component of the local industry's success. This success didn't last, however. The mid-seventies were a very lucrative period for Italian film, but today the Italian cinema, too, is increasingly faced with the challenges generated by the rising popularity of television and the increasing distribution of foreign films. The way forward is generally seen as European co-productions, but a sizeable shift of talent and expertise to the television market could also go far towards providing filmmakers with a new outlet for their stories and creative ability.

The Greek film industry is another small, but vibrant film industry, and according to Philip Kemp it is now standing on the verge of a renaissance, as there is an increased awareness of and support for the film industry on government and community level (Kemp, 1999). The 1998 Thessaloniki Film Festival, the most important of its kind in Greece, highlighted several important factors in this development.

Firstly there has been a move towards the internationalisation of the Greek film industry. The Thessaloniki Film Festival has, for the first time, been opened to all entries, local and international, showing that the Greek film industry is more confident about its products, and no longer feels as pressing a need for self-protection as it did in the years when separate competitions for local and international entries were the norm. With the shift to international competition, this Greek festival is broadening horizons by raising standards.

Secondly the film industry's rising importance in the public consciousness is evident from the change of the film festival from an annual event to a year round initiative. This shows that the film industry in Greece is regarded as important enough to receive attention on an everyday basis, not just as a curiosity or special event. The focus is not limited to one event or time period, but is moving towards the establishment of a film culture. Greeks are realizing that the film industry is important enough to justify permanent attention. Now quality cinema is not only available for one week or even month per year, but can be accessed all year, and this is an all-important step in the move towards cultivating film literacy.

Many kinds of film, including shorts, are being shown as part of the Thessaloniki Film Festival, and the venues will be varied as well: "the two-screen Olympion cinema in a elegant colonnaded square in the heart of the city will host seasons, retrospectives and new releases of everything bar Hollywood popcorn fare. Nearby, the newly opened Cinema Museum with its three screens will act as a Cinematheque" (Kemp, 1999: 9). A documentary festival and – of particular importance – market has also been launched, increasing screening and selling possibilities for Greek filmmakers.

Training is a very important area of development in Greece at the moment. The ministries of education and culture are working towards establishing a national film school, heralding a future infusion of new blood into the domestic industry.

Film attendance in general has also increased in Greece, most probably as a result of the aforementioned developments. More importantly: "audiences for Greek films are up too, by 65 per cent from 1996 to 1997" (Kemp, 1999: 9). It is necessary for the film industry to produce films people want to watch, and it seems that Greek filmmakers are doing just that. What, after all, is the use of making Greek films that no Greeks are interested in seeing?

Lastly film funding has been playing a large part in promoting the Greek film industry: "The state-funded Greek Film Centre…backs some 90 per cent of Greek productions" (Kemp, 1999: 9), demonstrating a deep belief in the national importance of a prolific film industry.

Alongside these positive changes in the Greek film industry there are, of course, also problems hampering film industry development. Firstly there is not enough control being exercised by the state funded Greek Film Centre. They would do well to provide more than just money to aspiring filmmakers. In a developing film industry, information and training are just as important as monetary support. This will not only protect the investment the Greek government is making through the Film Centre, it will maximize the usefulness of that investment as well.

Training is sadly still lacking, as evidenced by the current absence of a national film school. Young filmmakers are sent into the industry unprepared, and there is a feeling that they don't exhibit an awareness of film history, resulting in filmmakers who are "always trying to reinvent the wheel" (Kemp, 1999: 9). Aspiring filmmakers can gain much by learning from others' experience. The establishment of a national film school could bridge this gap by providing a proper forum for structured training. And this seems to be a dream for the not too distant future. The film industry in Greece has come so far already; things can only get better from here on out.

South Africa can learn a great deal from the small film industries of Greece and other countries. It seems clear that the encouragement of a vibrant, authentic local industry of short and feature film production through innovative funding initiatives and international co-productions can play an important role in strengthening the local film industry. It can also be of great benefit to stimulate the production of short films in particular, as this will enable new and experienced filmmakers alike to experiment and develop ideas and techniques, thereby also developing the industry as a whole. The stimulation of film literacy through establishing film festivals and developing film training are also of great importance. In addition, local broadcasters could be encouraged to participate more in funding feature and short film production in order to stimulate the development of a healthy, viable film industry in South African, an industry that will not only benefit filmmakers and -watchers, but also those workers that would be employed by an industry engaged in increased production for the big and small screens.

CHAPTER 3

THE SHORT

> *Originally, every movie was a short subject. The first films made...usually ran no more than a minute in length, some considerably less. Before too long...production was standardised at one reel (approximately ten minutes)...For the filmmakers, the short-subject unit was perhaps the most creative place to work in Hollywood. Because there were none of the pressures of a major production, there was always time to experiment and try different ideas, to listen to suggestions, and to have fun.*
> LEONARD MALTIN (1972: 1)

Internationally, short films play a very important part in film culture and commerce. There are countless film festivals focussing exclusively on short films and many more including short films as part of a larger selection of forms and categories [see Appendix C for a list of international film festivals]. These festivals enjoy wide support, they are able to secure large sponsorships, draw hundreds of entries and thousands of viewers. Interest in shorts is large and widespread, and increasing constantly. The short is regarded as an excellent showcase for new talent, an opportunity to create independently and cost-effectively, and - very importantly - the perfect learning curve. Thanks to shorts, film students and other inexperienced filmmakers are able to learn through practice – gaining filmmaking skills by making films, not merely by watching films and reading about them.

3.1   THE STRUCTURE OF THE SHORT

According to Rea and Irving, shorts can vary in duration from two minutes to 34 minutes, and "The subject is limited only by imagination" (1995: 11). They go on to suggest that "The best length is the one that satisfies your particular story" (Rea & Irving, 1995: 16), but also that the distribution opportunities offered, or eliminated, by particular durations should be taken into account. This is one of the reasons why different authorities offer different guidelines for the

classification of films according to duration. Martin Botha, for the purposes of an article exploring themes in South African short film making, for example, defined short films as "audiovisual material on film or video which is shorter that 60 minutes in duration"(1996: page number not available). While according to Edmund Levy: "The Academy of Motion Picture Arts and Sciences says that shorts should be less than thirty minutes. To sell your short to TV, you must keep its length under twenty-four minutes. If you want to make a calling-card short to show off your talent, fifteen minutes or slightly less is the ideal length" (Levy, 1994: 11).

The important consideration in making a short seems to be determining the correct length for the specific application, content and style of that particular short. Rea and Irving warn against trying to say or show too much in too little time, because "beginning film- and video makers often want to…compress feature-length ideas into 10-minute pictures" (1995: 16). When making a short it is important to be aware of this form's potential and its limitations. Compromising a feature idea by shortening it purely because of budgetary constraints will ultimately result in an unsatisfying product. An idea developed specifically for the short form is much more likely to ensure the best results within this medium.

It is for this reason that short films often focus on a single event, a single conflict or a single character, purely because, as Rea and Irving point out, "in a short of less than 30 minutes, it is difficult to balance any more" (1995: 18). By limiting the action, the focus can be intensified, and "This simplicity of purpose frees [the director] to give depth to the piece" (1995: 18).

The central theme is of great importance in a short. Because of its duration it is advisable to eliminate any shots that do not contribute to or support the main theme, or serve some specific purpose within the short. According to Rea and Irving, conflict (in creating tension) "engages the viewer's emotions until the conflict is resolved and the tension relieved at the end of the piece" (1995: 16). Conflict is, however, not crucial to every kind of short film, and when it is used, does not necessarily have to occur in its traditional form. In a short experimental piece, for example, tension might be generated, not by the conflict between two characters, but as a result of the combination of colours used, or through harsh lighting or quick cuts.

In a traditional narrative, dramatic events usually flow from "beginning (setup)" to "middle (development)" to "end (resolution)" (Rea and Irving, 1995: 17). According to Rea and Irving "this formula creates the natural arc of all narrative and non-narrative drama. All stories follow this progression" (1995: 17). But traditional story telling doesn't imply the pre-eminence of words. It is widely accepted that "if you can show it, don't say it" (Rea and Irving, 1995: 19), and even more so in the case of shorts. A verbal description a page long can be conveyed in a single shot, glance or gesture on the screen. In this regard, maintaining a high standard of cinematography is crucial, as each shot in a short carries more weight in relation to the total duration than an equivalent shot in a feature.

3.2   SHORT GENRES AND CATEGORIES

Shorts can be divided into several categories, but many fall somewhere in between or even outside of these classifications. The categories embraced under the term "short film" have broadened from the more conventional view – drama, animation and experimental – to also include documentaries, educational and training videos (especially viable for sale to television broadcasters) and even music videos. Most film festivals make use of the following broad classifications as an aid in simplifying entry and judging procedures: drama, comedy, documentary, animation, music video and experimental. These classifications are self-explanatory and won't be dealt with individually. One genre that deserves special mention, however, is animation.

Animation is a genre of shorts that has been receiving a popular boost lately with the increased production of films specifically (or primarily) aimed at the adult market. In addition to the traditional forms of animation - cell animation (drawings), claymation and stop-motion animation - computer generated animation (especially three dimensional or '3D' animation) have been receiving a lot of attention. Apart from its obvious commercial uses in advertising and as a powerful generator of special effects for feature films, television programmes,

commercials and music videos, this new art form is increasingly being used to create innovative shorts. 3D animation students, like their film and video counterparts, are required to produce a certain number of practical projects as part of their courses and evaluation, and shorts have become a medium of choice.

Claymation has risen to a new level of popularity as well, in great part thanks to the efforts of animators like Nick Park and groups like the Aardman Animations team. Park is the artist responsible for the creation of the incredibly popular *Wallace and Gromit* series. In addition to being broadcast in many countries, sold on video and recreated in the print format, these stories are all award winners. The first in the series, *A Grand Day Out* (1989), besides winning a BAFTA award for best short animated film, was nominated for an Academy Award in the same category. It did not win, but the following two episodes, *The Wrong Trousers* (1990) and *A Close Shave* (1995) both did. While *A Grand Day Out* was still in mid-production, Park joined forces with Aardman Animations to produce another Oscar-winning animated short, *Creature Comforts* (1990), and like many other filmmakers that start out making shorts, he has since moved on to features as well. He started production on his first full-length animated feature, *Chicken Run*, in 1998 [Smith, 1998(2): page number not available].

3.3   THE SHORT FILM PRODUCTION PROCESS

…the two best teachers are failure and success. Experiencing the process of putting a project together, building work muscles, and understanding the craft and discipline of the process are ultimately the best ways to develop your skills.
PETER W. REA AND DAVID K. IRVING (1995: xv)

It is primarily because of the production process entailed that shorts constitute such an excellent learning experience for new filmmakers. During the production of a successful, cost effective short, the filmmaker goes through a specific sequence of events, the discipline of which is similar (to a greater or lesser degree, depending on the specific project) to the production of any film or video product, from a training video to a feature film.

The steps, as outlined by Rea and Irving, in <u>Producing and Directing the Short Film and Video</u> (1995) are: procuring finance, scripting, pre-production planning, formulating a budget, hiring a crew, finding locations, casting, production, editing, sound post-production and distribution. This process is flexible, however, and the exact procedure followed depends on the individual filmmaker and the specific project in question. The steps can be organized into three major phases that are constant for all film and video productions, namely pre-production, production and post-production. Before pre-production can begin, a script and funding must be secured, and post-production is followed by distribution.

The filmmaker prepares a prospectus in order to secure funding. This document contains information about the filmmaker(s), the production and the financial implications thereof. Before presenting the prospectus to prospective investors, the filmmaker usually secures a script, as this can be a major selling point. A budget is worked out in order to calculate the exact magnitude of financing that needs to be procured. Learning to prepare a prospectus for a short film provides valuable experience to a young filmmaker, because being able to secure funding is essential to any production, and pressure increases with the size of the project. A filmmaker could have an excellent script and remarkable creative skills, but without funding, that film will never be made.

Two useful options open to short film makers are deferments and in-kind donations. The cast and crew might agree to accept deferred salaries, in which case they receive a pre-arranged portion of any profit made from the film, instead of a salary upon completion of their work. But if no profit is made, they receive no salary. Many young actors and film students are prepared to work on this basis in order to gain experience. They are often very committed to the project, and are prepared to work long hours. If cast and/or crew can be acquired on this basis, it can lift a great financial burden from a first-time director or producer's shoulders.

In kind donations refer to products and services supplied for no direct payment. A post-production facility might offer the use of editing equipment in exchange for an agreement securing future (paying) business for the facility. Some production companies will provide

filmmakers with equipment without expecting immediate payment. By special agreement payment is postponed by a set period, ninety days for example. This is not a deferment or donation, but an agreed delay in payment.

Deferred salaries and in kind donations offer invaluable help to fledgling filmmakers, and, though not necessarily the norm in big-budget feature film production, teach the short filmmaker interpersonal and negotiation skills, which will prove very useful in future production situations.

During the pre-production phase, all the planning related to the production is done. A breakdown of the script reveals the elements that influence how the available funds are allocated. The budget covers both above the line and below the line costs. Above the line costs include the director, producer and cast's salaries, as well as any costs associated with the script. Below the line costs refer to money allocated to payment for crew, equipment, locations, art department, catering, office expenses, post-production, insurance, tape or film stock, as well as enough money to cover contingencies.

A script breakdown is essential to developing a shooting script, storyboard and floor plans for a production. This breakdown also helps the filmmaker prepare a schedule for the production, and decide how many crewmembers to hire, and who should be cast to appear in the film or video.

Locations are also considered during pre-production, as the choices associated with this element of the production depend not only on availability and accessibility, but cost as well.

The art department is responsible for all aesthetic concerns, ranging from dressing the locations where necessary and providing props, to designing or buying the costumes and accessories. Thorough pre-production planning in regards to "art" can keep costs down later, as unforeseen expenses are most likely to arise in this department.

Rehearsals are also conducted during the pre-production phase, as well as pre-production meetings with the crew.

Pre-production clears the way for production, and it is during this second phase that new filmmakers learn the actual shooting process involved in making a film or video. During the production of a short, filmmakers have the opportunity to hone their skills in organizing and running the shoot, dealing with the crew, and directing the cast. Learning to develop characters and fine tune acting style with actors, as well as honing interpersonal communication skills and problem solving mechanisms prove invaluable to filmmakers throughout their careers. And these skills are best learned through trial and error. Making shorts can be of paramount importance to the development of an individual, original style of filmmaking, and in building up a repertoire of skills and coping mechanisms. But two of the most important things a new filmmaker gains from making shorts are experience and confidence. Experience is crucial to securing funding for larger projects in future, as investors require proof of filmmakers' track records before entrusting them with money for a project. Confidence is necessary to ensure that the cast and crew respond to the filmmaker with trust and respect. Experience and confidence also save time and money. If the filmmaker knows exactly what needs to be done and is able to relay instructions clearly and concisely, the production will run smoothly and quickly. A confident filmmaker is also able to make decisions faster, knowing immediately which take is a "print". And, after all, when the director leaves no doubt about what all on set are working towards and what they need to do to get there, they can work faster and more efficiently.

Once the production has been completed successfully, the project moves into the post-production phase. Here the editor and sound engineer, in co-operation with the director and/or producer, put all the disparate pieces of the puzzle together. Post-production is a very costly process, and proper planning beforehand can save time and money. Compiling a paper edit - consisting of a list of the shots to be used, indicating the sequence they will be used in - is crucial in this regard. One of the most difficult things for new filmmakers to learn when editing for the first time is to commit to decisions early on in the process. The fewer options the filmmaker leaves open at the onset, the fewer decisions have to be made later on; and the

shorter the process, the cheaper it is. Choices have to be made eventually, but the earlier they are made, the less time has to be spent in the edit suite or sound studio.

The technical post-production processes involved in editing video and film respectively are quite different, and thorough knowledge of the available options can be of great help to a director. This knowledge can be gained through research, and through trial and error, and it is in this regard that making shorts is such a valuable learning opportunity. Considering the cost and scale of a feature film as compared to a short, it can be of immeasurable value to a filmmaker to learn through trial and error while making a short, rather than having to make those mistakes when working with a multi-million Rand budget and an edit which could last months.

During the post-production phase the filmmaker also keeps distribution in mind, and making the deadline can turn into a real battle if things are not well planned. Distribution options for shorts, features and television products are quite different, but the pitching and negotiating processes involved are similar. A filmmaker who attempts to secure some kind of distribution for a short gains valuable experience about what is required to make the sale. Even if no distribution can be secured for that particular short, the process the filmmaker goes through, and the rejections themselves, serve as learning tools. If the only thing a filmmaker learns from trying to distribute a short is tenacity, she has gained a lot.

Ultimately a filmmaker who approaches the production of a short with dedication, a professional attitude and the willingness to learn, will be going through feature film production on a small scale, and will take an important step towards readying herself for future, larger productions. Apart from generating a "showreel" - the video or film equivalent of a resume, containing examples of a filmmaker's work - she generates skills, including not only technical craft, but also confidence and experience, which can all prove invaluable later in the filmmakers career.

3.4   FROM SHORTS TO FEATURES: THE NATURAL LEARNING CURVE

Like so many filmmakers, Marion Hänsel started out making short films. Her first, *Equilibres,* was completed in 1977. This background in low-budget filmmaking is probably what gave her the groundwork for her present style of filmmaking, both in meticulous planning and attention to detail. Andrew Worsdale said of the process involved in the production of her 1998 feature film *The Quarry* that:

> Every single shot in the film has been storyboarded according to the precise location, and details down to the angle and lens and camera movement precisely envisioned… Hänsel's groundwork also includes extensive rehearsals with the actors. She spends a lot of time discussing the story so that when the time comes to shoot it's a matter of letting it all unfold [Worsdale, 1997(4): page number not available].

Working on short films teaches filmmakers the value of planning a shoot down to the smallest detail in order to save money. Working with small budgets first teaches people to deal better with handling big ones later on in their careers. And when financing is as hard to come by as it is in South Africa, this is a very useful skill for a filmmaker to have. It could mean the difference between success and failure in later work; the dividing line between filmmakers who have viable filmmaking careers, and those who spend their lives dreaming of having careers.

Like Hänsel, Paul Thomas Anderson, the 27-year-old director of the highly successful US feature *Boogie Nights*, started out making short films. In his case *The Dirk Diggler Story* (1988) was a short version of the film ultimately made, a preparation for *Boogie Nights*, which was released in 1997. He made this first short on a domestic camcorder, but on its strength he was offered a feature film deal for another script he had written, *Sydney* [first released in 1996, but later re-released in the USA as *Hard Eight* (1997)]. This was a small film that received a very limited release, but after its completion, Anderson was able to make the film he'd been preparing to make all along: *Boogie Nights* (Romney, 1998: page number not available).

Another American, Yvonne Rainer "began making short films to include in her mixed-media performances" (Sklar, 1994: 375) as a dancer and performance artist in the sixties. By 1972 she was able to make the shift to full-time full-length feature filmmaking. Similarly, Julie Dash - one

of a group of African-American filmmakers, referred to as the "L.A. Rebellion" (Sklar, 1994: 376), that made their mark during the late seventies and early eighties – followed the same route form short to feature films. Her first offering was a thirty-four-minute film, *Illusions* (1983), which Robert Sklar describes as "one of the superb short independent films of the era" (1994: 377). Her 1992 feature, *Daughters of the Dust* was "the first feature by an African-American woman to be released commercially in theatres" (Sklar, 1994: 378).

Since coming to the South African film industry's attention in 1981 with the completion of a 26-minute short, *Oswald*, Russell Thompson, too, has been hoping to make the leap from short to feature film production. This former Pretoria Technikon Cinema and Television School student's dream came to fruition in 1998 with the production of the M-Net *New Directions* financed *Sexy Girls* [Worsdale, 1998 (3): page number not available]. Like Marion Hänsel and other filmmakers who cut their teeth on shorts, Thompson has learned the value of thorough planning when it comes to making movies. He meticulously storyboards all his shots before going into production, saving the production time and money.

Examples like these are numerous, and short films have been proven again and again to be the ideal medium for filmmakers who want to develop their skills or try out new ideas without spending millions making a big-budget, full-length feature.

3.5   INTERNATIONAL TRENDS

Short film distribution in the United States has developed beyond anything imaginable in South Africa. There are even distribution agencies focussing exclusively on shorts. In addition to the traditional methods of entry into festivals and occasional flightings on television, new avenues of distribution have opened up thanks to technological advances in video reproduction and the Internet. Video rentals and sales account for a large part of the income generated by shorts. Shorts are either sold on their own, packaged with other shorts, or presented as pre-shows to

feature films. Either way, they generate income and exposure for the filmmakers, taking short film production out of its traditional place as purely artistic and educational practice into the realm of viable business.

The number of web sites focussing exclusively on shorts, and aiming at exposing them to a wider audience, has grown continuously since the Internet was first launched. These sites feature new, experimental and student films, animation, drama and comedy, retrospectives of classics, and even past works of now successful and popular feature film directors.

Criteria regarding length and format seem to be as numerous as the distribution possibilities. Omni Short Films, on its Internet site, asks for films on "all media that will enhance and perpetuate the short film experience", including videotapes, Digital Video Disks (DVD) and live video streaming on the Internet.

The Upsala International Short Film Festival, held annually for the last eight years, is described on their Internet site (not as the only, but) as "the largest short film festival in Sweden". The 1998 competition drew hundreds of entries. Ultimately two hundred films were screened, representing offerings from thirty different countries. Entries to the festival can be submitted in five categories ranging from experimental to children's shorts, and must all be under sixty minutes, submitted on 16mm or 35mm film only. The cost of producing a print for the festival might be prohibitive to some prospective entrants, but a small consolation is that no entry fee is charged, and in addition to the "one week packed with exciting film experiences", a day is set aside to showcase work by students from six of Sweden's film schools. This festival is committed to developing film culture as an industry and "aim[s]…to encourage production of films of high quality and films aiming at new means of expression. The ambition is also to promote distribution of…short films…" (The Upsala International Short Film Festival Website).

The American Cinematheque is another organization working towards improving distribution possibilities for shorts, by setting aside a screen especially for screenings of non-commercial products. On their website they proudly proclaim: "In creating The Alternative Screen…in

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1995, the American Cinematheque enhanced its existing programming by providing a year-round venue for independent feature films that have not yet secured wide commercial distribution, experimental work, music videos and work in new media that were not currently part of our regular programming". This, of course, includes shorts, and to demonstrate the high regard in which they are held by this prestigious organisation, the initiative was launched with a short film programme. *Intoxicating Images*, a series of early short films by now well-established feature film makers included examples of the work of such well-known independent filmmakers as Clive Barker, Atom Egoyan, Terry Gilliam, Peter Greenaway and David Lynch. The developmental role of short films as a learning platform for young filmmakers is evidenced in the organizers' observation that "The distinct styles of each filmmaker are already evident in their early experimental works and film school projects".

Another Internet site exclusively devoted to shorts, and optimistically named the *Short Film Channel*, was launched recently in the United States. Their latest effort, as described on the American Cinematheque's website, is the establishment, in co-production with Digital Pictures Studios, of *The Short Film Showcase*, a "hosted one-hour television and internet program dedicated to short films and their makers". Subjects covered include Oscar and film-festival entries and winners, documentaries, silent films and experimental, animated and student shorts. So-called "Qwik Flix", of one minute or less, also form a special feature on the programme.

Atom films, in seeking short films for distribution, asks on its Internet site for submissions of "high-quality short films in all genres". Atom Films is a self-proclaimed "new, innovative short-film distribution company" aiming to distribute films through various media, including television, home videos, DVD, the Internet, and hospitality markets.

The vitality of a film culture depends, to a large extent, on its diversity. If a film industry concentrates exclusively on producing longer, larger budget movies aimed at the mainstream market, it will offer few opportunities for untested directors and innovative film ideas, effectively excluding a large portion of that industry's potential future creators. In this context,

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all of the above-mentioned short film initiatives are set apart by a common aim: the desire to encourage a diversity of film culture.

3.6   SHORT FILM MAKERS ON SHORTS AS A DISTINCTIVE ART FORM

I believe that short films should be seen as products in their own right. One is able to create a visual world which works within itself, one is able to tell a story or stories in a short space of time, which often have the same emotional appeal as longer films aim for. I also feel that some stories are better or more entertaining when told in a short space of time. One is also able to experiment visually in ways which are not so easy when the film is longer and the budget bigger.
MAUREEN BLACKWOOD, 1999
British short film maker

While the short can serve as a teaching tool, a launching pad for careers, a subject for experimentation, a catalyst in the development of new techniques, or even to generate new film language, its structure and feel are definitely influenced by its characteristics. It is important to note that the short is not simply a shortened version of a feature, but is aesthetically, practically and emotionally distinct from other visual forms, and can be a powerful means of personal expression.

Short film making is a condensed form of filmmaking, both shorter and more concentrated than feature film making. Everything the filmmaker wants to express through the piece has to fit into a limited time frame. And it must do so very well. Any given detail tends to be closely scrutinized by the viewer, because each element is so much more important in relation to the whole than it would be in a longer film. It is for this very reason that short film making is considered such a valuable way to prepare for feature film making. The skills, techniques and attention to detail learned from short film making can be applied to great aesthetic (and financial) effect in later feature film making. French short film maker Marie De Laubier goes so far as to say that shorts are "a compulsory stage before a feature film" (1999). Pierre Isard is of the opinion that "feature film is an end, shorts being...an essential and indispensable stage"

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(1999), and Remi Bernard calls them "a hi-tech university course on the fast lane, deeply anchored in reality where [filmmakers] can dare and see, so that later they can put this experience to good use in a feature film" (1999).

At the same time the short constitutes a specialized style and form of filmmaking. Irish short film maker, Sighle Toibin observes: "The short film tells the story of a mood, or a small incident that has universal truth. The short film focuses on one small point, a simple but important message that the director wishes to communicate for example" (1999). Bernd Lohr adds that it has "a different style, more direct and innovative" than mainstream feature films, and that is why "you have to give the message in it's essence, [and] choose the details very well" (1999).

Marie De Laubier, creator of documentaries such as *Passage Cargo* and *Leon*, started out making short films, but feels strongly that "A short film is not a draft before a feature film, but a beginner's first work" (1999). De Laubier's opinion is expanded upon by Marie Claire Perrodin, who feels that "shorts should not become only the waiting room of feature film...It must remain an 'open space' for artistic creation, for discussions, a space of research or of exploration" (1999). Jean-Pierre Sentis reiterates: "Short film is a genre of its own. There is nothing worse than these shorts like business cards in which the desire to show off experience overcomes a desire to tell a story...[Making a short film] is an adventure of its own, but with financial limits" (1999).

Ultimately, a short film stands as an independent creation, and must, aesthetically, be judged as such.

> A short film is a film of its own. Just look at Chaplin's films. Each of his films is of a different length and exists as such. A film is a piece of work and length is adapted to this work. A feature film is simply the required format for a commercial distribution in movie theatres...In order to be seen by the most [people], a film has to meet certain commercial criteria (Isard, 1999).

According to Pierre François Lebrun: "Like any other film, a short is and remains an autonomous piece of work and the result of one's passionate involvement" (1999). If a short is

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approached with no enthusiasm or passion, with no respect for its status as independent art form, but purely as a stepping-stone, a necessary means to an end, it is bound to be reflected in the end product. Shorts have meaning and value in and of themselves. As Jean Marc Longval so eloquently puts it: "Short does not mean small, it is not a sub-product. Short does not mean weak, one can find masterpieces among shorts" (1999).

CHAPTER 4

THE SHORT FILM IN SOUTH AFRICA: PAST AND PRESENT

In South Africa, diversity of film creation is sadly lacking. Locally produced feature films, which are few and far between, seem to concentrate mainly on the mainstream, slapstick comedy market. *Lipstick Dipstick (1994), There's a Zulu on my Stoep* (1994), and *Heel Against the Head* (completed in 1999) all cater for the same market. They are superficial comedies, usually of error, ridiculing cliché South African characters and the lower middle class lifestyle, generally making use of sexual and scatological jokes to do so. These comedies are immensely popular, however, especially those by veteran South African comedian Leon Schuster, whose *Panic Mechanic* performed beyond all expectations. Within two weeks of its release in 1997 it broke all previous box office records in South Africa. It earned more in South Africa than the American blockbuster action hit, *Independence Day* [Worsdale, 1997 (1): page number not available].

The greatest concentration of South Africa's technical and creative filmmaking expertise seems to be in the production of television and film commercials, the advertising industry. This is currently the most lucrative, but at the same time most constrictive, sector of the domestic film industry. Between these extremes there is a gap, and it is in dire need of filling.

According to Martin Botha, a group of filmmakers interested in socio-political commentary started making a variety of films towards the end of the 1970s. These filmmakers can be described as independent, as they "were not affiliated to the established film companies in the mainstream film industry" at the time in South Africa. As such, their budgets were limited, and alongside documentaries and a few feature films, they made shorts. According to Botha, this "marked the beginning of a new, critical South African cinema" (1996: page number not available). Botha goes so far as to say that these films became "guardians of popular memory", as they addressed the issues left untouched by the historiographers and media of the time who

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were under state control. It is from these films, and not the ones produced by the (predominantly Afrikaans) mainstream film industry, that a South African history of criticism towards oppression can be constructed, and it is from them that a South African film language can be derived (Botha, 1996).

4.1   THE SHORT FILM IN THE 1980s

According to Botha these short films can be divided into four groups according to the themes they cover. Two of these groups were most active during the 1980s. The first group he identifies documented and encouraged the struggle against apartheid. This group included films like *Isitwalandwe: The Story of the South African Freedom Charter* (1980), *Song of the Spear* (1986), *Any Child is my Child* (1988) and *Makhalipile – The Dauntless One* (1989) by Barry Feinberg; Brian Tilley, Laurence Dworkin, Nyana Molete, Tony Bensusan and Elaine Proctor's *Forward to a People's Republic* (1981); Nyana Molete, Laurence Dworkin, Fessie Molefe, Joseph Mogotsi and Brenda Goldblatt's *Tribute to David Webster* (1989); and *Fruits of Defiance* (1990) by Nyana Molete, Laurence Dworkin, Fessie Molefe and Joseph Mogotsi (Botha, 1996: page number not available).

The second group played an active part in preserving those incidents in, and perspectives of, South African History that were not officially being recorded. Films that fall into this group include those that deal with forced removals, like *A chip of Glass Ruby* (1982) by Ross Devenish, *Dear Grandfather your Right Foot is Missing* (1984) by Yunus Ahmed, *Cato Manor: People were Living There* (1989) by Charlotte Owen, *Last Supper at Horstley Street* by Lindy Wilson, as well as *Come see the Bioscope* by Lance Gewer, about rural black education (Botha, 1996: page number not available).

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4.2   THE SHORT FILM IN THE 1990s

The third group Botha identifies was most active during the 1990s. It was occupied with the visual expression of a gay and lesbian voice, in the hope of aiding gay and lesbian liberation. *Out in Africa* (1989) by Melanie Chait; *Pretty Boys* (1992), *Clubbing* (1994), and *Hot Legs* (1994) by Luiz DeBarros; and *The Dress* (1995) by Stephen Jennings all fall into this group (Botha, 1996: page number not available).

The last group Botha identifies set about documenting how people adjusted to the changing political climate in the country. Catherine Meyburgh's *The Clay Ox* (1993), Guy Spiller's *The Boxer*, and the animations of William Kentridge are examples of this thematic category (Botha, 1996: page number not available).

During the nineties there has also been a concerted effort to encourage short film making on an organized basis, and several short film initiatives have surfaced in South Africa. Of these, M-Net's *New Directions* has been the most prominent. Started in 1994 by producers Richard Green and Michael Cheze, the series has received many accolades, among them the 1997 Best Short award at the Fespaco Festival of African Film in Burkina Faso for *Chiken Biznis*.

An independent production company committed to South African short film production is Cape Town based Big World Cinema. In 1997 they joined forces with the SABC to produce a series of four short films, which varied in duration from 27 minutes to one hour, for broadcast on South African television. The critically acclaimed *Eating Fish* and *Corner Caffie* were products of this first collaboration.

On the Big World Cinema website the company is described as "prioritis[ing] developing new talents and building international relations". Producers Steven Markovitz and Platon Trakoshis have been responsible for a wide range of productions to this end, including documentaries, commercials and music videos. But now, more than ever, they are best known in South Africa for their shorts. Their remarkably fruitful co-production with Film Four, the SABC, Primedia

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and Xenos Pictures, *Short and Curlies,* gave South African cinema the eleven-minute short, *Husk* (1999). This short made it all the way to the Cannes short film festival in 1999, having been chosen from hundreds of entries received from all over the world as one of the ten films to appear in competition. On their website, Big World Cinema describes the significance of appearing on the screening list at Cannes as follows: "The annual event is attended by over 10,000 of the world's most discerning film professionals and covered by nearly 3,000 print and electronic journalists. Only the Olympics accredits more journalists".

According to Film Four's Emma Shepherd, what makes *Husk* such a staggering success is that it is "a unique film which tells a strong story, drawing universal resonance from culturally specific roots" (Big World Cinema Website). Primedia Pictures' Jeremy Nathan, executive producer of the *Short and Curlies* series, emphasises the developmental aim of this short film initiative: "The aim of the series is to fast track the process of creating the next generation of South African film makers. The quality of the films within the series is extremely high and we are delighted that this has been recognised internationally (Big World Cinema Website). *Husk* has received critical acclaim wherever it has been seen internationally, and locally Cinema Nouveau started showing it as a leader before selected feature films in August 1999.

Another film in the *Short & Curlies* series is *Portrait of a Young Man Drowning* (1999), an exploration of the results of denying the effects of violence, by famous local television writer-director Teboho Mahlasi, who gave South Africa the much talked about series *Yizo Yizo* ("This is it"). The hypnotic *Portrait of a Young Man Drowning*, which presents the viewer with a brief extract from an injured man's life, functions as the climax of a much longer story. Its impact lies not in the narrative, but in the sustained tension brought about by the sometimes harrowing, sometimes beautiful visuals. The kind of filmmaking employed in *Portrait of a Young Man Drowning* is ideally suited to the short form, and serves as an excellent example of how effectively events and emotions can be portrayed in this condensed form.

The Big World Cinema team is currently working hard on developing several feature film scripts for production in the foreseeable future, showing in practice how short film production can lead

to future opportunities in feature films. Their commitment to development and training is further evidenced by their ongoing efforts in the documentary field, foremost of which is *Encounters*, their Swiss-South African Documentary Film Festival run in conjunction with Swiss company Pro-Helvetia. A large component of this initiative was the *Close Encounters* Documentary Film Laboratory, which gave twelve new local filmmakers the opportunity to develop 26-minute documentary scripts to pitch to e-TV for production. Both this well supported festival and the success of *Husk* establish Big World Cinema as an important new player on the South African film production scene.

Africa Dreaming is another important local short film initiative. It is the product of a ground-breaking African and overseas co-production with the support of the SABC, and consists of six half-hour pieces all thematically linking by the love stories they centre around. Catalyst Films was the local production company responsible for this ambitious 35mm film production, and the results were broadcast on South African television early in 1999. In a booklet promoting the series, it is described as a "unique collection of short films from southern Africa [which] is a wonderful testament to the talent we have locally". The booklet continues to express the aim of *Africa Dreaming* as "an attempt to encourage people to become viewers, collectors and makers of African Film". The South African component of this series, *Mamlambo*, has had the most success internationally, and has won the "Golden Elephant" trophy for its director, Pelesa Katleka-Nkosi at the First International Short Film Festival in Abidjan on the Ivory Coast in December 1998.

When it comes to individuals who have aspired to excellence in short film production, few have received as much attention as Gavin Hood. His short film, *The Storekeeper*, was the first from South Africa to be accepted for screening at Cinema Nouveau, Ster-Kinekor's outlet for non-mainstream films [Smith, 1998 (1): Page Number not available]. Hood did not make the film for exclusively artistic reasons, however. He has an acute business sense, and when he realised that he wanted to make films, he anticipated, correctly, that making a short film would be a good way to jump-start his career.

But pure business *The Storekeeper* is not. On the whole, critics have been impressed, especially by the look of the film. In 1998 it was selected from four hundred entries as one of the twenty-two shorts to be screened at the Nashville Independent Film Festival in the United States. It was consequently named overall best short film at that prestigious festival. But Hood did not stop there, and in April 1998 the film was awarded the bronze medal for best dramatic short at the Texas based Houston International Film Festival. Here his film was deemed best of the sixty films chosen for screening from the over eight hundred entries received. Hood's achievements here meant that he gained automatic entry into the Academy Awards [Dodd, 1998 (1): page number not available]. He could hardly have wished for better exposure. And it has certainly paid off. His first feature film, *A Reasonable Man*, shot on 35 mm film and starring Nigel Hawthorne, was completed in 1999. Hood was able to secure finance for this film through a variety of sources, including The Department of Arts, Culture, Science and Technology and UK company British Screen. His biggest coup was receiving a 70% distribution guarantee from Pandora Films, the international distributors of such critical and commercial successes as *Like Water for Chocolate* (1992), *Shine* (1996) and *Kolya* (1996) (Krouse, 1998: page number not available).

Many filmmakers in South Africa, like Hood, are hopeful of boosting their careers by being notices through the production of a short. Another two examples of shorts produced specifically for the purpose of showing off the young filmmakers' talents in an effort to secure further production deals, are Zak Dakile's *Pleeze Help No Food No Job*, and Brendan Pollecut's *Lock Up*. Fifty-two and fifteen minutes respectively, these films were made specifically with an eye to entering them into the 1997 Cape Town-based International Film and Television Market's Newcomer Competition.

Unable to afford film school, actor Brendan Pollecut decided to write and direct a short using money he had earned appearing in a local commercial. This provided him quite a substantial budget, and he used it effectively to raise the film's production value beyond what would normally be expected from an inexperienced, independent filmmaker.

Zak Dakile, a former student of the South African School of Film, Television and Dramatic Arts, in contrast, created his filmmaking opportunity by making use of the equipment, technical expertise and acting talents of acquaintances prepared to offer their resources and services free of charge or for a deferred fee. Andrew Worsdale quotes Dakile as saying of the experience: "I figured that I should just go out there and make a movie, no matter how bad it is" [Worsdale, 1997(2): page number not available]. According to Worsdale it didn't turn out bad at all. He describes it as "one of the most refreshing ironic tragedies" [Worsdale, 1997(2): page number not available] he has seen.

With such a prolific short film production past, and so many ambitious projects planned for the future, one can only hope that the many dreams do find fruition, and that the emerging filmmakers supported and developed by these initiatives ultimately support and develop the South African film industry in return.

CHAPTER 5

SHORT FILM IN SOUTH AFRICA: SOME PROPOSALS FOR THE FUTURE

> *We believe that film is one of the most powerful outlets for the expression of South African culture and creativity. We are equally confident that the creativity that has been stifled by the unworkable subsidy scheme of the past will be freed to create and shape images that will adorn South African and international screens.*
> BRIGITTE MABANDLA
> 1997 Deputy Minister of Arts Culture, Science and Technology
> [Worsdale, 1997 (1): no page number available].

In the context described so far, there are various ways in which the short film may be utilized to strengthen the South African film industry. Initiatives could include restructuring and regulating training, effectively distributing government funding, setting quotas to regulate the distribution of imported productions, stimulating non-governmental film initiatives, supporting the national film market, creating a national short film festival, and creating a website dedicated to the development of shorts and facilitating short film production. Let us finally then consider some of these existing initiatives and suggestions for the future.

5.1   TRAINING

One of the ways in which South Africa can begin to work towards a viable, competitive film industry is by restructuring training and regulating the institutions that offer it. The film industry requires highly specialised craftspeople, and aspiring filmmakers will benefit greatly from being given the opportunity to enter this highly specialised industry from a solid base of good training.

Precisely where an aspiring filmmaker begins his or her career is extremely important. It is of great use for young filmmakers to make their mark from the very beginning in their specific field of interest – be that as writers, directors, editors, or in any of the other highly specialized

occupations. At the moment the entry level into the industry is very low in South Africa. It is very rare that an aspiring film school trained director will, for example, be able to enter the market as an assistant director on a small production and then progress steadily to director on larger productions. A would-be director, even if film school trained, is much more likely to start out as a production assistant, or "runner", spending years working his way up the production ladder, and even after ten or more years might still not find himself directing even the smallest of productions.

In South Africa there also seems to be a certain level of distrust of film schools in the industry. No all-encompassing authority regulates, or even monitors, the standards of institutions that offer film and television training in South Africa, and though there are several film schools that offer effective training to prepare students for careers in the South African film and television industries, there are also institutions that simply do not meet the basic criteria for acceptable industry-based education and training.

In a 1995 report on the restructuring of the South African film industry, Martin Botha outlined his suggestions for the establishment of a South African Film Federation (SAFF). This comprehensive proposal included a section on the functions of the proposed SAFF's education department. On 16 November 1999 a South African Film Foundation was, at last, launched, and it is now, more than ever, necessary that a national controlling or monitoring body for film training institutions implement these proposals. Some of Botha's original proposals were:

- the regulation and accreditation of training and education within a Film Standards Board with the involvement of representatives of the film industry, educational institutions and government
- the coordination of all film and television industry training programmes
- the coordination of an apprentice scheme
- ensuring that training takes into account the imbalances created in the film and television industry during the apartheid era and the subsequent lack of access for black people to the film industry (1995: 19).

In addition, a national controlling body would be able to:

- facilitate the planning of curricula that reflect a strong awareness of industry needs and requirements

- ensure that film and television schools maintain a balance between theory and practice in their training
- facilitate the establishment of productive and mutually beneficial relationships between the film industry and training and educational institutions through the encouragement of internships and skills and equipment sharing.

In the present system of film and television training in South Africa, technical expertise is usually learned on set, during production. Though on-the-job-training will always be an invaluable component of technical training in the film industry (and especially important in the South African socio-economic context), it should not be the only alternative. Many would-be directors and producers find themselves exhausted by the years of arduous climbing necessary to make it up the production ladder. The skills they learn are certainly useful, but years are spent honing skills purely for the sake of progressing to the next rung of the ladder. It would be more productive to let those who want to stay in these positions have the job opportunities and years of intensive on-the-job training to hone skills that will not be lost through continual climbing from one level to the next. It would be better to train those who want to be grips to be grips, and those who want to be directors, to be directors. Focused, appropriate training can do much more to give South Africa good filmmakers and technicians than years of exhaustive moving from one position to the next ever could.

At the same time, theoretical and practical film school training and on-the-job training stand in a complementary relationship to each other, and no film school can function effectively without a deep-rooted awareness of the needs of the film and video industries and what they require of their workers. Film school training and on-the-job training are deeply interwoven, and it is hard to imagine a film industry today surviving comfortably with only one or the other. This situation makes for many opportunities to learn and develop skills, and the film industry is certainly more unique and diverse for it. At the same time this situation places film schools in a dubious position. On the one hand some might argue that film schools should provide predominantly theoretical training, as this is not offered on a structured basis within the industry itself. Others might say that film schools should offer exclusively practical courses as this

prepares students best for the technical requirements of their future careers. Some would suggest that practical training is important, but that the actual equipment used in training is inconsequential, as long as students grasp the principles involved in film and video making. Others would maintain that training is useful only if it is offered on equipment that is actually used professionally within the industry. Some would say that long courses are preferable; others that short courses should be alternated with work in the industry, in the form of internships. Some believe that a film course should be general, covering as many aspects of the filmmaking process as possible and combining film and video training into one structured programme. Others are adamant that students should specialize as much as possible, taking courses aimed exclusively at their field of interest, be that film direction, non-linear video editing, or any of the highly specialized career options open to people entering the film industry. Ultimately a successful film school will most probably aim at combining as many of these criteria as possible, and in such a way that their students are offered a maximum of options in determining their futures in the film industry.

Taking this into account, the following criteria can serve as a helpful guide in determining the standard of training offered by South African film schools:

- Film schools that offer structured courses that cover a set amount of subjects in an organized way within a stipulated time frame, prepare students well for future careers in the film and video industries.

- A course introduced by a phase aimed at familiarizing students with the film and video industries in general and offering an overview of the concepts involved in film and video production respectively, can offer students an introduction to film theory, as well as familiarizing them with the terminology used in the industry.

- Following the introductory phase, a course structure that offers students as many options and combinations as possible allows them - under the guidance of their teachers - to determine a study programme that will best fulfil their needs.

- After a sufficient number of credits have been accumulated at the film school, theoretical course work can be alternated with practical work by placing the students in the industry to complete internships as part of their training.

- Students who are interested in a specific field will gain immeasurably from being encouraged to specialize as much as possible in that field, focusing their training in order to reap the maximal benefits from their time at the film school. By the same token, students with a wide field of interest could benefit from not being limited in their choices, but allowed to explore as many options as possible.

- Teachers and trainers with industry accepted expertise - whether they be theoretical or practical qualifications or acknowledged filmmaking experience – will be able to offer students training that will best prepare them for the world of film and video production.

- Film schools that aim at a balance between theoretical and practical training will be able to prepare students with creative, conceptual and technical know-how.

- Short courses - offered alongside full time courses - allow students to either earn their qualification before entering the job market, or to accumulate credits over a period of time in order to earn their qualification while employed.

TRAINING AND SHORTS

In addition to the above, more extensive use could be made of short films in film school training. Firstly, use can be made of shorts as practical assignments for examination, as most training institutions do already. Using shorts as assignments is of great value, as students not only learn the filmmaking process through active participation in it [see section 3.3, The Short Film Production Process], the examiners are also able to evaluate actual filmmaking skills, as opposed to purely theoretical know-how. Secondly, shorts can be made on limited budgets, and are therefore ideal teaching aids, serving both as cost-effective examples in practical training and as subjects of analysis in film theory classes. Thirdly, film schools could also expand the use that is presently being made of short films as promotional tools, using the students' shorts during screenings for industry representatives and future employers, thereby providing not only a screening opportunity for their students' work, but also much needed exposure in a highly competitive market.

TRAINING AND THE INDUSTRY: A SYMBIOTIC RELATIONSHIP

Most of all film schools can benefit from a close relationship with the industry, constantly remaining aware of their position within the industry, and making use of industry resources in a mutually beneficial symbiosis [In Appendix B, I illustrate the current state of affairs in this regard, as well as a potentially more beneficial system of interaction]. This can be done in three basic ways. Firstly, training institutions can remain up to date in the theoretical and practical training they offer by constantly maintaining contact with key industry representatives in an effort to research industry requirements.   Secondly, film schools can make a concerted effort to keep the training they offer industry-accepted through making use of teachers and trainers that have a solid grounding in the industry.   Thirdly, by actively seeking out industry partners whose facilities can be used by film students in exchange for certain training and/or manpower resources offered by the training institution.

The South African School of Film, Television and Dramatic Arts (TSASFTDA) is an example of a local film school that has positioned itself well within the industry. Like every other film school in South Africa, TSASFTDA is unable to buy, regularly update and permanently maintain all the equipment needed to offer a fully industry-based course. Instead, they have made contact with certain key players in the industry, and have actively sought out those facilities that would be interested in a mutually beneficial exchange of equipment and expertise with the school. An example is the relationship TSASFTDA has built up with one of the most prominent post-production facilities in the country, The Video Lab. Through TSASFTDA's efforts, its students are able to train on the most up to date industry-standard equipment at this facility, preparing the students for a high entry level into the film and television industry job markets (Opperman, 1999).

Furthermore, TSASFTDA makes use of industry accredited teachers and trainers. Therefore, in addition to being able to offer education department accredited Bachelors and Honours degrees, TSASFTDA offers truly industry-based training.

5.2   GOVERNMENT FUNDING

In an American publication, *The Annals of Tourism Research*, researchers conclude that, on average, a location featured in a successful film can expect to see visitors increase by 54% over the next four years (Keeble, 1999: 10). And this is only part of the reason the Cape Metropolitan Council (CMC) and countless businesses in the Western Cape actively support the film industry. In a news release dated 12 February 1999 (made available on the Internet), the CMC made public that it was joining forces with other interests in the public and private sectors to establish a local Film Commission. The decision came as a result of their identification of the establishment of a Film Commission as an important way to strengthen the Cape Metropolitan Area as a key economic player. This news release also stated that:

> Spending in the Western Cape by foreign film companies topped R400 million in 1996, creating jobs for 1 000 full-time employees working for 215 companies. Research shows that this dynamic but fragmented local industry, while demonstrating huge growth potential, is in dire need of a non-partisan and centralized communications and marketing support infrastructure. The CMC believes that the establishment of a Film Commission as a public and private sector partnership can have significant economic and social development benefits, creating local employment opportunities in the mainstream film industry, in service related support industries and in tourism to the region (Anon, Cape Metropolitan Council Website, 1999).

The decision comes as a result of the realisation by the CMC and other key players in the Cape Metropolitan Area that it is the responsibility of local government to set the example in this initiative to support the film industry, because:

> By promoting investment and tourism in the region and the use of [the Western Cape's] world-class facilities, [they] encourage a growth in entrepreneurial activity and job creation and, ultimately, greater economic and social development (Anon, Cape Metropolitan Council Website, 1999).

Local government proved how serious it was about the film industry when it launched the Cape Town Film Office late in 1999. Located in the Civic centre, the Film Office offers several services to local and overseas production companies, among others an online service dedicated to permit applications.

The National Government, like the private sector and local government branches, is doing its part to support and nurture the development of the local film industry. During 1998 the Department of Arts, Culture, Science and Technology allocated R10 Million to South African filmmakers [see Appendix C]. No more than R250 000 was given in a single grant, though, and in line with the current trend towards television and away from features, more money was spent on documentary than feature film production. More than R2 Million was set aside for development of projects, showing the department's awareness of the lack of development time, money and skills on local projects. Short films received surprisingly generous funding, thanks to the department realising that: "With South Africa in desperate need to support a new generation of filmmakers, strong short film funding may be a good way of fostering new talent" (Anon., The South African Independent Film Site, 1998). A meagre half a million Rand will be spent on training, but "The reality is that R10 000 0000 may simply be too little money to kick-start the local industry" (Anon., The South African Independent Film Site, 1998). Luckily this was only an interim Film Fund, and 1999 has heralded the creation of The Film and Video Foundation (launched on 16 November 1999), which promises to oversee public funding of film, hopefully with more funds allocated by government towards this cause.

Government could, in future, make an invaluable contribution to the development of the film industry by using more of the funds set aside for film development to create training opportunities, firstly by developing training institutions, and secondly by making funds available to dedicated but disadvantaged students who lack the money to attend them.

When *The South African Film and Television Industry Vision Statement* talks about increasing the production of both local and international films in South Africa, it is very clear about the strategy to follow; it states, "This vision will be achieved through the concerted development and promotion of the short film as has worked in other countries" (Dube, Thomas and Mzizi, 1999: page number not available). And it is clear from its allocation of R1, 010,000 to the production of short films in South Africa, that the Film Fund agrees with this assessment. One can only hope that this sizeable investment in the development of the local industry will be

backed by the private sector, and used responsibly and fruitfully by the exceedingly fortunate recipients.

5.3   NON-GOVERNMENTAL FILM INITIATIVES

There are numerous examples of privately funded initiatives that have been launched in the hope of developing the South African film industry. M-Net, MultiChoice, the SABC and Primedia Pictures, to name but a few, have all been involved in very worthwhile initiatives aimed at promoting the South African film and television industries through the encouragement of short film production.

M-Net's short film initiative, *New Directions*, has taken great strides in encouraging local film production. Initially productions were limited to shorts, but by 1997 the project had escalated to include feature film development as well. Richard Green, co-producer of *New Directions* says: "The decision to mature the project and invest in feature film production is in step with the international trend to further develop the talent of those who have created for the short film genre" [Worsdale, 1997(1): page number not available], once again showing the natural progression possible from short to feature film production.

M-Net's sister company, the South African satellite television leader, MultiChoice, recently did its bit, in quite a different way, to promote local film production. At the beginning of 1999 they launched the VUKA! AWARDS, South Africa's first dedicated annual public service announcement (PSA) competition. Thanks to this initiative, many South African non-profit organisations were given a sterling opportunity to spread their message – through free flightings of their PSAs on DStv. The objective of the competition was, however, not only to offer NGOs a forum to increase awareness of their respective causes, but also to nurture and develop fresh creative talent in and for the film and television industries.

The twenty short-listed PSAs that were selected from the approximately 170 entries can all be described as very short short films. They all tell a story in a unique way, making effective use of cinematic conventions and the visual language of film to focus attention on the cause they represent. And like shorts, they are serving as excellent calling cards for their creators while being broadcast on DStv until February 2000.

Then there is the R10 million Primedia-SABC deal to promote South African films. They have decided to back both films by South Africans and about South Africa. The first segment of this initiative has been the sponsorship of *Short & Curlies*. The Primedia-SABC deal does not stop there, however. It also promises the production of twelve South African feature films by 2002.

The South African film and television industries could benefit on the long run from more such privately funded initiatives. The developmental role played by the funding and/or facilitating of short form productions such as shorts and PSA is self-evident, and the South African film and television industries can gain a lot from their encouragement. A continuation of these worthwhile initiatives will result in more new filmmakers getting the opportunity to test and develop their skills, and the film and television industries will consequently benefit by gaining innovative but experienced new talent.

5.4   THE SOUTH AFRICAN FILM AND TELEVISION MARKET (SITHENGI)

One of the most influential endeavours in the South African film and television industry at the moment is undoubtedly the Film and Television Market, known from 1998 as Sithengi, which takes place in Cape Town every year. Sithengi was established in 1996 out of a need to develop a professional trading place for the Southern African film and television industries. Sithengi is the foremost meeting place for filmmakers in South Africa, and 1000 professionals from 40 countries attended the 1998 market.

According to their website, Sithengi's objectives are:

- To produce an annual International Film & Television Market catering to the needs of Africa and African productions on the international market.

- To promote international co-productions in southern Africa, to stimulate the industry and create development & training opportunities.

- To train southern African filmmakers in the business of film.

- To aid the process of bringing film and television onto a sound financial footing to ensure sustainable production and distribution and cultural autonomy.

- To create a top quality cross-cultural, multi-racial platform enabling the business of film & TV, combining production excellence with aggressive marketing, and a unique upliftment and development programme.

- To provide professional film & TV industry opportunities for local youth, notably those from previously disadvantaged areas.

- To expand upon previous Markets and increase Sithengi's presence both on the world stage and amongst Southern African professionals (Sithengi Website).

The market features some wonderful categories, but entries are severely limited by the prohibitive costs involved [see Appendix D]. One component of the market, a co-production workshop, gives filmmakers the opportunity to pitch ideas for projects to local and overseas investors. This could be an excellent opportunity for new filmmakers to secure funding for worthwhile projects, except that the non-refundable entry fee is R325 per day. This makes it difficult for many new, aspiring filmmakers and film students to enter, and, ironically, is likely to exclude - if not entirely, at least partially - precisely the group of filmmakers most in need of the kind of financial assistance co-productions have the potential to provide. The high cost of taking part in the market is cited as being instrumental in ensuring that only serious filmmakers and investors enter the market, securing places for those who are committed to using the opportunity to the full, but in many cases it excludes filmmakers who have had to pour all their resources into just getting their products made.

Sithengi does, however, try to compensate for this by offering newcomers free entry to a special competition. The market hosted the first in their series of newcomer competitions in 1997. It is

open to productions completed in any format, entered into one of three possible categories, namely animation, documentary and fiction. This component of the event can provide significant exposure to an aspiring filmmaker, and can be instrumental in securing a first sale. This in turn could provide the funds, and/or exposure, needed to complete another production. The entry categories leave themselves open to productions of any length, and as mentioned before in the examples of Zak Dakile's *Pleeze Help No Food No Job* and Brendan Pollecut's *Lock Up*, shorts are the perfect products to enter. Short enough to engage viewers who have to watch entry after entry for the duration of the market, and yet involved enough to show off the filmmakers' talents and skills, shorts have become the "calling card" of choice for up-and-coming filmmakers at the market.

During the 1997 event The British Film School, under the sponsorship of MCC (The Movie Camera Company) and the British Council presented three days of intensive training on the intricacies of the film production process, and a series of workshops after the event prepared students for production before actually sending them out to shoot a project which will form part of a full length feature consisting of several similar projects set for completion in 2000.

Ultimately Sithengi is important to the local film and television industries not only because it offers local filmmakers a chance to network among themselves and with overseas players, but also because it supports training and creates an excellent opportunity for new filmmakers to get themselves noticed by the more established sector of the industry.

5.5   A QUOTA SYSTEM

On a very positive note, distribution opportunities for shorts are on the increase. Apart from the new opportunities that have opened up thanks to the Internet, local distributor Ster-Kinekor recently made a commitment to screen shorts before selected feature films at Cinema Nouveau outlets. Showing shorts as leaders before feature films was the norm until quite recently. But

from the 1960s onwards, the time that had previously been set aside for the screening of these leaders was increasingly filled with commercials and trailers for other films. Distributors obviously stand to gain more financially from showing advertisements for paying clients, and from promoting future releases, but the move to screen shorts before features on Cinema Nouveau's part could be an important investment in South African film culture. Apart from adding to the atmosphere and excitement of the overall experience for moviegoers, this would mean that short film makers would have another avenue, not only for exposure, but to earn money making shorts.

One could even envision that this development comes in preparation for the possible implementation of long sought after quota regulations governing the relationship between the numbers of foreign and local products exhibited. It would not be an at all unhealthy situation for local filmmakers if distributors decided to keep on importing all the American blockbusters they do currently, filling up their local content quota with shorts shown before all of these films. This would provide South African filmmakers with a virtually captive audience. If a ten-minute short is shown before *Titanic* (1997) or *The Matrix* (1999) it is guaranteed a much wider viewership than a two-hour version of the same film offered on its own to a select audience. This would not only provide local filmmakers with much needed exposure, but will save them, and the distributors, millions in promotional costs. South African films would ride on the coat tails of American blockbusters, so to speak, exploiting the very mechanisms that have had such a negative effect on the domestic film production industry.

During the African Theatres Trust monopoly years from 1913, full-length features deposed short films and documentaries as the pre-eminent forms of film entertainment in South Africa. As a result "South African circuits developed an almost total reliance on American-produced movies" (Tomaselli, 1983: page number not available). The development of a South African culture of short film viewing might just be the answer to reversing this process. By first building enthusiasm for local shorts among film-goers, an increase in investors' enthusiasm, too, could be engendered. This would result in an increase of local support for the South African film

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industry as a whole, encouraging a variety of indigenous productions, ranging from shorts to features, documentaries to drama series.

Another step in the right direction, in this case for the development of a viable local television industry, has been the 1997 introduction by the IBA (Independent Broadcasting Authority) of local programming quotas. The IBA wants to ensure that local television channels maintain a programming schedule that includes at least 30% local content. The IBA's goal is that local programming ultimately comprise 60% of South African broadcasting [Worsdale, 1997 (1): page number not available].

Considering that US movies earn 92% of South African box office revenue every year [Worsdale, 1997 (1): page number not available], and that South African audiences are as fond of American television programmes as they are of American films, this is going to be an uphill battle, but certainly one well worth fighting.

5.6 A SOUTH AFRICAN SHORT FILM FESTIVAL

A South African national short film festival could prove beneficial, not only to short film makers seeking distribution and screening for their films, but to the film industry as a whole. Such a festival could play an important role in stimulating short film production, thereby increasing the national film output and thus facilitating the development of filmmaking skills. It would, of course, also provide a much-needed screening opportunity for a form that tends to be neglected by broadcasters and cinemas alike.

By incorporating a competition into the festival, excellence in short film production could be stimulated. This would effectively establish a national forum for short film makers to compare their work with that of others, setting a standard for short film makers and inspiring them to increasing levels of creative and technical achievement. Prizes would not necessarily have to be

cash, but could be awarded in the form of products and services. Film stock and editing time at a post-production facility, for example, are prizes that not only reward the filmmaker for past work, but at the same time stimulate further production.

Another important consideration would be the allowed formats. From the perspective of the quality of the screenings, the ideal would be that all entries be submitted on film. But the reality in South Africa is that very few short film makers have access to the funds necessary to produce their shorts on film. Most entrants would have completed their shorts on video, many on non-broadcast formats. Even though accepting entries on these formats complicates screening and compromises quality, this could open doors for disadvantaged filmmakers in our country, and offering a screening opportunity to aspiring filmmakers who can't afford to use professional formats could go a long way towards developing their careers. This will also give amateur filmmakers a chance to compete against professionals, measuring skills on an equal footing.

Initially the organizers of the festival might consider testing the format on a smaller scale, starting in one or two regions first, and then expanding the concept to cover the whole of South Africa. But ultimately the festival will serve the industry and filmgoers best by being a national initiative. The festival could furthermore increase its reach and influence greatly through a travel policy. If a selection of films could be taken on a national tour of both the major city centres and rural areas that would not otherwise have access to these (or any other) short films, the festival could play an important role in increasing people's level of film literacy, as well as awareness of and support for the short film as a form.

The festival could ultimately consist of several regional competitions and screenings, culminating in one, national festival. This festival could comprise several screenings of the shorts according to the categories they were entered into. A panel of local and international judges could be compiled to judge the entries. Use could even be made of celebrity international judges as a drawing card for the festival. Finally, subsequent to a gala event during which the winners in all categories would be made known and prizes awarded, a programme could be compiled containing all the winning shorts. This could either be used as a travelling

programme that could be taken around the country, or sold to national and/or international broadcasters.

Film festivals form important entries on most countries' film industry calendars, and a South African National Short Film Festival could go a long way towards stimulating growth in the local industry. One day it could even become an international festival, attracting overseas attention to South Africa and thereby benefiting local filmmaking talent even more.

5.7   A SOUTH AFRICAN SHORT FILM WEBSITE

In an age of increasingly expanding means of pooling and sharing knowledge electronically through the internet, a website dedicated to South African short film production, offering free access to information and support services, could be of great value to aspiring film makers. Ideally, this site would offer as much information as possible on the South African film and television industry, the short film production process, and support networks and services available to young filmmakers.

This site could be divided into several subsections, each aimed at serving a specific purpose in providing information and support. Sections could include "News", "Events", "Info", "How To", "Shorts for Sale", "Contacts and Resources", "Discussion Forum", "Links", "Archive", and "Contact Us".

5.7.1   NEWS

It is important for filmmakers to have a thorough knowledge of current affairs in the film industry. A short film website could play an important role in this regard, conveying information on new funding opportunities, film releases, and listings of projects in pre-production, production and postproduction. This section would also convey information on

local and international developments, giving visitors to the site a global perspective on the importance of the short film.

5.7.2 EVENTS

The events section of the site could keep visitors up to date on film festivals, screenings of new short films and retrospectives. Film markets and workshops could also be listed under this section, as well as information on the commencement of short film courses at film schools and other institutions, lectures, conferences and discussion panels.

5.7.3 INFO

The information section could cover such divers areas as directories of short film production companies, film offices, funding opportunities, short film initiatives and festivals, distribution possibilities, companies offering equipment for hire, crewing agents, talent agencies and facility houses.

An important aspect of this section could also be a constantly expanding list of completed South African short films, providing summaries of the films and information on the filmmakers.

5.7.4 HOW TO

This section could play an important educational function, providing additional information to film students and new filmmakers. This section could benefit from being well structured, broadly divided into "pre-production, "production" and "post-production" subdivisions.

This instructional section could provide inexperienced filmmakers with practical guidelines outlining the film and video making process, as well as tips or "insider information" from more experienced filmmakers.

5.7.5 SHORTS FOR SALE

It could be of great benefit to new filmmakers to have a forum for the sale and/or distribution of their short films. This section could provide filmmakers with a place to list their products in the

hope of selling them to broadcasters and distributors, or to have them noticed by prospective funders or employers.

5.7.6   CONTACTS AND RESOURCES

This has the potential to be the most important and most useful section of the site. It will provide interested parties with the opportunity to list products, equipment and services - available at lowered or no cost - in order to pool resources in an effort to create alternative funding possibilities for filmmakers who would otherwise not be able to produce short films.

An effort could be made to match listings in such a way that individuals with limited resources will ultimately form relationships that are mutually beneficial. For example, one person might offer services as a camera operator free of charge for one week. Another person might have access to tape stock and an editing suite, and yet another might have a script. Working together, they have a much greater chance of producing a short film than they might individually. In this way, the best possible use can be made of individual skills and limited resources.

Through the "contacts and resources" section, the website could fulfil a very important role in facilitating short film production by setting up a constantly changing database containing contact details of aspiring filmmakers and available equipment. Visitors to the site would be invited to add their details to that list; detailing what resources they have at their disposal. The operators of the site could then use this database to great effect to facilitate working relationships between filmmakers. The operators of the site could go even further, by actively seeking out sponsorships and in kind donations from suppliers and facilities (such as tape and film stock manufacturers and post-production facilities) to further aid aspiring filmmakers in their short film production efforts.

5.7.7   DISCUSSION FORUM

This bulletin board would provide visitors to the site with the opportunity to voice their opinions on issues relating to short films and the South African film industry in general, and to

react to opinions voiced by others. This would create an opportunity for conversation between parties that would, most likely, not otherwise have met, providing not only information, but a vibrant exchange of thoughts.

5.7.8 LINKS

This section could provide visitors to the site with instant access to other websites featuring various related topics. Among these will be links to film offices, film schools, facility houses, talent and crewing agencies, hiring companies, short film production companies, other short film sites, the various relevant governmental bodies, and international film festivals and initiatives.

5.7.9 ARCHIVE

The archive would serve as a research tool for visitors to the website who wish to look up information which had previously appeared on the site, but had since become outdated. Use would be made of the archive to make space on the main sections of the site for more current information while preserving old information for future use.

5.7.10 CONTACT US

An important mission of the site could be to make it as interactive as possible, inviting visitors to expand the existing site by adding information to lists of short films, filmmakers, etc.

The website could benefit greatly from encouraging contributions from its visitors, and in so doing would create a constantly changing and growing database offering current, archival and instructional information from a wide variety of sources. If operated effectively, such a site could fulfil a very important developmental function within the South African film industry.

CONCLUSION

In the days of apartheid, cinema fell under the Department of Trade and Industry, while the Department of Foreign Affairs controlled the SABC. With the new set-up, government and industry players are acknowledging that film and television is a culture and an industry, capable of making a profit, providing employment as well as reflecting the multi-cultural diversities that make up the nation.
ANDREW WORSDALE
[1998 (2): page number not available]

First world countries see their film industries as integral components of their national economies. The entertainment industry as a whole - film, music, publishing, etc. - is in most cases one of the biggest export industries. At present the television and film industry in South Africa is responsible for the employment of an estimated 25 000 people directly, and another 100 000 people through related industries, and it is estimated that the local film industry was worth R7 billion in 1998 (Anon, Cape Metropolitan Council Website, 1999). R7 billion, and experts agree that the local film industry is next to non-existent. The amount of revenue that could be generated by a healthy film industry is almost unimaginable.

A film industry is not a luxury, it can form an integral part of a country's economy. *The South African Film and Television Industry Vision Statement* refers to the millions of jobs and billions of dollars generated by film industries globally, earnings to the tune of an astronomical US$ 17250 billion in 1997 alone (Dube, Thomas and Mzizi, 1999: page number not available). This figure makes it all the more lamentable that the South African film and television industry has historically lagged so far behind those of countries like Australia and Canada in taking its place in the entertainment field internationally, especially since it is so abundantly clear that South Africa has no lack of technical skills, facilities, locations or creativity, let alone the large labour force just waiting to be gainfully employed.

Mass consumption is what guarantees financial success, and not only films themselves can provide this. The film industry forms part of a much larger system of related industries and activities. As Graeme Turner states: "Film is no longer the product of a self-contained industry but one of a range of cultural commodities produced by large multinational conglomerates"

(1988: 1). When people go to see movies, they usually also purchase popcorn and cool drinks. Upon leaving the cinema the CD store might be the next stop to buy the movie soundtrack. T-shirts, posters and countless other forms of merchandising are also closely related to films.

Upon taking a slightly wider look, one finds that the film industry also creates opportunities in many seemingly unrelated fields. It has become increasingly true that "The desire to watch a popular film is related to a whole range of other desires – for fashion, for the new, for the possession of icons or signs that are highly valued by one's peers" (Turner, 1988: 2). Many industries can benefit from this process. The clothing industry is stimulated by fashion trends that are inspired by films - sales of a certain make of car might be stimulated by celebrity endorsement, or a certain kind of food or restaurant might gain sudden popularity from being featured in a film, to name but a few examples.

Not only consumer goods sales are stimulated by the film industry, however. Carpenters, electricians and builders can gain employment by building film sets; money paid to town and city councils and municipalities for permits and licenses can amount to millions of rands; the electronics and computer industries are supported and constantly stimulated by the escalating need for technological advances within the film industry; and camera, animation and post-production equipment have all undergone a complete revolution in the past ten years, and are likely to be unrecognisable in another ten.

At the same time, the television and video industries are fed by the film industry. Countless workers are employed thanks to these industries, from the actors, extras, crew and even caterers involved in film and television production, to the people who package videos for retail sales, the video store clerk and the cleaner who sweeps the cinema floor after a screening.

It is hard to estimate exactly how many employment opportunities could be created for South Africans by a healthy, competitive local film industry, but it is clearly a great number. And not only employment by others - the film industry is especially geared towards encouraging

entrepreneurs, from the small caterer servicing film sets to the lone freelance cameraman with domestic equipment making wedding videos.

Even though many of these jobs exist in South Africa already, opportunities can increase many times over through the development of the industry. And unlike industries centred around manufacturing and packaging which, as they develop, become increasingly reliant on automation, the film industry is still labour intensive, and very few of its dynamic, creative components could be run by an assembly line of robots.

Opportunities are waiting to be created in the film industry and its related fields, and with the continually growing demand for audio-visual products, the market is unlikely to become saturated any time soon.

It is clear that a concerted effort by government and private interests to develop the local film industry is vital. But the aid offered by the Film Fund in South Africa can by no means be expected to be the one and only salvation for the local industry. The Film Fund doesn't provide films' whole budgets. They offer grants to filmmakers, but of up to 25% of a film's budget only. As Neville Sing, director of film at the Department of Arts, Culture, Science and Technology said to Andrew Worsdale in 1997: "We cannot survive unless there is a relationship between the public and the private sector. If you're just waiting for the government to pour money into films, you're wrong" [Worsdale, 1997 (3): page number not available].

Luckily there has been an increased move towards private sector investment in the film industry, and in South Africa and abroad there is a great deal of optimism that the South African film industry will find its feet in the international film community within the next few years. The Film Cluster, in its five-year projection for the South African film and television industry, sees the local industry as capable of generating unheard of amounts of revenue. And, as evidenced by M-Net and the SABC's investments in conjunction with local and overseas companies like Primedia and Pro-Helvetia, this development has been noticed, and is being targeted as a worthwhile opportunity for serious investment.

The South African community can gain a lot from a healthy film industry – an increased number of employment opportunities, improved training institutions, an increase in tourist activity, and a medium that can serve as a form of expression and a forum for discussion. We still have a long way to go before these projected gains become an everyday reality, but it seems that shorts can, and must, play an invaluable part in taking local talent and the South African film industry as a whole to a level of performance where it will be able to exploit these opportunities to the full.

The film industry has the potential to become an indispensable part of the South African economic landscape. And shorts have the potential to play a significant part in this development, providing the South African film and television industries with skilled workers, increasing international interest in the country, and providing a creative outlet for local artists and technicians.

Shorts are exceptionally well equipped to form an integral part of film training in South Africa, and good training will provide the industry with the kind of specialised expertise it needs to develop and maintain not only a high degree of excellence in the products it creates, but also to ensure satisfactory returns on financial investments made in it. The film industry not only encourages creative expression of issues ranging from emotional and psychological journeys to social and political struggles, it stimulates the formation of small, independent businesses and the ongoing broadening of skills.

The South African film industry is filled with potential. From the stories of the oral tradition that are waiting to be transposed into a visual format, to the technical expertise that can be harnessed to complete this process; from the experienced short film director dreaming of making a first feature, to the small caterer aiming to branch out into servicing film sets. With the right combination of legislation, investment, encouragement, innovation and ambition the South African film industry can soon perform on par with other international film industries, providing not only individual opportunities, but also national enrichment.

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APPENDIX A

SOUTH AFRICAN FILM SCHOOLS AND INSTITUTIONS OFFERING TRAINING IN FILM, TELEVISION AND RELATED FIELDS

BOSTON MEDIA HOUSE

Location: Johannesburg & Pretoria.

Qualification: Media Studies Diploma accredited by RAU.

Courses Offered: General media skills - radio, video production and broadcasting.

Editing Training: Non-Linear Editing Offered

Schedule: Full time (3years) and part time (3-6 months).

Contact Details: Tel: (011) 640 3134/5/6/7.
Fax: (011) 640 6527
E-Mail: admin@boston.co.za
P.O. Box 93105
Yeoville
2143

CAPE TOWN FILM AND TV SCHOOL

Location: Cape Town. (Southern Suburbs)

Qualification: Three-year diploma.

Courses Offered: Practical training in film and video skills. Third year project must be sold in order to qualify.

Film Training: Practical training offered.

Formats: S-VHS, Betacam, 16mm.

Animation: Yes. 16mm and computer (3D Studio Max)

Editing Training: Linear editing only.

Schedule: Full time. Occasional short courses.

Contact Details: Tel: (021) 685 4358

Fax: (021) 686 9410
18 Rhodes Ave.
Mowbray
7700

CITY VARSITY FILM AND TELEVISION AND MULTIMEDIA SCHOOL

Location: Cape Town.

Courses Offered: Diploma Courses. Offers practical film and video production training including make-up, animation, special effects, computer & multimedia design, sound engineering, art directing and scriptwriting.

Film Training: 16mm and 35mm cameras. 16mm edit bench.

Schedule: Full time 3-year diplomas and Part Time courses.

Editing training: Non Linear

Contact Details: Tel: (021) 423 3366
                      Fax: (021) 423 6300
                      E-mail: info@cvarsity.co.za
                      32 Kloof St
                      Tamboerskloof
                      Cape Town

NATAL TECHNIKON

Location: Durban

Qualification: Only recognized national diploma in Video Technology.

Courses Offered: Covers all aspects of practical video Production: scripting, editing, research, directing and post-production.

Editing Training: Non Linear training offered.

Schedule: Three-year full time diploma.

Contact Details: Tel: (031) 301 7823 ext 344
                      Fax: (031) 301 8782
                      P.O. Box 953
                      Durban

4000

E-Mail: moffatc@styx.ntech.za

NEWTOWN FILM AND TV SCHOOL

Location: Johannesburg

Courses Offered: Includes practical and theoretical aspects of film and video. Also includes media studies, sociology and critical viewing. The school is aimed at people from marginalized communities.

Film Training: Partial.

Schedule: 2 year full time course with a third year internship.

Contact Details: Tel: (011) 838 7462
                     Fax: (011) 838 1043
                     E-Mail: nftspgr@sn.apc.org

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PRETORIA TECHNIKON (Cinema and Television School)

Location: Pretoria.

Qualification: Diploma, Higher Diploma, Masters Diploma and Degree.

Courses Offered: All practical and theoretical aspects of Film and TV production.

Film Training: Practical film training offered.

Formats: 16mm, including edit suites

Animation: Computer and Cell animation courses offered

Editing Training: Non Linear training offered

Schedule: Various full time options. 3rd year internship training within industry.

Contact Details: Tel: +27 12 318 5496
                     Fax: +27 12 318 5980
                     http://www.techpta.ac.za/faculty/INFORMAT/Cinema/Cinema.htm

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POTCHEFSTROOM UNIVERSITY

Location: Potchefstroom

Qualification: Part of a four year Business Communication degree.

Courses Offered: Includes training in television production as well as Scriptwriting.

Schedule: Full Time Degree.

Contact Details: Tel: (4660) 383 336
                     Fax: (4660) 225 049

RHODES UNIVERSITY

Location: Grahamstown.

Qualification: Part of either a three year Bachelor of Journalism, or Diploma in Journalism.

Courses Offered: Includes practical and theoretical video production skills.

Schedule: Full Time.

Contact Details: Tel: (461) 31 8336/7/8
                     Fax: (461) 28 447
E-mail: sasftda@iafrica.com

THE SOUTH AFRICAN SCHOOL OF FILM, TELEVISION AND DRAMATIC ARTS

Location: 41 Frost Ave
               Aukland Park
               Johannesburg

Qualification: Diploma in Film and Television (3 years; full-time), Diploma in Dramatic Art (2 years; full-time), Advanced Diploma in Film and Television (1 year; full-time), Advanced Diploma in Dramatic Art (1 year; full-time).

Courses Offered: Practical film and video skills (including Scriptwriting). Includes a drama dept, non-linear edit suites, and a studio.

Film Training: Available

Formats: 16mm and 35mm (all equipment owned by the school)

Non-Linear Edit suite training offered: Radius Telecast Premiere Adobe (5 suites).

Schedule: All courses are full-time.

Contact Details: P.O. Box 277
Melville, 2109
South Africa
Tel:(011) 482-8347
Fax: +27 11 482-8347
E-Mail: tintagel@icon.co.za

WITS UNIVERSITY

Location: Johannesburg

Qualification: Part of a BA (Dramatic Arts) degree or BA Honours in Drama and Film degree.

Courses Offered: Focuses on all aspects of practical VIDEO and broadcasting skills including Scriptwriting. Includes a school of Dramatic Arts and a very strong film theory dept.

Schedule: Full and Part Time (only Honours degree)

Contact Details: Tel: (011) 716 3891
Fax: (011) 339 3034

APPENDIX B

DIAGRAM OF THE LEVEL OF INTERACTION BETWEEN THE SOUTH AFRICAN FILM AND TELEVISION INDUSTRIES AND TRAINING INSTITUTIONS

1.   CURRENT INTERACTION
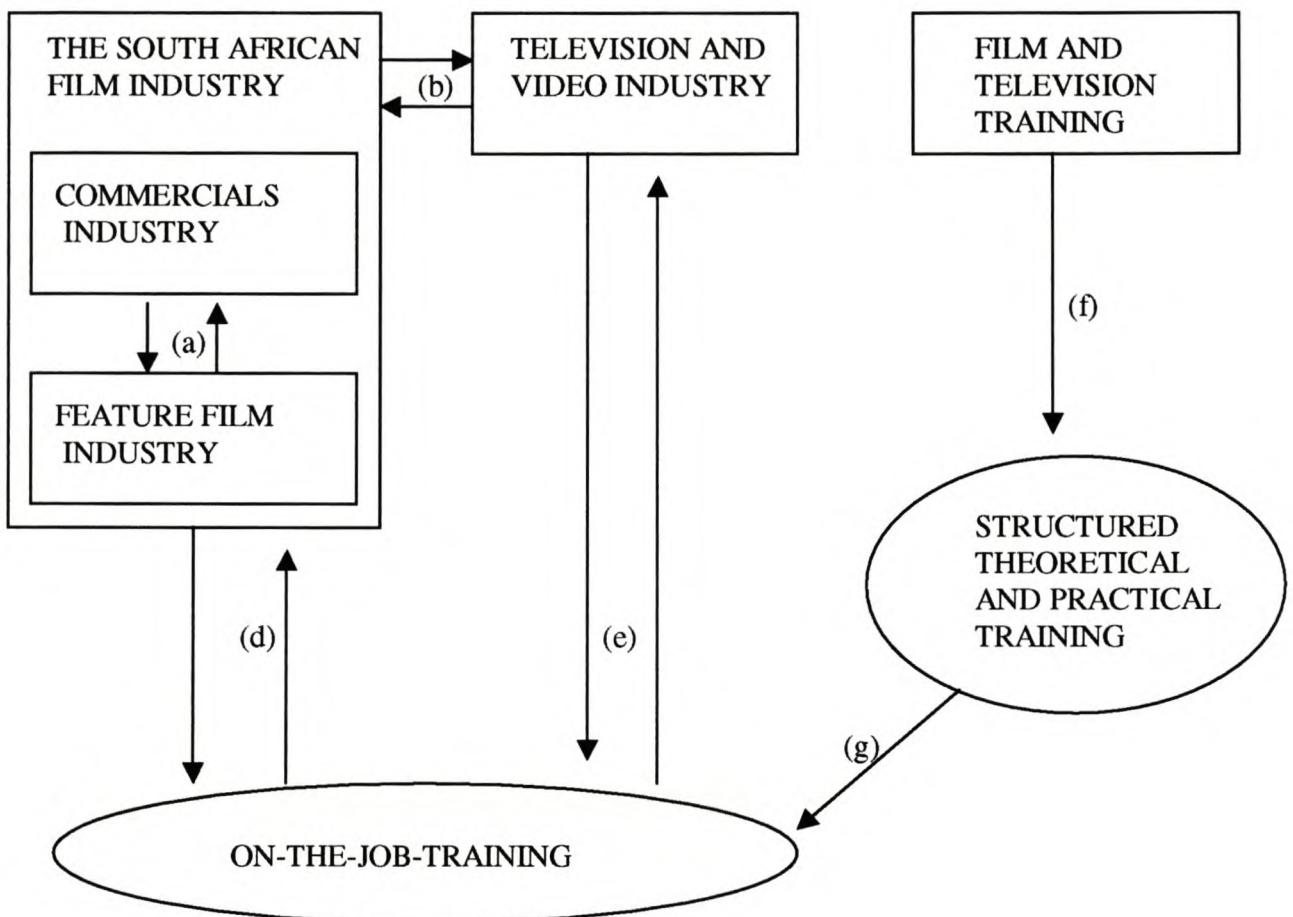
(a)   Sharing of equipment and expertise between commercials and feature film industry.
(b)   Exchange of funds and expertise between film and television industries.
(d)   Film industry offering on-the-job training, thereby gaining expertise in return.
(e)   Television industry offering on-the-job training, thereby gaining expertise in return.
(f)   Training institutions offering structured theoretical and practical training.
(g)   Once they have completed structured theoretical and practical film school training, aspiring filmmakers must still ascend the ranks in the film and television industries through on-the-job training.

2. THE POSSIBLE FUTURE INTERACTION BETWEEN THE SOUTH AFRICAN FILM AND TELEVISION INDUSTRIES AND TRAINING INSTITUTIONS
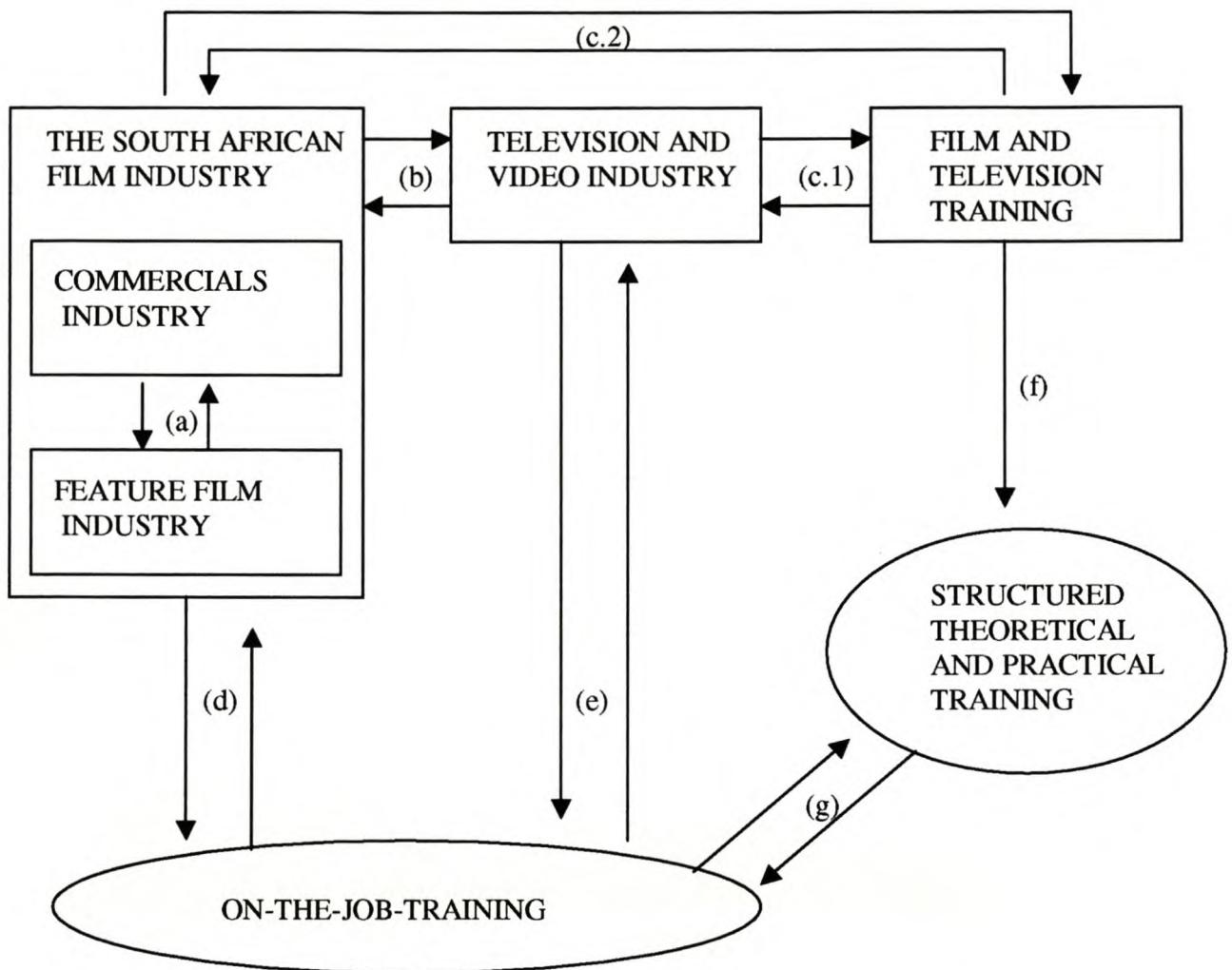
(a)   Sharing of equipment and expertise between commercials and feature film industry.

(b)   Exchange of funds and expertise between film and television industries.

(c.1)   Exchange of funds, equipment and expertise between film industry and training institutions.

(c.2)   Exchange of funds, equipment and expertise between television industry and training institutions.

(d)   Film industry offering on-the-job training, thereby gaining expertise in return.

(e)   Television industry offering on-the-job training, thereby gaining expertise in return.

(f)   Training institutions offering structured theoretical and practical training.

(g)   Aspiring filmmakers learn through a combination of on-the-job training and structured theoretical and practical film school training.

APPENDIX C

DEPARTMENT OF ARTS, CULTURE, SCIENCE AND TECHNOLOGY FILM GRANTS, 1998: BREAKDOWN OF SELECTED GRANTS
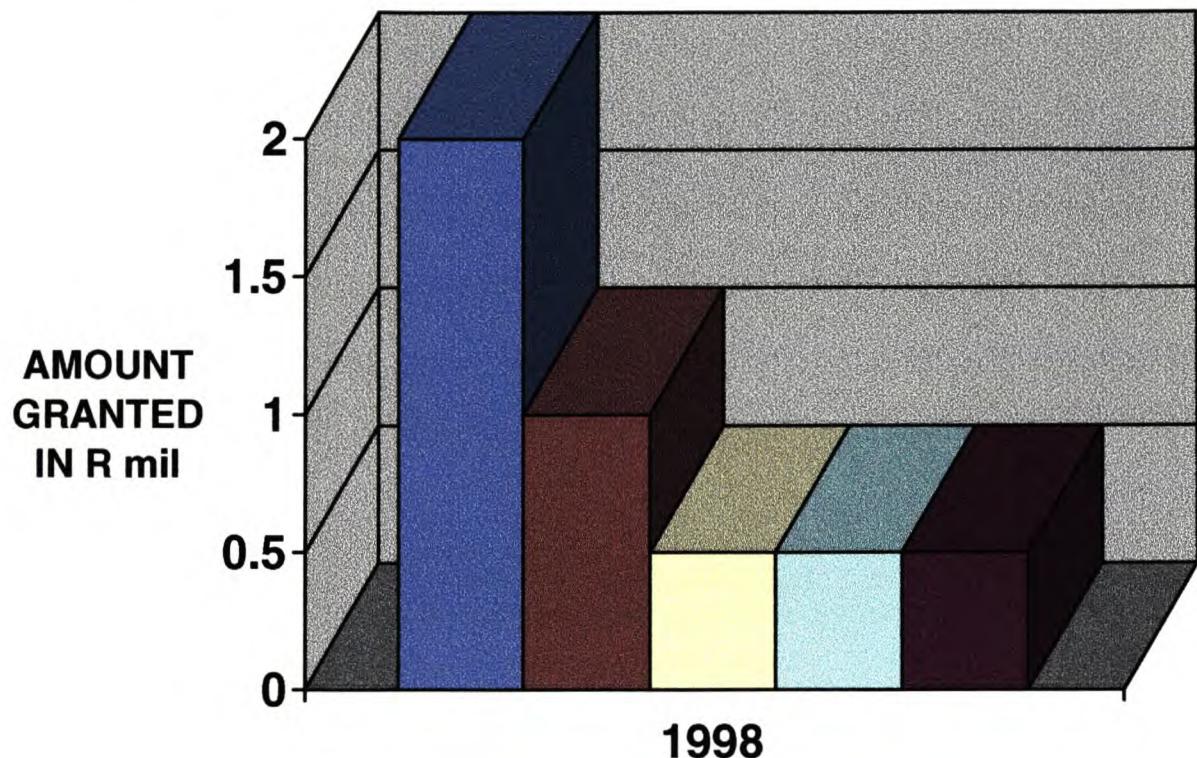
■ Project Development

■ Short films

□ SA film market

□ Department of Art, Culture, Science and Technology's visit to Cannes

■ Training

APPENDIX D

1999 SITHENGI (SOUTH AFRICAN FILM AND TELEVISION MARKET) ENTRY PRICES

ITEM, SERVICE OR EVENT	COST
Delegate Accreditation	R 780.00
Student Accreditation	No Charge
Exhibition Stand	R13 309.50
Exhibition/Location Expo Desk	R 4 280.00
Kwamhlangano Product Entry (The Kwamhlangano Stand offers a full library and catalogue of product on offer as well as screening booths)	R 325.00
Booth Rental (per half hour)	R 50.00
Co-production Forum Entry	R 325.00
Newcomers' Competition Entry	No Charge

APPENDIX E

WEB SITES CONTAINING INFORMATION ON SHORT FILMS

American Cinematheque Home Page
"The Alternative Screen"
www.americancinematheque.com/alt.htm

Armchair Film festival
http://userweb.interactive.net/~chris/Armchair-Film-Festival/

Australian Short Films and Actors
http://www.ozemail.com.au/~smendham/index.html

Big World Cinema Home Page
www.bigworld.co.za

The Bit Screen
http://www.thebitscreen.com

Filmmag.com Shorts (Atom Films)
www.filmmag.com/shorts/

Flickerfest
http://www.flickerfest.com.au/

Hollywood Shorts
http://lalive.com/hollywoodshorts/

Next Wave Films
http://www.nextwavefilms.com/

Omni Short Films
www.omnishortfilms.com/staff.html

Peeping Tom's Website for the independent film community
"OutlawTV"
www.geocities.com/SoHo/Studios/8451/items.htm

P.O.V. Filmtidsskrif: A Danish Journal of Film Studies
http://130.225.2.2/publikationer/pov/Issue_01/POV_1cnt.html

Short Cuts
http://www.shortcuts.org/

Short Film Channel
http://www.shortfilmchannel.com/default.htm

Short T.V.
http://www.shorttv.com/htmlfiles/about.html

The South African Independent Film Site
Operated by Underdog Productions in conjunction with Showdata
http://www.safilm.org.za/school.html

APPENDIX F

INTERNATIONAL FILM SCHOOLS

This is a slightly amended form of the listing found on The RML Page of FILM SCHOOLS at http://netspace.net.au/~haze/index.html. It is not a comprehensive list of international film schools, but is included to give an idea of the magnitude of film and television training offered internationally.

- Australian Film, Television and Radio School

- Aalborg University - Dept. of Communication (Denmark)

- Academy of Arts - Esti Kunstiakadeemia (Estonia)

- Academy of Media Arts Cologne (Germany)

- Academy of Performing Arts - Film & TV (Czech Republic)

- Academy of Photogenic Arts (Sydney, Australia)

- Akademi Filem Malaysia

- Alfred University - Communication Studies (NY, USA)

- Allegheny College - Department of Communication Arts (PA, USA)

- Altay State University - Faculty of Philology and Journalism (Russia)

- Amarillo College - Radio-Television (TX, USA)

- American Film Institute - Center for Advanced Film and Television Studies (Los Angeles, CA USA)

- American University - School of Communication (Wash. DC, USA)

- American University in Bulgaria - Journalism - Mass Communication (Bulgaria)

- American University of Paris - International Communications (France)

- Angelo State University - Dept. of Communications, Drama, and Journalism (TX, USA)

- Anglia Polytechnic University - Department of Communication Studies (Cambridge, UK)

- Ankara Universitesi - Faculty of Communication (Turkey)

- Anthropology Film Center (Santa Fe, NM)

- Art Center College of Design (Pasadena, CA, USA)

- Art Institute of Chicago - Department of Filmmaking (IL, USA)

- Ashland University - Radio/Television (OH, USA)

- Assumption University - Communication Arts (Bangkok, Thailand)

- Australian Film, Television and Radio School

- Australian Key Centre for Cultural & Media Policy - Griffith University (Brisbane, Australia)

- Australian National University - The Australian Centre for the Arts and Technology (Canberra, Australia)

- Baker University - Communication and Theatre Arts Program (KS, USA)

- Banff Centre - Media and Visual Arts (Canada)

- Bangkok University - School of Fine and Applied Arts (Thailand)

- Bayerische Akademie für Fernsehen e.V. (Germany)

- Beaver College - Communications (PA, USA)

- Belmont University - Communication Arts (TN, USA)

- Bemidji State University - Mass Communication (MN, USA)

- Bezalel Academy of Arts & Design - Department of Photography (Israel)

- Bilkent University - Department of Graphic Design (Turkey)

- Bloomsburg University - Department of Mass Communications (PA, USA)

- Boise State University - Department of Communication (Idaho, USA)

- Bond University - Bachelor of Communication Program (QLD, Australia)

- Boston College - College of Communication (MA, USA)

- Bournemouth University - Media Arts & Communications (Poole, UK)

- Bowling Green State University - Department of Telecommunications (OH, USA)

- Bowling Green State University - Film Studies (OH, USA)

- Bradley University - College of Communications and Fine Arts (IL, USA)

- Brigham Young University - Department of Communications (UT, USA)

- Brock University - Film Studies (Ontario, Canada)

- Brooklyn College - Department of Film (NY, USA)

- Brooks Institute of Photography - Motion Pictures (Santa Barbara, CA USA)

- Brown University, Department of Modern Culture and Media (USA)

- Bryant College - Communications (RI, USA)

- California State University, Sacramento - Department of Communication Studies (USA)

- California Institute for the Arts, School of Film/Video (USA)

- California Lutheran University - Dept. of Communication Arts (USA)

- California State University, Chico - Department of Communications Arts and Sciences (USA)

- California State University, Fullerton - School of Communications (USA)

- California State University, Long Beach - Film/Electronic Arts (USA)

- California State University, Northridge - Video/Film Art Program (USA)

- California University of Pennsylvania - Communication Studies (PA, USA)

- Calvin College - Department of Communication Arts and Sciences (MI, USA)

- Canadian Film Centre

- Canadore College - School of Communication Arts (Ontario, Canada)

- Canterbury Christ Church College, Department of Radio, Film & Television (Kent, UK)

- Cape Town Film and Television School (South Africa)

- Capilano College - Film and Television Program (North Vancouver, B.C., Canada)

- Carleton University - Film Studies (Ottawa, Ontario, Canada)

- Carolina Film Institute (USA)

- Case Western Reserve University - Dept. of Communication Sciences (OH, USA)

- Catholic University of Louvain - Département de communication (Belgium)

- Cedarville College - Department of Communication Arts (OH, USA)

- Centennial College - Bell Centre for Creative Communications (Toronto, Canada)

- Center for Electronic Arts (USA)

- Central Michigan University - Humanities (USA)

- Centro de Capacitacion - Cinematografica (Mexico)

- Centro Sperimentale di Cinematografia (Italy)

- Chapman University - Film & Video (USA)

- Charles Sturt University, School of Visual & Perform. Arts (Australia)

- Chinese University of Hong Kong - Department of Journalism and Communication (China)

- Christchurch Polytechnic - Faculty of Media Arts (New Zealand)

- Chulalongkorn University - Faculty of Communication Arts (Thailand)

- Chung-Ang University - Department of Cinema (Korea)

- City University London Business School, Multimedia Research Group (UK)

- City University of New York, College of Staten Island - Departments of Performing and Creative Arts (USA)

- City Varsity Film, Television and Multimedia School (Cape Town, South Africa)

- Clark University - Department of Visual and Performing Arts (MA, USA)

- Clemson University - Dept. of Speech and Communication Studies (SC, USA)

- College of Acting (Stockholm, Sweden)

- College of Santa Fe - Moving Image Arts Department (NM, USA)

- College of St. Scholastica - Communication (MN, USA)

- Columbia College - Film and Video (Chicago, IL, USA)

- Columbia College - Hollywood (CA, USA)

- Columbia College - Interactive Multimedia (Chicago, IL, USA)

- Columbia College - Television (Chicago, IL, USA)

- Columbia University, Film Division (USA)

- Concordia International University - Media (Estonia)

- Concordia University - Department of Cinema (Montreal, QC, Canada)

- Concordia University, River Forest - Communication and Theatre (IL, USA)

- Creighton University - Communication Studies (NB, USA)

- Dana College - Broadcast Media (NB, USA)

- De Anza College - Film/TV Program (CA, USA)

- De Montfort University - English, Media and Cultural Studies (UK)

- Deakin University - School of Visual, Performing and Media Arts (Australia)

- DePaul University - Department of Communication (IL, USA)

- DePauw University - Communication Arts and Sciences Dept. (IN, USA)

- DH Institute of Media Arts (Santa Monica, CA, USA)

- Dongguk University - The Graduate School of Cultural Arts (Korea)

- Drexel University - Communication Program (PA, USA)

- Duke University - Film and Video Program (NC, USA)

- Duquesne University - Department of Communication (PA, USA)

- Eastern Mediterranean University - Department of Communication and Media Studies (Turkey)

- Edinboro University - Department of Speech and Communication Studies (PA, USA)

- Edith Cowan University - Media Studies (Australia)

- Emerson College - Visual and Media Arts (MA, USA)

- Emily Carr Institute of Art and Design - Media Division (Vancouver, BC, Canada)

- Ensembleteatern (Malmö, Sweden)

- Escola Técnica de Imagem e Comunicação (Lisbon, Portugal)

- Escuela de Cine de Chile

- Escuela de Cine y Television (Caracas, Venezuela)

- Falmouth College of Arts (Cornwall, UK)

- Film Camp (USA)

- Florida Atlantic University - Dept. of Communication (USA)

- Florida St. University, School of Motion Picture, Television & Recording Arts (USA)

- Franklin & Marshall College - Department of Theatre, Dance and Film (PA, USA)

- Freie Universität Berlin - Institut für Theater-, Film- und Fernsehwissenschaft (Germany)

- Göteborg University - School of Photography and Film (Sweden)

- Gallaudet University

- George Eastman House - School of Film and Video Preservation (USA)

- George Mason University - Department of Communication (VA, USA)

- Georgia Institute of Technology - School of Literature, Communication, and Culture (USA)

- Georgia State University - Department of Communication (USA)

- Glasgow Caledonian University - Department of Language and Media (Scotland, UK)

- Goldsmiths College, University of London, Comm. & Media Studies Dept. (UK)

- Gonzaga University - Communication Arts (WA, USA)

- Goucher College - Theatre and Communication (MD, USA)

- Governors State University - Department of Communications (IL, USA)

- Grant MacEwan Community College - Audiovisual Communications (Edmonton, Alberta, Canada)

- Greasepaint - School of TV, Film and Stage Make-up (London, UK)

- Griffith College Dublin (Ireland)

- Griffith University, School of Film & Media (Australia)

- Gulf Islands Film and Television School

- Högskolan i Örebro - Filmvetenskap (Sweden)

- Högskolan i Gävle/Sandviken - Kultur- och kommunikations (Sweden)

- Högskolan i Skövde - Medieprogrammet (Sweden)

- Høgskolen i Telemark - Kultur og Humanistiske fag (Norway)

- Halmstad University - Media & Communications (Sweden)

- Hamilton College - Communication Studies (NY, USA)

- Hamline University - Communication Studies (MN, USA)

- Hampshire College - School of Humanities and Arts (MA, USA)

- Harvard University - Dept. of Visual and Environmental Studies (MA, USA)

- Hawaii Pacific University - Communications (USA)

- Herkimer County Community College - Radio/TV Department (NY, NY, USA)

- Hochschule für Film und Fernsehen Konrad Wolf (Germany)

- Hogeschool van Utrecht - Faculty of Communication and Journalism (Netherlands)

- Hope College - Department of Communications (MI, USA)

- Hot Springs Documentary Film Institute

- Huddersfield University - Multimedia Unit (UK)

- Huntington College - Dept. of Communication, Speech and Theatre (IN, USA)

- Interactive Film School from Ohio University

- Idaho State University - Mass Communication (USA)

- Indiana University - Department of Communication and Culture (USA)

- Indiana University - Digital Media Arts (USA)

- Indiana University-Purdue University at Fort Wayne - Department of Communication (USA)

- INIS (Institut National de l'Image et du Son) - (Canada)

- Institut für Medienwissenschaft (Wien, Austria)

- Institut für Theater-, Film- und Fernsehwissenschaft der Uni Köln (Germany)

- Institut national de l'image et du son (Montreal, Quebec, Canada)

- Institut Universitari de l'Audiovisual (Barcelona, Spain)

- International Academy of Media Arts and Sciences (Japan)

- ITESM de Occidente - Licenciatura en Ciencias de la Comunicación (Mexico)

- Ithaca College - Department of Cinema & Photography (USA)

- Jacksonville University - Communication (FL, USA)

- Joensuu University - Text and Media (Finland)

- Johns Hopkins University - Film & Media Studies (USA)

- Kaywon School of Art & Design - Moving Image Design Department (Korea)

- Kent State University - School of Journalism and Mass Communication (OH, USA)

- Kungliga Dramatiska Teater (Stockholm, Sweden)

- Kutztown University - Communication Design (PA, USA)

- Kuwait University - Department of Mass Communication

- Kyoto City University of Arts - Conceptual and Media Art (Japan)

- Kyoto College of Art & Design - Film and Video (Japan)

- KyungSung University - Department of Theater & Cinema (Korea)

- Kyushu Institute of Design - Department of Visual Communication Design (Japan)

- La Trobe University - School of Arts and Media (Melbourne, Australia)

- Lamar University - Department of Communication (TX, USA)

- Lancaster University - Culture and Communication (UK)

- Lehigh University - Department of Journalism and Communication (PA, USA)

- Leicester University - Centre for Mass Communication Research (UK)

- Lillehammer College - Kultur-, Medie- og Samfunnsfag (Norway)

- Linköpings University - Institutionen för Tema Kommunikation (Sweden)

- Liverpool John Moores University - Media & Cultural Studies (UK)

- London International Film School (UK)

- Los Angeles City College - Department of Cinema and Television (CA, USA)

- Louisiana College - Department of Communication Arts (USA)

- Loyola Marymount University - Communication Arts Department (CA, USA)

- Loyola University Chicago - Department of Communication (IL, USA)

- Macquarie University - Media and Communication Studies Department (NSW, Australia)

- Maine Film and Video Workshops (USA)

- Manchester Metropolitan University - Faculty of Art and Design (UK)

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- Mansfield University - Communication and Theatre Department (PA, USA)

- Marmara University - Film & TV Department (Istanbul, Turkey)

- Marquette University, Dept. of Broadcast & Electronic Communication (USA)

- Massey University - Media Studies (New Zealand)

- Maurits Binger Film Institute (Amsterdam, Netherlands)

- McGill University - Graduate Program in Communications (Montreal, Quebec, Canada)

- Mercury Film and Television School (South Africa)

- Middle East Technical University - Dept. of Music and Fine Arts (Turkey)

- Middle Tennessee State University - College of Mass Communication (USA)

- Middlesex University - Centre for Electronic Arts (UK)

- Middlesex University - Visual Culture and Media (London, UK)

- Mills College - Department of Dramatic Arts and Communication (CA, USA)

- Mimar Sinan University - Faculty of Fine Arts (Turkey)

- Minneapolis College of Art & Design, Media Arts (USA)

- Minneapolis Community and Technical School - Filmmaking Program (MN, USA)

- Mississippi State University - Department of Communication (USA)

- Mississippi University for Women - Communication (USA)

- Monash University - Department of Visual Arts (Melbourne, Australia)

- Monmouth University - Department of Communication (NJ, USA)

- Montclair State University - Communication Studies (NJ, USA)

- Moscow State University - Faculty Of Journalism (Russia)

- Motion Picture Pro (USA)

- Mount Holyoke College - Film Studies Program

- Mount Union College - Department of Communication and Theater (OH, USA)

- Murdoch University - Centre for Research in Culture and Communication (Australia)

- Nanyang Technological University - School of Communication Studies (Singapore)

- Napier University - Department of Photography, Film and Television (Edinburgh, Scotland, UK)

- Natal Technicon (South Africa)

- National Chengchi University - College of Communication (Taiwan)

- National Film School of Denmark

- National Institute of Multimedia Education (Japan)

- New School for Social Research - Media Studies Dept. (NY, USA)

- Newtown Film and Television School (Johannesburg, South Africa)

- New York Film Academy (USA)

- New York University - Animation Department (NY, USA)

- New York University - Center for Advanced Technology (USA)

- New York University - Cinema Studies (USA)

- New York University - Department of Dramatic Literature, Theater History, and the Cinema (USA)

- New York University - Interactive Telecommunications Program (USA)

- Ngee Ann Polytechnic University - Film & Media Studies Department (Singapore)

- Nicholls State University - Department of Mass Communication (LA, USA)

- Niigata University - Faculty of Humanities (Japan)

- Norges Teknisk-naturvitenskapelige University - Institutt for kunst- og medievitenskap (Norway)

- North Carolina School of the Arts - School of Filmmaking (USA)

- North Carolina State University - Department of Communication (USA)

- Northeastern University - Communication Studies (MA, USA)

- Northern Arizona University - School Of Communication (USA)

- Northern Illinois University - Department of Communication (USA)

- Northwestern University - Department of Radio/TV/Film (USA)

- Notre Dame University - Communication and Theatre (IN, USA)

- Nottingham Trent University - Department of Visual & Performing Arts (UK)

- Nova Scotia College of Art and Design - Visual Communication Department (Halifax Nova Scotia, Canada)

- Odense University - Institute for Literature, Media and Cultural Studies (Denmark)

- Ohio University - School of Film (USA)

- Oklahoma City University - Mass Communications Department (USA)

- Oklahoma State University - Telecommunications Management Program (USA)

- Open Channel Co-operative Limited (Australia)

- Oral Roberts University - Communication Arts Department (OK, USA)

- Orange Coast College - Film/Video Department (CA, USA)

- Oxford Brookes University - School of Art, Publishing and Music (UK)

- Pacific Lutheran University - Department of Communication & Theatre (WA, USA)

- Penn State University - College of Communications (USA)

- Pima Community College - Department of Media Communications (Tucson, AZ, USA)

- Pomona College - Media Studies (CA, USA)

- Pontificia Universidad Catolica - Bellas Artes (Chile)

- Potchefstroom University - Department of Communications (South Africa)

- Prague Academy of Performing Arts - Film, TV and Photo School (Czech Republic)

- Pretoria Technikon Cinema and Television School (South Africa)

- Punjab University - Department Of Mass Communication (Pakistan)

- Purdue University - Department of Communication (IN, USA)

- Queen Margaret College - Dept. of Communication and Information Studies (Edinburgh, Scotland, UK)

- Queen's University - Film Studies (Canada)

- Queensland Central University - Dept. of Communication and Media Studies (Australia)

- Queensland College of Art - Screen Production (Brisbane, Australia)

- Queensland University of Technology, School of Media and Journalism (Brisbane, Australia)

- Radford University - Cinema (USA)

- Radford University - Department of Media Studies (VA, USA)

- Radio and TV Institute (Finland)

- Rand Afrikaans University - Communications Dept. (Johannesburg, South Africa)

- Reel School, The (NY, USA)

- Regent University - College of Communication and the Arts (VA, USA)

- Regent University - School of Cinema, Television and Theatre Arts (VA, USA)

- Rensselaer Polytechnic Institute - Department of Language, Literature, and Communication (NY, USA)

- Rhodes University - Department of Journalism & Media Studies (South Africa)

- Rice University - Media Center (TX, USA)

- RMIT - Media Studies (Melbourne, Australia)

- Rochester Institute of Technology - Film/Video (NY, USA)

- Roskilde University - Dept. of Communication (Denmark)

- Royal College of Art - School of the Moving Image (UK)

- Ryerson Polytechnic University - Image Arts: Film, Photography and New Media (Toronto, CA)

- Ryerson Polytechnic University - Media Studies Working Group (Toronto, CA)

- Ryerson Polytechnic University - Radio & Television Arts (Toronto, CA)

- ScreenSkill (Australia)

- Saint John's University - Communication (MN, USA)

- Saint Joseph's College - Communication and Theatre Arts Department (IN, USA)

- Saint Josephs University - Department of Fine and Performing Arts (PA, USA)

- San Diego State University - School of Communication (CA, USA)

- San Francisco St. University - Dept. of Broadcast & Elect. Comm. Arts (USA)

- San Francisco State University - Cinema Department (USA)

- San Jose State University - School of Journalism and Mass Communication (CA, USA)

- Santa Clara University - Dept. of Communication (CA, USA)

- School of Visual Arts (NY, USA)

- Seneca College - School of Communication Arts (Ontario, Canada)

- Septima Ars (Spain)

- Seton Hall University - Department of Communication (NJ, USA)

- Simon Fraser University - Film Major (Burnaby, BC, Canada)

- Sogang University - Department of Mass Communications (Seoul, Korea)

- Sonoma State University - Communication Studies (CA, USA)

- South African School of Film, Television and Dramatic Arts (South Africa)

- Southeast Missouri State University - Dept. of Mass Communication (MO, USA)

- Southern Cross University - Media Communications Programme (Lismore, NSW Australia)

- Southern Illinois University at Carbondale - College of Mass Communication and Media Arts (USA)

- Southern Oregon State College - Department of Communication (USA)

- Southwest Texas State University- Department of Mass Communication (USA)

- St. Ambrose University - Speech, Theatre & Mass Communications Department (IA, USA)

- Staffordshire University - Media and Cultural Studies (Stoke-on-Trent, UK)

- Stanford University - Dept. of Communication (CA USA)

- State University of New York at Buffalo - Communication Department (USA)

- State University of New York College at Fredonia - Department of Communication (USA)

- Stockholm University - Dept. of Journalism, Media & Communications (Sweden)

- Surrey Institute of Art and Design (UK)

- Swinburne University of Technology - Media, Literature & Film (Melbourne, Australia)

- Tamkang University - Department of Mass Communication (Korea)

- Technischen Universität Ilmenau - Medienwissenschaft (Germany)

- Tel Aviv University - Department of Film and Television (Israel)

- Temple University - Broadcasting, Telecomm., & Mass Media Dept. (PA, USA)

- Temple University - Film & Media Arts Dept. (PA, USA)

- Texas State Technical College - Audio Visual Production (USA)

- Thomas More College - Department of Speech and Communication (KY, USA)

- Tohoku University of Art & Design (Japan)

- Trinity University - Department of Communication (TX, USA)

- Truman State University - Communication (MO, USA)

- UCLA - Animation Workshop (CA, USA)

- UCLA - Film and Television Department (CA, USA)

- UK Academic Centres and Courses for Media and Communication Studies

- Umeå University - Dept. of Media and Communications (Sweden)

- United Arab Emirates University - Department of Mass Communication (Al Ain, UAE)

- Universiät zu Köln - Institut für Theater-, Film- und Fernsehwissenschaft (Germany)

- Universidad Adolfo Ibaqez - Programa de Humanidades (Chile)

- Universidad Anahuac del Sur - Ciencias de la Comunicación (Mexico)

- Universidad Anahuac Norte - Ciencias de la Comunicación (Mexico)

- Universidad Catolica Boliviana - Carrera de Ciencias de la Comunicación Social (Bolivia)

- Universidad de Buenos Aires - Departamento de Artes (Argentina)

- Universidad de La Frontera - Periodismo (Temuco, Chile)

- Universidad La República - Periodismo (Chile)

- Universidad Las Condes - Escuela de Periodismo (Chile)

- Universidad Mayor de San Andres - Carrera de Artes (Bolivia)

- Universidad Nacional de Colombia - Cine y Televisión

- Universidad Nacional de La Plata - Diseo en Comunicacion Visual (Argentina)

- Universidad Nacional La Plata - Facultad de Bellas Artes (Argentina)

- Universidad ORT Uruguay - La Escuela de Altos Estudios en Comunicación

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- Universidade de Sã0 Paulo - Escola de Communicações e Artes (Brazil)

- Universidade Estadual De Campinas - Instituto de Artes (Brazil)

- Universidade Federal de Santa Catarina - Departamento Artístico Cultural (Brazil)

- Universität Hamburg - Film (Germany)

- Universität Hildesheim - Kulturwissenschaften und Ästhetische Kommunikation (Germany)

- Universität Mainz - Seminar für Filmwissenschaft (Germany)

- Universität Tübingen - Medienwissenschaft - Medienpraxis (Germany)

- Universität Weimar - Fakultät Medien (Germany)

- Universität Wien - Institut für Publizistik- und Kommunikationswissenschaft (Austria)

- Université du Québec á Montréal - Communication (Canada)

- Université Laval - Études Cinematographiques (Quebec, Canada)

- University College Dublin - Film (Ireland)

- University of Aarhus - Institute of Information and Media Science (Denmark)

- University of Alabama - Telecommunication and Film Dept. (Tuscaloosa, USA)

- University of Alberta - Comparative Studies in Literature, Film and Religion (Edmonton, Canada)

- University of Arizona - Department of Media Arts (USA)

- University of Arkansas - Department of Communication (USA)

- University of Art and Design Helsinki - Department of Film and Television (Finland)

- University of Auckland - Programme in Film and TV Studies (New Zealand)

- University of Barcelona - Cinema Studies (Spain)

- University of Bergen - Institutt for Medievitenskap (Norway)

- University of Bosphorus - Faculty of Fine Arts (Turkey)

- University of Bristol - Theatre, Film and Television (UK)

- University of British Columbia - Department of Theatre, Film & Creative Writing (Vancouver, BC, Canada)

- University of British Columbia - Multi Media Studies Program (Vancouver, BC, Canada)

- University of Calgary - Communication Studies (Alberta, Canada)

- University of California - Film Studies Program (Irvine, USA)

- University of California - Department of Communication (San Diego, USA)

- University of Canberra - Media Studies (ACT, Australia)

- University of Colorado - School of Journalism and Mass Communication (Boulder, USA)

- University of Copenhagen - Institut for film- og medievidenskab (Denmark)

- University of Dayton - Department of Communication (OH, USA)

- University of Delaware - Dept. of Communication (USA)

- University of Derby - Centre for Cultural History and Critical Theory (UK)

- University of Dundee - School of Television & Imaging (Scotland, UK)

- University of East Anglia - Film Studies (Norwich, UK)

- University of Evansville - Department of Communication (IN, USA)

- University of Georgia, Athens - College of Journalism and Mass Communication (USA)

- University of Glamorgan - Media Studies (UK)

- University of Glasgow - Film & TV Studies (UK)

- University of Hawaii at Manoa - Department of Communication (USA)

- University of Hong Kong - Centre for Media Resources (Hong Kong)

- University of Houston - School of Communication (TX, USA)

- University of Iceland - Media Studies

- University of Idaho - School of Communication (USA)

- University of Illinois - Unit for Cinema Studies (USA)

- University of Illinois at Urbana-Champaign - College of Communications (USA)

- University of Iowa, Communication Studies (USA)

- University of Jyväskylä - Department of Communication (Finland)

- University of Kansas - Department of Theatre and Film (USA)

- University of Karlstad - Film Studies (Sweden)

- University of Kentucky - Department of Communication (USA)

- University of Kings College - Journalism Programme (Halifax, Canada)

- University of Lapland - Media Studies (Finland)

- University of Leeds - Institute of Communications Studies (UK)

- University of Ljubljana - Dept. Communications Science (Slovenia)

- University of Louisville - Department of Communication (KY, USA)

- University of Malaya - Faculty of Arts and Social Sciences (Malaysia)

- University of Manitoba - Film Program (Winnipeg, Canada)

- University of Mannheim - Institut fur Medien und Kommunikationswissenschaft (Germany)

- University of Maryland - Imaging and Digital Arts (USA)

- University of Maryland - Visual Arts Dept. (Baltimore, USA)

- University of Massachusetts - Department of Communication (Amherst, USA)

- University of Melbourne - Cinema Studies (Australia)

- University of Memphis - Department of Communication (TN, USA)

- University of Miami - Motion Pictures & Video-Film Program (FL, USA)

- University of Michigan - Humanities Department (Dearborn, USA)

- University of Minnesota - School of Journalism and Mass Communication (USA)

- University of Missouri, Columbia - Dept. of Communication (USA)

- University of Missouri, St. Louis - Communication (USA)

- University of Montana - Department of Communication Studies (USA)

- University of Montreal - Cinema and Theatrical Institutions

- University of Natal - Centre for Cultural and Media Studies (Durban, South Africa)

- University of Nebraska at Kearney - Department of Journalism and Mass Communication (USA)

- University of Nebraska at Omaha - Dept. of Communication (USA)

- University of New Brunswick - Film Studies (Canada)

- University of New England - Dept. of English & Communication Studies (Armidale, NSW, Australia)

- University of New Hampshire - Communication (USA)

- University of New Orleans - Department of Drama and Communications (LA, USA)

- University of New South Wales - School of Theatre and Film Studies (Sydney, Australia)

- University of Newcastle - Faculty of Art and Design (NSW, Australia)

- University of Newcastle upon Tyne - Centre for Research Into Film (UK)

- University of North Carolina at Chapel Hill - Communication Studies (USA)

- University of North Carolina at Chapel Hill - School of Journalism and Mass Communication (USA)

- University of North Florida - Department of Communications and Visual Arts (USA)

- University of North Texas - Department of Communication Studies (USA)

- University of North Texas - Department of Radio, Television & Film (USA)

- University of Northumbria at Newcastle - Department of Visual and Performing Arts (UK)

- University of Notre Dame - Comm. & Theatre Dept. (USA)

- University of Oklahoma - Film and Video Studies (USA)

- University of Oklahoma - School of Journalism and Mass Communication (USA)

- University of Oregon - English Dept./Film Studies (USA)

- University of Oregon - School of Journalism and Communication (USA)

- University of Oslo - Department of Media and Communication (Norway)

- University of Ottawa - Dept. of Communication (Ontario, Canada)

- University of Oulu - Film and Television Studies (Finland)

- University of Parma - Centre for the Study & Archives of Communication (Italy)

- University of Pennsylvania, Annenberg School of Communication (USA)

- University of Pittsburgh - Film Studies Program (PA, USA)

- University of Pittsburgh - Telecommunications Program (PA, USA)

- University of Plymouth - Faculty of Arts & Education (UK)

- University of Queensland - The Media and Cultural Studies Centre (Brisbane, Australia)

- University of Reading - Department of Fine Art (UK)

- University of Regina - Faculty of Fine Arts (SK, Canada)

- University of Salford - Department of Media and Performance (Manchester, UK)

- University of Salzburg - Journalism and Communication Studies (Austria)

- University of South Africa - Communication Studies

- University of South Australia - Communication and Information Studies (SA, Australia)

- University of South Dakota - Department of Mass Communication (USA)

- University of South Florida - School of Mass Communications (USA)

- University of Southern California - School of Cinema/Television (USA)

- University of Southern Maine - Media Studies (USA)

- University of Southern Queensland - Faculty of Arts (Toowoomba, QLD, Australia)

- University of Southwestern Louisiana - Dept. of Communication (USA)

- University of Stirling - Film and Media Studies (UK)

- University of Strathclyde - Graduate School of Literature, Culture & Communication (Glasgow, Scotland)

- University of Strathclyde - Media Culture (Glasgow, Scotland, UK)

- University of Sunderland - School of Arts, Design & Communications (UK)

- University of Sydney - Sydney College of the Arts - Media Arts (NSW, Australia)

- University of Tampere - Dept. of Journalism & Mass Comm. (Finland)

- University of Tasmania - Tasmanian School of Art at Hobart (Australia)

- University of Tennessee, Chattanooga - Department of Communication (USA)

- University of Tennessee, Knoxville - College of Communication (USA)

- University of Tennessee, Martin - Department of Communications (USA)

- University of Texas at Austin - Department of Radio-Television-Film

- University of the Philippines - Diliman College of Mass Communication

- University of the West of England - Faculty of Art Media and Design (Bristol, UK)

- University of Toronto - Cinema Studies (Canada)

- University of Tsukuba - School of Art and Design (Japan)

- University of Tulsa - Faculty of Communication (OK, USA)

- University of Ulster - School of Design and Communication (N. Ireland, UK)

- University of Utah - Department of Theatre and Film (USA)

- University of Vaasa - Dept. of Communication Studies (Finland)

- University of Victoria - Film Studies (BC, Canada)

- University of Waikato - Film & Television Studies (New Zealand)

- University of Wales, Aberystwyth - Theatre, Film and Television Studies (UK)

- University of Warwick - Film and Television Studies (Coventry, UK)

- University of Washington - Department of Technical Communication (USA)

- University of Washington - School of Communications (USA)

- University of Waterloo - Film Studies (Canada)

- University of Western Ontario - English Dept., Film Concentration (London, Ontario, Canada)

- University of Westminster - School of Communication (London, UK)

- University of Westminster - Dept. of Design & Media (UK)

- University of Windsor - School of Visual Arts (Ontario, Canada)

- University of Wisconsin, Madison - Communication Arts Dept. (USA)

- University of Wisconsin, Milwaukee - Center for Twentieth Century Studies (USA)

- University of Wisconsin, Milwaukee - Department of Mass Communication (USA)

- University of Wollongong - Communications and Cultural Studies (NSW, Australia)

- University of Wyoming - Communication and Mass Media (USA)

- Ursinus College - Communication Arts Department (PA, USA)

- Valparaiso University - Communication Department (IN, USA)

- Vancouver Film School - Multimedia Dept. (Canada)

- Vanderbilt University - Department of Communication Studies and Theatre (TN, USA)

- Victoria Motion Picture School (B.C. Canada)

- Victoria University - Communication and Literary Studies (VIC, Australia)

- Victoria University of Wellington - Communications Studies (New Zealand)

- Victoria University of Wellington - Dept. of Theatre and Film (New Zealand)

- Villanova University - Department of Communication Arts (PA, USA)

- Virginia Commonwealth University - School of Mass Communications (USA)

- Virginia Tech - Department of Communication Studies (USA)

- Virginia Wesleyan College - Comm./Journalism/Theater (USA)

- Volda College - Dept. of Media & Journalism (Norway)

- Vrije Universiteit Brussel - Studies on Media Information and Telecommunication (Belgium)

- Washington & Lee University - Department of Journalism and Mass Communications (VA, USA)

- Watkins Institute College of Art & Design - Film School (Nashville, TN)

- Wayne State University - Department of Communication (MI, USA)

- Weber State University - Communication Department (Utah, USA)

- Wellington Polytechnic - Video and Television Production (New Zealand)

- Wentworth Institute of Technology - Technical Communications (MA, USA)

- Wesleyan University - Film Studies Program (CT, USA)

- West Chester University - Department of Communication Studies (PA, USA)

- West Virginia University - Department of Communication Studies (USA)

- Western Michigan University - Department of Communication (USA)

- Western University of Illinois - Department of Communication (USA)

- Western Washington University - Department of Communication (USA)

- Whittier College - Theatre Arts (CA, USA)

- Willamette University - Rhetoric and Media Studies (OR, USA)

- William Patterson College - Department of Communication (NJ, USA)

- Wits University (Johannesburg, South Africa)

- Wright State University - Theatre Arts (Dayton, Ohio, USA)

- Yeditepe University - Faculty of Communications (Turkey)

- York University - Dept. of Film & Video (Toronto, Canada)

APPENDIX G

INTERNATIONAL FILM FESTIVALS

This is a slightly amended form of the listing found on The RML MOVIE Page at
http://netspace.net.au/~haze/index.html. It is not a comprehensive list of international film
festivals, but is included to give an idea of the magnitude of interest in film internationally.

- É Tudo Verdade - Int Documentary Festival (Brazil)

- Int Week of Film Critics (Venice, Italy)

- H. P. Lovecraft Film Festival

- Tokyo Int Film Festival (Japan)

- 4th Annual Hamptons Int Film Festival

- 8x8 Film Festival (Australia)

- 95bFM Int Lesbian & Gay Film Fest (Auckland, NZ)

- Aberdeen University Int Conference Film/Culture/History

- Acapulco Black Film Festival (Mexico)

- AFI Life Achievement Award

- AFI Los Angeles Int Film Festival (USA)

- AFI/Kaua'i Conference: Storytelling for the New Millennium

- Albany Int Short Film Festival (NY, USA)

- Alcala de Henares Film Festival (Spain)

- Ales Cinema Festival (France)

- Alpe Adria Cinema (Trieste, Italy)

- Amnesty Int Film Festival (Amsterdam)

- Angelus Awards Student Film Festival

- Animation and Special Effects Expo (Los Angeles, CA)

- Ann Arbor Film Festival (Michigan, USA)

- Annency Int Animated Film Festival (France)

- Arab Film Festival

- Arcipelago 4: Osservatorio sul Cinema Italiano

- Arctic Light Film Festival (Kiruna, Sweden)

- Arizona State University Art Museum Film Festival

- Art Film Festival Trencianske Teplice

- Artcom Film Festival (Paris, France)

- Asia Pacific Film Festival (Auckland)

- Asian American Int Film Festival (Wash DC)

- Asian American Showcase

- Asian Television Awards

- Aspen FilmFest

- Associazione Alpe Adria Cinema

- ASU Art Museum Film Festival (AZ, USA)

- ASU Art Museum Film Festival (AZ, USA)

- Athens (Ohio) Int Film and Video Festival

- Athens Film Festival (GA, USA)

- Athens Int Film & Video Festival (Ohio, USA)

- Atlanta Film and Video Festival

- Atlanta Film and Video Festival (ibm.com)

- Atlantic Film Festival (Halifax, NS Canada)

- Austin Film Festival (TX, USA)

- Austin Gay & Lesbian Film Festival

- Austin Heart of Film Festival (Texas, USA)

- Australian Film Festival

- Austrian Film Days

- Autrans Mountain Film Festival (France)

- Bacchanal Film Festival (San Francisco, USA)

- Balticum Film and Television Festival (Denmark)
- Banff Festival of Mountain Films
- Banff Television Festival (Canada)
- Barcelona Int Exhibition of Gay and Lesbian Films (Spain)
- Barcelona Int Television Festival (Spain)
- Bath Film Festival (UK)
- Beach Blanket Film Festival (Penticton, BC Canada)
- Beirut Film Festival
- Bengtsfors & Ed Filmfestivalen (Sweden)
- Bergamo Film Meeting (Italy)
- Berlin Friends of German Cinemateque
- Berlin Film Festival (filmfestivals.com)
- Berlinale
- Bermuda Int Film Festival
- BIEFF Student Video Competition
- Bielefeld Gay Film Festival (Germany)
- Big Muddy Film Festival (Carbondale, IL)
- Birmingham Int Student Video Expo
- Black Maria Film & Video Fest (NJ, USA)
- Black Maria Film & Video Festival (NJ, USA)
- Blackchair Productions
- Boston Gay & Lesbian Film Video Festival (USA)
- Boston Int Festival of Women's Cinema
- Boston Jewish Film Festival
- Brainwash Movies Festival
- Brainwash Movies Festival (USA)
- Brandon Film Festival

- Breckenridge Festival of Film (CO, USA)

- Bremer Underground Film Festival (Germany)

- Brest Short Film Festival (Brest, France)

- Brisbane Int Film Festival (Australia)

- British Columbia Student Film & Video Festival (Canada)

- British Short Film Festival

- Brussels Cartoon and Animated Film Festival (Belgium)

- Brussels Gay and Lesbian Film Festival (Belgium)

- Brussels Int Fest of Fantasy, Sci -Fi & Thriller Films

- BUFF - Children's Film Festival (Sweden)

- Cafe Cybre Online Film Festival (Dallas, TX)

- Calgary Int Film Festival (Canada)

- California Int Film/Video Festival (USA)

- Cambridge Film Festival (UK)

- Caminhos do Cinema Português (Portugal)

- Canadian Independent Film Series, The (Toronto)

- Canadian Int Annual Film/Video Festival

- Cannes Film Festival (France)

- Cannes Film Festival - Paris Net News

- Cannes Int Film Festival

- Cannes Int Film Festival

- Cannes Int Film Festival (France)

- CannesCast (France)

- Canyonlands Film and Video Festival (Moab, Utah USA)

- Carolina Film and Video Festival (Greensboro, NC)

- Cartagena Int Film Festival (Columbia)

- Cartoons on the Bay (Almalfi, Italy)

- Cascadia Moving Images Association

- Central Florida Film and Video Festival

- Charlotte Film and Video Festival (NC, USA)

- Cheyenne Western Film Festival (Wyoming, USA)

- Chicago Alt.Film Fest

- Chicago Asian American Showcase (IL, USA)

- Chicago Int Film Festival

- Chicago Lesbian and Gay Int Film Festival

- Chicago Underground Film Festival (IL, USA)

- Cine Accion Film Festival (San Francisco, USA)

- Cine Estudiantil

- Cinecon (USA)

- Cinéfest

- Cinema Concordia (Canada)

- Cinema Festivals

- Cinematexas Int. Short Film Video New Media Festival (USA)

- Cinémental (Winnipeg, Canada)

- Cinemotion

- Cinemusic - Int Festival for Music and Film (Gstaad, Switzerland)

- Cinequest Film Festival V (San Jose, CA)

- Cinesation Classic Film Festival (Michigan, USA)

- Cinestation (Michigan, USA)

- Cinevet Classic Film Convention

- City Beat

- Columbus Int Film & Video Festival (OH, USA)

- Conference on Film and Literature (Florida, USA)

- ConSept (USA)

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- Copenhagen Gay & Lesbian Film Festival (Denmark)

- Cork Int Film Festival (Ireland)

- Cracow Short Film Festival (Poland)

- Croatian Film Festival (Pula)

- Culture and Citizenship Conference (Australia)

- Dallas Video Festival

- Dances with Film - Fest of the Unknowns (Hollywood, CA)

- Dances With Films: The Festival of the Unknowns

- Deauville Festival of American Film (France)

- Denver Int Film Festival (USA)

- Denver Jewish Film Festival

- Dublin French Film Festival

- Dublin Lesbian and Gay Film Festival (Ireland)

- East Village Armchair Short Film Festival (New York)

- East Village Film & Video Festival (NYC, USA)

- Edinburgh Film Festival (Scotland)

- Empire State Exhibitions (NY, USA)

- Espoo Ciné (Finland)

- European Coordination of Film Festivals (EEIG)

- European First Film Festival of Angers

- European Media Arts Festival (Osnabrück, Germany)

- European Union Film Festival (Bangkok, Thailand)

- Eurovisioni - Festival Int di Cinema e Televisione (Rome)

- EVENTWORKS Film and Video Show (Boston, USA)

- Exground on Screen (Germany)

- Fant-Asia

- FANT-ASIA (Canada)

- Fantastisk Film Festival (Lund, Sweden)

- Fantoche: Int Animation Film Festival (Baden, Switzerland)

- femme totale: Int Filmfestival, Dortmund (Germany)

- Fest-Gay - Film Festival Directory

- Fest. de Cinema Gay e Lésbico de Lisboa (Portugal)

- Festival Cinema Africano (Milan, Italy)

- Festival de Cannes (France)

- Festival de Cine de Huesca (Spain)

- Festival de Cine Iberoamericano (Spain)

- Festival de Films Gais et Lesbiens de Paris (France)

- Festival des Passions Aubagne

- Festival du cinema Int en Abitibi-Temiscamingue (Canada)

- Festival du film de Paris (France)

- Festival du Film Festival (Brussels, Belgium)

- Festival Internacional de Cortometrajes de Santiago (Chile)

- Festival Int du Film d'Autrans-Mountagne Aventure (France)

- Festival Inte Cinema Giovani (Turin, Italy)

- Festival of Shorts (Austin, TX USA)

- Festival of Television for Australian Children

- Festival of the Fantastic Film (Amsterdam, Netherlands)

- Festival Silence elles tournent (Canada)

- Film Art Fest Ljubljana (Slovania)

- Film Arts Festival (California, USA)

- Film Fest New Haven (CN, USA)

- Film Night

- FILMART - Hong Kong Int Film Market

- Filmfest DC - Washington, DC Int Film Festival (USA)

- FilmFest Munich
- Filmfestival Max Ophüls Preis (Saarbruken, Germany)
- Films From the South Festival (Norway)
- FilmWest (NSW, Australia)
- First Works Film Festival (Canada)
- FIVA - Festival of Independent Audio/Visual Arts
- Flanders Int Film Festival (Ghent, Belgium)
- Flicker Film Festival (North Carolina)
- Flickerfest - Int Outdoor Short Film Fest (Sydney, Aust)
- flixtour (USA)
- Floating Film Festival
- Florence Film Festivals (Firenze, Italy)
- Florida Film Festival
- Fort Lauderdale Int Film Festival (Florida, USA)
- France Cínema (Firenze, Italy)
- FrauenFilmFestival - Köln (Germany)
- Freeze Frame Int Festival of Films for Kids of All Ages (Winnipeg, Manitoba, Canada)
- Frieberg Gay Film Festival (Germany)
- Fringe Film & Video Festival (Edinburgh, Scotland)
- Ft. Lauderdale Int Film Festival (filmmag.com)
- Göteborg Film Festival (Sweden)
- Galway Arts Festival (Ireland)
- Gen Art Film Festival
- Gijon Int Film Festival For Young People (Spain)
- Gladys Crane Mountain Plains Film Fest (Laramie, WY)
- Goettingen Int Ethnographic Film Festival (Germany)
- Golden Knight Int Film and Video Festival (Malta)

- Gramado Movies Festival (Brazil)

- Goteborg Filmfestival - GP Direkt

- H. P. Lovecraft Film Festival (OR, USA)

- Hamptons Int Film Festival (Long Island, NY)

- Havana Film Festival (Cuba)

- Hawaii Int Film Festival (USA)

- Heartland Film Festival (Indianapolis, IN)

- Helsinki Film Festival (Finland)

- Hermosa Beach Film Festival (CA, USA)

- HERO Gay & Lesbian Film Festival (Auckland, New Zealand)

- Hi/Lo Film Festival (San Francisco, CA, USA)

- Hispanic Film Festival

- Hollywood Film Festival (CA, USA)

- Hollywood Renaissance Film Festival

- Hong Kong in Action Film Festival (Köln, Germany)

- Hong Kong Int Film Festival

- Hot Springs Documentary Film Festival (AK, USA)

- HotDocs (Toronto, Canada)

- Hudson Valley Film Festival (New York)

- Human Rights Watch Int Film Festival

- Hungarian Film Festival (Los Angeles, CA USA)

- Hungarians in the Film World (Glebe, Australia)

- identities Queer Film Festival (Vienna, Austria)

- IFP Gotham Awards

- iLINE's Road to Park City

- Image Forum Festival (Tokyo, Japan)

- Image&Nation Int Lesbian and Gay Film and Video Festival

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- ImageOut - Rochester Lesbian & Gay Film & Video Festival (NY, USA)

- Images Festival of Independent Film & Video

- Impakt festival (Netherlands)

- independent exposure

- Independent Feature Film Market

- Indie 2000 Vidi-Digi Festival (Sydney Australia)

- IndieQueens Independent Film Showcase

- Insect Fear Film Festival (IL, USA)

- Inside Out Lesbian & Gay Film & Video Festival of Toronto (Canada)

- Interfilm Kurzfilmfestival (Berlin, Germany)

- Int CINDY Competition

- Int Documentary Filmfestival Amsterdam (Netherlands)

- Int Festival of Animated Films - Stuttgart (Germany)

- Int Festival of New Film (Split, Croatia)

- Int Film Festival - Karlovy Vary (Prague, Czech Republic)

- Int Film Festival about HIV & AIDS of Paris (France)

- Int Film Festival Rotterdam (iffrotterdam.nl)

- Int Film Festival, Belgrade

- Int Film Financing Conference (San Francisco, USA)

- Int Film Weekend Oprtalj (Croatia)

- Int Filmfestival Mannheim-Heidelberg (Germany)

- Int Golden Calf Awards, The

- Int MPEG Bizarre 1st Film Festival

- Int Short-film Festival of Santiago (FICS)

- Int Student Animation Festival of Ottawa (Canada)

- Int Thessaloniki Film Festival (Greece)

- Inten Schwullesbischen Filmfestivals Berlin (Germany)

- Intes BergAbenteuer Filmfestival (Graz, Austria)

- Intes Leipziger Festival (Germany)

- Internet Festival of Crud

- INVERSO SUD, Festival Internazionale del cinema di Aversa (Italy)

- Israel Film Festival

- Itinérances - Alès Film Festival

- ITVA Video Festival

- James Bond Festival (Jamaica)

- Jerusalem Film Festival (Israel)

- Jewish Film Festival (San Francisco, USA)

- Jewish Video Competition (Berkeley, CA)

- John Candy Film Festival

- Johns Hopkins Film Festival, The (MD, USA)

- Karlovy Vary Int Film Festival

- Le Festival du cinema Int en Abitibi-Temiscamingue (Canada)

- Le Nouveau festival (Montreal)

- Leeds Film Festival (UK)

- Leeds Int Film Festival

- Lesbian and Gay Film Festival (Hamburg, Germany)

- Limerick Irish Film Festival (Ireland)

- Local Heroes Int Screen Festival (Edmonton, Canada)

- Locarno Int Film Festival

- London Film Festival

- London Lesbian and Gay Film Festival

- Los Angeles Alternative Film and Media Festival (California, USA)

- Los Angeles Asian Pacific Film and Video Festival

- Los Angeles Gay & Lesbian Film Festival (Outfest)

- Los Angeles Independent Film Festival

- Los Angeles Int Short Film Festival (CA, USA)

- Loud Music/Silent Film Festival

- Louisville Film & Video Festival

- Low Res Film and Video Festival

- Making Scenes: Ottawa's Lesbian & Gay Film & Video Festival (Ottawa, Canada)

- Mar del Plata Int Film Festival (Argentina)

- Marin County Italian Film Festival (California)

- Maui Writers Conference and Screenwriting Competition

- Maya Deren Awards (AFI)

- MEDIAWAVE Visual Art Festival (Hungary)

- Melbourne Int'l Film Festival (Australia)

- Melbourne Queer Film & Video Festival (Australia)

- MIFED (Milan, Italy)

- Mill Valley Film Festival (California, USA)

- Minimalen Short Film Festival (Trondheim, Norway)

- Mix Mexico

- Miyazaki Film Festa (Japan)

- Molodist Int Film Festival (Ukraine)

- Montreal World Film Festival

- Moscow Int Film Festival (mmkf.com)

- Mostra Rio - Rio de Janeiro Film Festival (Brazil)

- Mountainfilm in Telluride (USA)

- Moving Pictures - Traveling Canadian Film Festival

- Moving Pictures Festival of Dance on Film and Video

- Mt.Hakodate Ropeway Film Festival (Japan)

- MystFest (Italy)

- Nantucket Film Festival (USA)

- Native Americas Int Film Exposition

- Nederlands Film Festival

- NetFest.com Internet Film Festival

- Netherlands Film Festival

- New England Film & Video Festival (USA)

- New Frontiers Film Festival (Ottawa, Canada)

- New Orleans Film and Video Festival (LA, USA)

- New York Comedy Film Festival (USA)

- New York Film Festival (USA)

- New York Int Independent Film and Video Festival (USA)

- New York Latin Film Festival

- New York Lesbian & Gay Experimental Film/Video Festival (MIX)

- New York Lesbian & Gay Film Festival (USA)

- New York Short Film Festival

- New York Underground Film Festival

- The New York Women's Film Festival

- New Zealand Film Festival (New Zealand)

- NextFrame Int Student Film & Video Festival (USA)

- NEXTFRAME UFVA's Festival of Int Student Film & Video

- Night Visions Film Festival (Finland)

- Nordic Film Festival (Rouen, France)

- North Carolina Independent Filmmakers Assoc.

- Northampton Film Festival (MA, USA)

- Northern Exposures: The Student Film & Video Festival for the North West (UK)

- Northwest Film and Video Festival (USA)

- Norwegian Short Film Festival

- Novemberfestivalen (Trollhättan, Sweden)

- NY EXPO - New York Exposition of Short Film and Video Festival

- Oberhausen Short Film Festival (Germany)

- Olympia Film Festival

- One Minute World Festival (Brazil)

- Open Air Filmfest (Weiterstadt, Germany)

- Open Screens (San Francisco, CA USA)

- Oporto Int Film Festival - Fantasporto (Porto, Portugal)

- Oslo Gay and Lesbian Film Festival (Norway)

- Oslo Int Film Festival (Norway)

- Ottawa Int Animation Festival (Canada)

- Oulu Children's Film Festival (Finland)

- Ourense Film Festival (Spain)

- Out On Screen: Vancouver Queer Film & Video Festival (Canada)

- Palm Beach Int Film Festival (Florida, USA)

- Pan-African Int Film & Television Festival of Ouagadougou (Burkina Faso, West Africa)

- Paris Int Films Forum (France)

- Peachtree Int Film Festival (Atlanta, GA)

- Pervoplanet - Turku Lesbian and Gay Film Festival (Finland)

- Philadelphia Festival of World Cinema

- PIA Film Festival (Japan)

- Pink Flamingo Film Festival (Siberia, Russia)

- Pittsburgh Int Lesbian & Gay Film Festival (PA, USA)

- Poetry Film Workshop

- Polish Film Festival

- Popcorn Film Festival (Stockholm, Sweden)

- Portland Int Film Festival (OR, USA)

- Queer Articulations (princeton.edu)

- Rainy States Film Festival

- Reel High School Film and Video Festival

- Reel Time Film Festival

- Reeling: The Chicago Lesbian & Gay Intl. Film Fest. (IL, USA)

- Rhode Island Int Film Festival (USA)

- Riverside Film Festival (California, USA)

- Riverside Gay and Lesbian Film Showcase (CA, USA)

- Rivertown Int Film Festival (Minneapolis, USA)

- Rotterdam Film Festival

- Round - Rassgena di Film e Video di Autori Indipendenti (Rimini, Italy)

- São Paulo Int Short Film Festival (Brazil)

- Sacramento Festival of Cinema (CA, USA)

- Saguaro Film Festival (AZ, USA)

- San Diego Int Film Festival (CA, USA)

- San Diego Jewish Film Festival (CA, USA)

- San Diego Latino Film Festival (CA, USA)

- San Francisco Int Asian American Film Festival (USA)

- San Francisco Int Film Festival

- San Francisco Int Lesbian & Gay Film Festival

- San Francisco Jewish Film Festival

- San Luis Obispo Int Film Festival (CA, USA)

- San Sebastián Int Film Festival (Spain)

- Santa Fe Lesbian, Gay, & Bi Film Festival (New Mexico, USA)

- Santa Monica Film Festival (CA, USA)

- Satellites: Screens from Outer Spaces

- Savannah Film Series at the City Lights Theater

- Seattle Asian American Film Festival (WA, USA)

- Seattle Int Film Festival

- Seattle Polish Film Festival

- Seoul Int Cartoon & Animation Festival (Korea)

- Set in Philadelphia Screenwriting Competition

- SF/20 Science Fiction Marathon

- Shanghai Int Film Festival

- Sheffield Int Documentary Festival (UK)

- Short Attention Span Film and Video Festival (San Francisco, USA)

- Short Film Festival of Drama (Greece)

- Shorts Int Film Festival (NY, USA)

- Sicilian Lessons: Film according to Kiarostami (Palermo, Italy)

- Singapore Int Film Festival

- Slamdance Int Film Market

- Slumdance (UT, USA)

- Sodankylä Film Festival (Helsinki, Finland)

- Solothurner Filmtage (Switzerland)

- SommerSzene Festival (Salzburg, Austria)

- Son Of Sam Dance Film Festival

- South African Gay & Lesbian Film Festival

- South Bay Jewish Film Series

- South Beach Film Festival (Miami Beach, FL)

- Specters of Legitimacy

- Spirit Awards (IFP-West)

- Start96 (zynet.co.uk)

- Stockholm Film Festival (Sweden)

- Summer Shorts

- Sundance Film Festival

- Sundance Park City Central

- Super 8 Film Festival Australia

- Sveriges Film- och Videoförbund (Sweden)

- SxS Alternative Film Festival

- SxSW Film Festival

- Sydney Film Festival (Australia)

- Sydney Gay and Lesbian Mardi Gras Film Festival (Australia)

- Tampere Film Festival (Finland)

- Taos Talking Picture Festival (New Mexico, USA)

- Telluride Film Festival (CO, USA)

- Telluride Independent Film & Screenwriters Festival (CO, USA)

- Texas Film Festival

- THAW - Int Digital Arts Festival (Iowa, USA)

- Three Rivers Film Festival (PN, USA)

- Tokyo Int Film Festival (Japan)

- Toronto Int Film Festival

- Toronto Jewish Film Festival (interlog.com)

- Tranny Fest

- Troms Int Film Festival

- Tropfest - Tropicana Short Film Festival (Sydney, Australia)

- Turin Int Gay and Lesbian Film Festival (Italy)

- UFVA Student Film & Video Festival

- Umeå Int Filmfestivalen (Sweden)

- Uncooked

- United Fan Con (USA)

- United States Super 8 Mm Film/Video Festival (New Jersey)

- Uppsala International Short Film Festival

- Valladolid Int Film Festival (Spain)

- Vancouver Int Film Festival (Canada)

- Vancouver Queer Film & Video Festival (Canada)

- Venice Int Film Festival (worldmedia.fr)

- Victoria Independent Short Film and Video Festival (BC, Canada)

- VideoArt - Festival Int de la Video et des Arts (Locarno, Switzerland)

- VideoFest Berlin

- Videonale (Bonn, Germany)

- Videopticon: Video Art Festival at the Georgia Inst. of Tech. (USA)

- VideoSpace (Boston, USA)

- Viennale - Vienna Int Film Festival (Austria)

- Vilimit (Finland)

- Virginia Film Festival (USA)

- Virtual Film Festival

- Visions of the US Video Contest (AFI/Sony)

- W.E. Film Festival

- WE Festival (Wilmington, NC)

- Welsh Int Film Festival (UK)

- Windy City Int Documentary Festival (Chicago, USA)

- Wine Country Film Festival (California, USA)

- World Festival of Animated Films (Croatia)

- World Wide Video Festival

- WorldFest - Houston

- WorldFest-Flagstaff

- Yamagata Int Documentary Film Festival (Japan)

- Yubari Int Fantastic Adventure Film Festival (Japan)