

ENVIRONMENTAL MANAGEMENT OF FILMING IN THE CITY OF CAPE TOWN:

- **A BASELINE STUDY REPORT**
- **A DRAFT SITUATION ANALYSIS**

PREPARED FOR:

**ENVIRONMENTAL MANAGEMENT DEPARTMENT, CAPE METROPOLITAN COUNCIL
CITY OF CAPE TOWN**

PREPARED BY:

**JENNIFER KOWALYK AND OLIVIA ROSE-INNES
IN PARTIAL FULFILLMENT OF THE DEGREE OF MASTER OF PHILOSOPHY IN
ENVIRONMENTAL SCIENCE
DEPARTMENT OF ENVIRONMENTAL AND GEOGRAPHICAL SCIENCE
UNIVERSITY OF CAPE TOWN**

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

**BASELINE STUDY REPORT
TO INFORM A SITUATION ANALYSIS OF ENVIRONMENTAL MANAGEMENT OF FILMING IN
THE CITY OF CAPE TOWN
Main Document
11 May 2001**



**Prepared for
Environmental Management Department, Cape
Metropolitan Council Administration,
City of Cape Town**

Prepared by

**Jennifer Kowalyk and Olivia Rose-Innes
Department of Environmental and Geographical
Science
University of Cape Town**

Title Page Photographs:

- Wildlife documentary film-maker Justin Maguire filming penguins for the BBC, Boulders Beach.
- Young Capetonians enjoy the spectacle of smoke effects engendered by local production company Moonlighting, Keurom Street.

**BASELINE STUDY REPORT
TO INFORM A SITUATION ANALYSIS OF ENVIRONMENTAL MANAGEMENT OF FILMING IN
THE CITY OF CAPE TOWN**

TABLE OF CONTENTS

LIST OF DEFINITIONS	ii
ABBREVIATIONS	iv
1. INTRODUCTION	1
2. HISTORICAL CONTEXT OF THE STUDY	1
3. AIM	3
4. LIMITATIONS	3
5. METHODOLOGY/APPROACH TO STUDY	3
6. OVERVIEW OF ROLE PLAYERS	4
6.1 <i>Authorities responsible for issuing film permits</i>	4
6.2 <i>Film Industry Associations and Organisations</i>	4
6.3 <i>Citizen Groups/ Private Landowners</i>	5
7. FILM PERMIT PROCEDURES AND TARIFF STRUCTURES	5
7.1 <i>Cape Metropolitan Council Administration</i>	5
7.2 <i>Cape Town Administration</i>	6
7.3 <i>South Peninsula Administration</i>	8
7.4 <i>Blaauwberg Administration</i>	11
7.5 <i>Tygerberg Administration</i>	12
7.5.1 <i>Central Service Area (Parow), Tygerberg Administration</i>	12
7.5.2 <i>Eastern Service Area (Bellville), Tygerberg Administration</i>	13
7.5.3 <i>Khayelitsha Service Area, Tygerberg Administration</i>	15
7.5.4 <i>Mfluni Service Area, Tygerberg Administration</i>	16
7.5.5 <i>Northern Service Area (Durbanville), Tygerberg Administration</i>	16
7.5.6 <i>Western Service Area (Goodwood), Tygerberg Administration</i>	17
7.6 <i>Helderberg Administration</i>	18
7.7 <i>Oostenberg Administration</i>	21
7.8 <i>Cape Nature Conservation</i>	21
7.9 <i>Cape Peninsula National Park and South African National Parks</i>	24
7.10 <i>South African Heritage Resources Agency</i>	24
7.11 <i>Marine and Coastal Management</i>	25
7.12 <i>Peninsula Permits</i>	26
7.13 <i>Robben Island</i>	28
7.14 <i>The Castle</i>	30
8. ENVIRONMENTAL IMPACTS OF FILMING ACTIVITIES	31
8.1 <i>Commonly Used Film Locations that are also environmentally sensitive</i>	31
8.2 <i>Environmental Impacts (Real And Potential) Of Filming In Cape Town</i>	34
8.2.1 <i>Biophysical Impacts</i>	34
8.2.2 <i>Socio-economic Impacts</i>	36
8.2.3 <i>Summary of Environmental Impacts</i>	39

9.	OVERVIEW OF ENVIRONMENTAL CONTROLS AND KEY ISSUES FOR FURTHER DISCUSSION	39
9.1	<i>Film Permitting Process</i>	39
	9.1.1 Key issues for further discussion	40
9.2	<i>Permitting Tariff Structure</i>	41
	9.2.1 Key issues for further Discussion	41
9.3	<i>Monitoring</i>	43
	9.3.1 Key issues for further discussion	43
9.4	<i>Management of Popular Film Location Sites</i>	43
	9.4.1 Key issues for further discussion	44
10.	SUMMARY OF KEY ISSUES	45
11.	CONCLUSION	45
	ACKNOWLEDGEMENTS	46
	REFERENCES	47
	APPENDICES	

LIST OF DEFINITIONS AND ABBREVIATIONS

Concurrence Letter

Letter issued to parties potentially affected by a film shoot.

Environment

In this document the term "environment" encompasses biophysical, socio-economic and cultural aspects. It includes:

- Renewable and non-renewable natural resources such as air, water, land and all forms of life
- Natural ecosystems and habitats and
- Ecosystems, habitats and spatial surroundings modified or constructed by people, including urbanised areas, agricultural and rural landscapes, places of cultural significance and the qualities that contribute to their value. People are part of the environment and are at the centre of concerns for its sustainability (White Paper on Environmental Management Policy for South Africa, 1998).

Environmental Control Officer

An individual employed to monitor a film shoot in order that any potentially harmful environmental impacts are avoided.

Environmental impacts

Environmental impacts include any significant effects, either positive or negative, which activities have on biophysical, socio-economic or cultural elements.

Hot spot

An area popular as a film location that is also environmentally sensitive.

Location

An area where a film shoot is taking place.

Location agreement

A location agreement is a contract signed between the film company and the owner/manager of the location, e.g. a private farm. In such cases a permit still needs to be issued by the authorities to cover traffic, safety and other issues.

Location Manager*

Individual employed by the film production company to manage and be responsible for all aspects of a specific film location.

Location Scout*

Individual who researches potential locations for filming.

Lock Off

Closing public access to a street for the purpose of filming.

Mitigation

To reduce the adverse effects of a potentially negative activity.

Onsite

On the ground at a film location.

Optimisation

To enhance benefits of an already positive activity.

Peak season/season

The season during which most outdoor filming takes place. For Cape Town this is from about October to March. Often referred to be members of the film industry as "season".

Permit

If filming is undertaken in areas under local authority jurisdiction, a permit is required; in such cases this would also act as the location agreement.

Production day

A day during which filming can take place.

Set-up

When a film crew first occupies a location and sets up equipment prior to filming.

Site

A film location.

Stills

Photography (as opposed to film).

Sustainability

Meeting the needs of present generations without compromising those of future generations.

Unit Manager*

Individual employed by the film production company to manage and be responsible for a film unit at a specific film location.

*Often one individual will act in two or more of these roles. The distinction between Location Manager and Unit Manager is not always clear-cut.

Weather day

A day during which bad weather constrains outdoor filming; i.e. does not allow for a production day. Most permitting systems make allowance for weather days.

Wrap/wrap-up

At the completion of a film shoot, when all equipment is dismantled and litter is removed from the site.

Wrap Assessment

An assessment of the environment after the completion of the production and the wrap to determine if all materials and equipment have been removed from the location. If restoration or rehabilitation is required this will be documented in the wrap.

LIST OF ABBREVIATIONS

CBD	Central Business District
CCT	City of Cape Town
CFC	Cape Film Commission
CMC	Cape Metropolitan Council Administration
CNC	Cape Nature Conservation
CPA	Commercial Producers Association
CPNP	Cape Peninsula National Parks
CTA	Cape Town Administration
CTFO	Cape Town Film Office
EDS	Economic Development Services
ECO	Environmental Control Officer
Interim Environmental Guidelines	Interim Environmental Guidelines for Filming in the Cape Metropolitan Area
IPA	Independent Producers Association
Kirstenbosch	Kirstenbosch National Botanical Garden
MCM	Marine and Coastal Management
NTVA	National Television and Video Association of South Africa
Africa	
PDIs	Previously Disadvantaged Individuals
PenPerm	Peninsula Permits
RIM	Robben Island Museum
SAHRA	South African Heritage Resources Agency
SANP	South African National Parks
SPA	South Peninsula Administration
Wesgro	The Western Cape Investment and Trade Promotion Agency

1. INTRODUCTION

The City of Cape Town has become increasingly important as a venue for filming activities, particularly since the mid to late 1990s. The area is attractive to film companies because it offers a considerable diversity of locations (many of great natural beauty) within a small geographic area; favourable weather; the availability of sunny locations during northern hemisphere winters; good film crews; sound infrastructure and accommodation; and better production value given that the cost of filming in South Africa is still highly competitive by international standards. Cape Town's economy benefits significantly from the film industry, which was estimated as having spent close to R500 million in total expenditure over the last year (Yutar, 2001). This puts the film industry as second only to tourism in terms of income generation. The industry is growing rapidly: between October 2000 and the end of March 2001 there were 1 530 shoots, compared with 911 during the same period a year earlier (Yutar, 2001). The industry also promotes Cape Town - particularly as a tourist destination - through international media exposure. This encouraging financial news, however, has been offset for many locals by the inconvenience and disturbance caused by filming activities such as closed roads, and the threat to the tranquility and quality of life in Cape Town.

The challenge for environmental management is to find ways to continue to attract film-making and its much-needed revenue to the area, without compromising Cape Town's unique natural and socio-cultural character. As part of the attempt to meet this challenge, the City of Cape Town Environmental Management Department has commissioned Yebo Environmental Services and Environmental Science Masters students from the University of Cape Town to conduct a Baseline Study and Situation Analysis of Environmental Management of Filming Activities in the City of Cape Town. The latter will include recommendations for future management. The Baseline Study Report aims to provide an overview of the current situation and identification of key issues to inform the Draft Situation Analysis, which will be presented at a stakeholder workshop on 11 May 2001. The Baseline Study Report and the Draft Situation Analysis are intended as documents that are linked but also "stand-alone".

2. HISTORICAL CONTEXT OF THE STUDY

Since the first democratic elections, international interest in filming in South Africa has increased substantially, particularly for commercial productions. The Western Cape, with Cape Town as the focus, has benefited most from this because of its diverse and exceptional natural landscapes, that hold great appeal as film locations. In the relatively short period since 1994, a thriving industry has developed out of the need for local facilitators to service international productions. Also, international demand has expanded from the filming of commercials to that of television programmes and feature films (Wesgro, 2001). The major influx of filming into Cape Town itself occurred in about 1998, although it had been increasing before then. Before, the trend had been to shoot parts of films in Cape Town, but in the late nineties companies began choosing the city as a location for entire films (Calderwood, 2001).

Problems experienced by both authorities and film production companies concerning location permits, and the potential impacts of activities on communities and the biophysical environment have stimulated ongoing discussions over the last few years between individual local authorities, the film industry and provincial government. As a result, progress has been made towards greater streamlining and facilitation of the permitting process, although permit requirements and tariffs still vary throughout the City of Cape Town and the idea of a one-stop shop for film permitting needs further exploration.

In 1998 the Cape Metropolitan Council Administration (CMC) commissioned independent consultants (Yebo Environmental Services) to compile environmental guidelines for filming in the Cape Metropolitan Area (CMA), with "environmental" defined broadly to include issues related to filming in natural and built locations. The resulting product, the Interim Environmental Guidelines

to Filming in the Cape Metropolitan Area, was made public in October 1998. Key issues addressed by the document included: management to prevent negative and optimise positive environmental impacts resulting from filming activities, the use of on-site ECOs, streamlining the permitting system, and exploring ways to channel income generated by the film industry and the permitting process into environmental management and location enhancement. (Interim Environmental Guidelines to Filming in the Cape Metropolitan Area, 1998). The Guidelines also provided practical information towards categorising locations according to the type of location and the scale of production and provided a map of filming "hotspots". For each type of location, a generic management procedure, that highlighted potential environmental impacts and mitigation or optimisation measures, was developed. Provision was also made for special conditions e.g. the breeding season of coastal birds. Although positive feedback for the Guidelines was received from stakeholders and other interested commentators, the extent to which the recommendations have been incorporated into official permitting documentation and management procedures is uncertain, as is the extent to which they are referred by film crews.

Environmental management of sensitive natural and cultural locations through the use of Environmental Control Officers (ECOs) was placed on the managing authority/film industry agenda in June 1998.

The rapid growth of the industry has prompted the establishment of several new bodies to deal with sudden influx of film crews into the city. Most notable among these are The Cape Town Film Office (CTFO), Peninsula Permits (PenPerm) and the Cape Film Commission (CFC):

The Cape Town Administration (CTA), in recognition of the need for a one-stop shop to streamline the management of an exclusive film permitting system, launched the CTFO in the second half of 1999.

The decision was taken by South African National Parks (SANP) to outsource its permitting function to Peninsula Permits, a private company that was formed towards the end of 1999. Permits for all filming activities in the Cape Peninsula National Park (CPNP), as well as in Kirstenbosch National Botanical Garden, are now issued by PenPerm. Both PenPerm and South Peninsula Administration (SPA) use ECOs on most film locations in their jurisdictions.

The Cape Film Commission, launched on 25 July 2000, describes itself as "a non-profit, Section 21 company that is supported by companies involved in film, television, stills and new media production, as well as local and provincial government, labour, tourism, and training institutions. In addition to its aim of marketing and developing the Western Cape Province as a world-class location for film, television, stills and new media production." (CFC promotional brochure, 2000). The CFC encourages all local government structures to adopt a single film permit system, using a uniform application form and applying a uniform Professional Code of Responsibility to members of the film industry engaged in onsite filming activities.

Given the uncertainty remaining as regards the environmental implications of filming activities and the effective management thereof, it was deemed that continued investigation into the current situation, and recommendations for improvements, would be appropriate. Thus in January 2001 the CMC commissioned the present study: a Baseline Study and Situation Analysis of Environmental Management of Filming Activities in the City of Cape Town.

3. AIM OF BASELINE STUDY

The aim of this Baseline Study Report is to inform the Situation Analysis through:

- Providing information on the current status of environmental management of the film industry.
- Describing current institutional arrangements for issuing permits for filming operations.
- Identifying "hot spots" (areas popular as film locations that are also environmentally sensitive) and the degree and type of impact from filming activities.
- Identifying key issues related to the management of filming activities.

4. LIMITATIONS

Information on hot spots was supplemented with retrospective interviews, where filming did not take place or site visits by researchers were not possible during the study period.

5. METHODOLOGY/APPROACH TO STUDY

Multiple methods have been used to gather information, including fieldwork (direct observation and informal "mini"-interviews on site), formal interviews and a literature search.

Fieldwork: direct observation and on-site interviews

(See Appendix C)

Fieldwork has comprised visits to film locations, during which filming activities and their potential or actual impacts were observed and noted. Field trips were conducted to twenty one film shoots and one stills shoot. In the initial stages of the study, the researchers gained the impression that stills shoots were a relatively minor aspect of the industry compared with film shoots, especially as regards their environmental impact. However, it appears that numbers of stills shoots are growing rapidly, and have the potential for significant cumulative impact.

At each location, interviews were conducted with the location manager, and the ECO if present. The latter two individuals were deemed to be best acquainted with the specific locations, and the potential environmental impacts of filming. In cases where the location manager was unavailable, a follow-up interview was conducted. On-the-spot interviews were also conducted with other film crew members, members of the public witnessing or potentially affected by the filming activities, business people potentially affected by the filming, and individuals engaged in site-related activities such as traffic control, security, catering and paramedics. The purpose of these interviews was to gain an overall impression of public opinion of the film industry, and to gauge how those involved in on-site activities engage with and are aware of the biophysical and social components of each location environment.

Formal Interviews

(See Appendices D,E,F)

Formal interviews have been conducted face-to-face, by email or telephonically (depending on availability of interviewees given time constraints) with relevant role players: these included representatives of each film permitting authority, representatives of film industry organisations, individuals working in the film industry, representatives of private landowner organisations, and business people and members of the public potentially affected by the film industry. Care was taken not to have too many interviewees from one sector (for example, permitting authorities), so as to hear as many different points of view as possible. It is salient to stress here that the research was not intended to be quantitative; the aim was to learn about different opinions held by stakeholders, and to identify the most important issues for further discussion and investigation. An interview schedule for each stakeholder group was drawn up initially, and all the interviews were conducted using this as a guide. The structure was not adhered to rigidly, however, because as the study progressed, additional areas of concern became apparent. Interview schedules were also further tailored for specific film industry organisations.

Literature searches

Both an Internet search and a search of the academic literature were carried out, and cuttings dealing with the local film industry were collected from recent publications. The 1998 Interim Environmental Guidelines for Filming in the CMA was consulted. Apart from the Interim Guidelines, no direct references to environmental management of filming were found, either in the academic or popular literature - an indication that this is a new area of study. Therefore, an additional search was done for closely related areas of concern, such as environmental management of tourism and events management.

6. OVERVIEW OF ROLE PLAYERS

6.1 *Authorities responsible for issuing film permits*

(See Map: Permitting Authorities: Appendix B. See interviews and related documentation: Appendix D)

Local Authorities - City of Cape Town Administrations

Cape Metropolitan Council Administration
Cape Town Administration (via Cape Town Film Office)
South Peninsula Administration
Blaauwberg Administration
Tygerberg Administration
Helderberg Administration
Oostenberg Administration

Provincial authorities

Cape Nature Conservation

National authorities

Cape Peninsula National Park (via Peninsula Permits)
Kirstenbosch National Botanical Garden (via Peninsula Permits)
South African National Parks
South African Heritage Resources Agency
Marine and Coastal Management

Private authorities

Peninsula Permits

Other authorities

Robben Island Museum
The Castle

6.2 *Film Industry Associations and Organisations*

(See Appendix E)

Black Film and Video Makers Association (BFVMA): represents 54 black-led production companies, services and training associations. Affiliates are from disadvantaged and historically marginalised communities. The BFVMA aims to establish an industry group to give individuals access to training programs, economic empowerment and business skills.

Cape Film Commission: a non-profit company that aims to market and develop the Western Cape Province as a world-class location for film, television, stills and new media production.

Commercial Producers Association (CPA): set up as a body representative of the advertising film-making industry in South Africa.

Independent Producers Organisation (IPO): provides the South African independent producing community with a home and an organisational base. The IPO is committed to redressing historical imbalances in the industry.

National Television and Video Association (NTVA): grown to be the largest film industry association in South Africa. Its main aim is to promote industry standards of professional and ethical behaviour. The NTVA keeps members informed on issues relating to the industry as well as providing a lobbying voice to government.

South African Association of Stills Productions (SAASP): representative body for local stills photography producers.

6.3 *Citizen Groups/ Private Landowners*

(See Appendix F)

City Bowl Residents and Ratepayers Association: one concern this association has about the film industry relates to the movement of film companies into residential areas, using houses for offices. Film shoots are a specific problem due to the irregularity of their hours and the large volumes of traffic often associated with their activities.

Llandudno Residents Association: this association is concerned about residents who consistently rent out private homes for filming use. This causes inconvenience for other residents whose parking becomes limited due to the presence of film crews. Visitors to the beach are also inconvenienced by the lack of parking due to film crews.

Private Landowners: a spin-off industry created by the burgeoning film industry in Cape Town is the renting of private property for the location of film shoots. There has been significant controversy surrounding this issue in a number of communities due to the nuisance it is claimed to cause for neighbours and visitors to the areas (noise, parking, loss of privacy).

Schotsche Kloof Civic Association: the Bo-Kaap is a socio-culturally sensitive area, home to a predominantly Muslim community. The Association's concerns regarding film shoots in the area relate to adherence to religious and cultural norms, such as not promoting alcohol or nudity.

7. **FILM PERMIT PROCEDURES AND TARIFF STRUCTURES**

7.1 *Cape Metropolitan Council Administration*

Area of jurisdiction for film permitting:

Currently the area of jurisdiction for filming is those areas controlled by the Water Department: Atlantis Dunes, Steenbras Dam, Wemmershoek Dam, Constantia Nek Water Treatment Plant. (Only the dams on Table Mountain are still under the control of CMC, the remainder falls under National Parks Board.)

Location of film permitting function within institutional structure:

Film permits are issued by the Water Department. This function has played a very minor role within the organisation. However, numbers of film shoots are increasing, especially at Atlantis Dunes.

Recent history of film permitting within jurisdiction:

Originally filming was only allowed within the catchment areas of the Parks and Forests Branch of the old City of Cape Town. With effect from 1/7/97 Atlantis Dunes, Steenbras Dam and Wemmershoek Dam were transferred to CMC.

Number of film shoots per year:

198 occasions in the past 12 months.

Annual income generated from film permits:

Approximately R200 000 to R250 000.

Procedure for issuing a film permit:

The application must be made in writing. No permits are issued but a letter of authority is supplied.

Tariff structure:

A flat rate of R2500 per day or part thereof is charged. The letter is issued immediately upon receipt of payment.

Written guidelines as to on-site activities that might have negative impacts on the environment:
All the conditions are listed in the letter of authority

Monitoring of film shoots:

The Manager of a particular district must ensure that all conditions are complied with and that the site is left in good condition by the film company subsequent to the wrap of a shoot. If a film company leaves a site in poor condition, they are then blacklisted by the CMC.

Employment of ECOs on film shoots:

Only at Atlantis Dunes.

How funds obtained from permit tariffs are channelled

Only the Water Department of the CMC at present obtains income from filming permits, which amounts to 0,05% of their total income.

Commonly used locations that are also potentially environmentally sensitive:

Atlantis Dunes, Steenbras Dam and Wemmershoek Dam are the most commonly used sites and are all very sensitive for environmental reasons. All the sites have been or are in the process of being declared heritage sites for their fynbos.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

None. Film companies could potentially cause problems such as: exposing the environment to fire, reckless road usage, unauthorised helicopter usage and disturbance of wildlife. Unauthorised filming did occur at Atlantis Dunes prior to it being fenced off.

Consequence of filming without a permit or outside the conditions of a given permit:

Companies are requested to pay permit fees immediately when caught filming without a permit. If they do not, they are blacklisted.

Formal system of reporting on filming activities:

None.

7.2 Cape Town Administration

Area of jurisdiction for film permitting:

The Cape Town Administration

Location of film permitting function within institutional structure:

The Cape Town Film Office is located within the Key Sectors branch of the Economic Development Directorate of the Cape Town Administration. The office employs five full-time personnel.

Recent history of film permitting within jurisdiction:

The CTFO opened on 1 October 1999 as a one-stop shop for film permits in the CTA. Before this, there were about five different branches, with variable tariff structures, dealing with film permits in the area. The previous system was not "film friendly", as film companies seeking permits were sometimes given the runaround.

Number of film shoots per year:

About 300 commercials, six feature films and 1400 stills shoots. The peak season for filming activity tends to be concentrated into about four months in summer, when most of the foreign commercials are shot. The peak season starts officially in October and runs through to March, then it peters off into April. February appears to be the busiest month, but this can vary from year to year. Feature films are not necessarily shot during this peak season.

Annual income generated from film permits:

Approximately R1.4 million was generated from film permit tariffs in the past year.

Procedure for issuing a film permit:

("Office" here refers to the CTFO)

1. Normally telephonic inquiries are made to the office by producers, location managers or photographers requesting location permits for the use of identified areas. They are required to stipulate the date, time and duration of specific usage.
2. The Office checks with the relevant authorities, e.g. Parks, that the intended location would be available at the stipulated time.
3. A meeting is arranged with the prospective client.
4. An initial reconnaissance to prospective locations is conducted.
5. The Office liaises with relevant officials, e.g. district managers and traffic control.
6. Often a second reconnaissance is conducted with the director of the shoot.
7. All practical matters relating to the prospective shoot are negotiated.
8. The Office also facilitates discussions in cases where private business could be affected.
9. Traffic Officers are booked.
10. A quotation is issued.

Application and payment for permits can be made over the Internet; alternatively, an application can be faxed and payment deposited into the CTFO account.

CTFO staff is contactable 24 hours a day, seven days a week.

Negotiations with prospective clients can take about a week.

Notices are issued to the public via street notices and the news media to inform of any potential disruptions to normal traffic flows. A concurrence form has recently been introduced, which deals with objections and conditions to filming by residents and businesses potentially affected by a film shoot. The issuing of concurrence forms is the responsibility of the production company. If an affected party refuses to sign, the film Office meets with them to discuss the problem. The Office bases its decision to allow a shoot on the majority opinion of affected parties in an area.

Tariff structure:

(The current tariff structure below will be revised on 1 July 2001.)

A uniform tariff applies throughout the CTA.

Basic charges for film shoots:

-Administration	R 200 per application
-Area up to 1000 square metres	R 600 per production day or part thereof (i.e. exclusive of weather days)
-Area over 1000 square metres	R2 500 per day
-Use of more than one location in a given production day	R2 500 per day (unlimited number of locations, provided each is reflected on permit)

Additional Add-ons:

-Pay parking bays	R100 per bay per day
-After hours services rendered by the Traffic and other departments	R200 per hour for each official on duty
-Minimum deposit for potential damages (may be higher depending on sensitivity of area or magnitude of shoot.)	R1000

For stills shoots, the administration fee is the same as for film shoots (R200), but the location tariff is a flat rate of R250 per production day, regardless of the number of locations used.

How funds obtained from permit tariffs are channelled:

The CTFO's costs are covered, and any excess is divided among the service departments

Written guidelines as to on-site activities that might have negative impacts on the environment:
Part of conditions of permit. Certain areas, e.g. Bo-Kaap, have special conditions.

Monitoring of film shoots:

The CTFO ensures that a representative is on site during set up and start of filming. CTFO staff on the ground also monitor sites intermittently, especially those where problems may arise, such when a street needs to be locked off. Monitoring of sites during peak season is currently difficult because of staff shortages.

Employment of ECOs on film shoots:

No

Commonly used locations that are also potentially environmentally sensitive:

Long Street, Loop Street, Riebeeck Street, Brie Street, Keurom Street, Greenmarket Square, St George's Mall, Camps Bay and Clifton, Bo-Kaap, Wolfgat Nature Reserve.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

There have been several incidents where businesses have complained of lost custom because of film shoots. For example, in one case film vehicles were parked on the pavement in front of the Long Street Baths, and were impeding through-passage to a business entrance. The film company had a permit to use a section of the road, but not the pavement. In another incident, there was a complaint because a crew closed off a section of a Camps Bay beach to the public, when they did not have the right to do so.

Consequence of filming without a permit or outside the conditions of a given permit:

Companies found filming without a permit are charged double the permit tariff; however a more effective deterrent has been to stop the shoot and blacklist the company.

Formal system of reporting on filming activities:

Currently, there is no formal report produced on filming. Prior to the formation of the Unicity, quarterly reports detailing progress, finances, new procedures, problems encountered, etc. were submitted to the Council committee.

7.3 South Peninsula Administration

Area of jurisdiction for film permitting:

The area of jurisdiction is that of the SPA.

Location of film permitting function within institutional structure:

- The Film Permit System is integrated into the general operation of the municipality. Although a film unit has been operative since the end of 1998, it has no dedicated staff or budget applied to film per se.
- Employed personnel: the Manager, Nature Conservation, and an Environmental Control Officer hired on a contract basis.

Recent history of film permitting in jurisdiction:

Prior to 1998 each division/directorate within the SPA applied a separate system to permit management. It was therefore the production house's responsibility to contact the appropriate South Peninsula Municipality (SPM) division/directorate for permission. In 1998 a film unit was established within the SPM to negotiate all film permit requests. A single set of tariffs was introduced that was applicable to all municipal areas and staff.

Number of film shoots per year:

During the 1999-2000 financial year 390 film permits were issued.

Annual income generated from film permits:
R706 129,50 (for 1999-2000 financial year)

Procedure for issuing a film permit:

- Initial telephonic contact with production house or location manager.
- A standard application form is faxed or emailed to the production house.
- The completed application form is returned via fax or email to SPA film unit for processing.
- Where there are set rules and regulations for the location requested, a formal quotation (as per the tariff system) is sent to the production house. A site meeting is set up to discuss and address all the requests. Conditions set at this site meeting are then forwarded with a formal quotation. The SPA's bank details are made available for direct bank payment.
- The production house faxes a copy of the deposit slip to SPA confirming payment of the permit. The production house can make direct payment to the SPA, whereupon a receipt will be issued. Internet banking is also utilised.
- Where productions are of a nature that a location deposit is required, cheques made payable to the SPA are handed to the ECO or delivered to the SPA for safekeeping. If there is no damage to the location the cheque is returned to the production house. If there is damage or non-compliance with permit regulations, then this cheque is immediately deposited into the SPA's bank account. The SPA's legal department will then take up the matter with the production house.
- A permit is issued with all regulations pertaining to the location requested. Depending on the nature of the request, issuing of permits can take from 10 minutes to a few days if site meetings have to take place.
- A copy of the permit is faxed to the relevant District Manager.

Tariff structure:

This system has been structured around the impact on the environment, users, ratepayers, traffic etc. The higher the impact, the higher the tariff.

<u>Application Fee:</u>		R 170
<u>Permit Fee:</u>	Very large (over 30 vehicles, more than 60 people)	R2 240 per day
	Large (16 to 30 vehicles, maximum 60 people)	R1 120 per day
	Medium (6 to 15 vehicles, maximum 30 people)	R 560 per day
	Small (0 to 5 vehicles, 10 or fewer people)	R 280 per day

Additional to shoot:

Vehicle(s) off public roads	R 300 per vehicle per day
Animals	R 50 per animal per day
Staff time	R 100 per hour
Area required (where public is excluded)	R 20 per square metre per day
Helicopter landings	R 120 per landing
Fast tracking of permits (i.e. less than 24 hrs notice)	One-and-a-half times' normal tariff
Cancellation fee (after permit had been issued) due to weather or any other unforeseen circumstance	15 percent of full permit fee

How funds obtained from permit tariffs are channelled:
Into the central income account of the organisation.

Written guidelines as to on-site activities that might have negative impacts on the environment:
SPA does provide written guidelines regarding activities that could potentially have negative impacts on the environment. Most permits are not generic.

Monitoring of film shoots:

Film office staff, law enforcement, traffic and other officials of the SPA check on crews within the areas administered by the SPA.

Employment of ECOs on film shoots:

An ECO will accompany permit holders where necessary (depending on the possible environmental/visitor impact). The ECO's function is to ensure that all rules and regulations as listed in the permit are complied with, as well as ensuring that the location is left as it was found. The ECO primarily used by SPA has an environmental, law enforcement, industry and managerial background. The ECO's role is to ensure that the rules and regulations are adhered to; that no environmental degradation takes place; to inform the public of the permitted actions (on site, not at a later date or per telephone); to give permission for additional requests that the production house might require on site. (Previously the company would have to try to contact the relevant area manager for permission to, for example, take a vehicle onto public open space). The remuneration of the ECO is R100/hour. These costs cover staff time (there is no change to the tariff over weekends and after hours), uniform, transport, cell phone etc.

Commonly used locations that are also potentially environmentally sensitive:

Noordhoek, Llandudno, Muizenberg Beach, Wynberg Park, Constantia "green belt", road sequences on minor roads: Smitswinkel, Misty Cliffs, Chapmans Peak.

Some areas in the SPA have rare and endangered plant species or natural systems that cannot tolerate impact; film crews are not given permission to shoot in these areas. Where there is potential for environmental degradation or where filming may negatively impact on visitors and/or residents of an area, a shoot will not be permitted to take place. It is not only the shoot, but also the impact of the crew, catering, toilets etc. that has to be managed. These usually cause more problems than the shoot itself. All potential impacts are taken into account before permission for a shoot is granted.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

Locations are reportedly left in a tidier condition than they were found.

Llandudno Beach: the Llandudno Ratepayers Association has received donations from various film companies. These funds are utilised for projects set out by the Association.

Management at the film office believe there to be a significant number of shoots, specifically stills, taking place "illegally". This is attributed to overseas crews who are unaware of permits or of the different permitting jurisdictions within the CMA as well as production houses taking chances.

The use of locations has many beneficial spin-offs e.g. employment, hire of private property, purchasing of refreshments, equipment etc.

Consequence of filming without a permit or outside the conditions of a given permit:

There is no system in place for fining individuals caught filming without a permit, as there is no bylaw in place to stop people from filming. The administration considers it a major shortfall that there are no legal parameters to stop people from filming without appropriate permission. SPA blacklists companies that are caught filming without permission.

Formal system of reporting on filming activities:

Prior to the formation of the Unicity, there was a quarterly report based specifically around numbers, i.e. how many permits were issued and what the value of the permits were. This report was submitted to the Community Services Committee.

7.4 Blaauwberg Administration

Area of jurisdiction for film permitting:

The Blaauwberg Administrative Area

Location of film permitting function within institutional structure:

The Blaauwberg administration does not have a designated film office or budget to manage filming in their jurisdiction. The responsibility for dealing with filming applications and permits has been absorbed by the administration department. Part of this department's responsibility is management services; the responsibility for film permits therefore involves co-ordination of the administrative sectors involved in the permitting process.

Recent history of film permitting within jurisdiction:

The office has been issuing film permits for at least the last 15-20 years, back to when it was still designated "Milnerton".

Number of film shoots per year:

Approximately 800 shoots took place in Blaauwberg last year.

Annual income generated from film permits:

The income generated from permit tariffs was estimated at R 8000.

Procedure for issuing a film permit:

1. The film company, either by telephone or fax, contacts the administration department.
2. The department requests a fax providing all details of the shoot (location, time, number of people, equipment, and support necessary). The administration has no formal application form for film companies to fill out.
3. The office then liaises with the conservation officer to determine whether or not the filming has potential environmental implications.
4. A permit is granted subject to a number of conditions, which are dependent on the characteristic of the shoot. These conditions, which include the fee payment, may include environmental guidelines.
5. The film company must sign an indemnity document.
6. A copy of the permit is sent to the law department for review and the financial department for payment. Depending on whether or not the site has already been booked, the issuing of a permit can often be finalised within a few hours.

Tariff structure:

The tariff structure was determined by the Blaauwberg council. Prior to 1 July 2000, a flat fee of R600/ day was charged. Subsequent to the beginning of the new financial year (1 July 2000), the fee was increased to a flat rate of R1000/day plus an additional R1000/day refundable damage deposit. The flat rate of R1000/day is charged regardless of the size or duration of the shoot. To date, there have been no instances where the damage deposit was withheld. There are future plans to restructure this tariff system; tariff charges will be shoot-specific rather than a flat rate.

If traffic officers are needed, the traffic department will supply them at no additional cost to the film company unless there are not enough on duty at that time. If off-duty officers are used, the film company is charged an additional fee of R90/hour.

How funds obtained from permit tariffs are channelled:

At present the funds from permits go into central coffers. The environment tends to be low down on the list of priorities when it comes to distributing any income generated.

Written guidelines as to onsite activities that might have negative impacts on the environment:

Each permit is issued with a number of conditions that must be adhered to. Depending of the environmental sensitivity of the area, these conditions may be site-specific.

Monitoring of film shoots:

Blaauwberg has an Environmentalist who does some film shoot monitoring. The area foreman goes to the area following the shoot and verifies that no damage has taken place. Following this the company is allowed to claim their damage deposit.

Employment of ECOs on film shoots:

Blaauwberg has recently begun stipulating that an ECO must be present on shoots that are being carried out in sensitive areas; the film company must organise employment of the ECO. The ECO's qualifications must meet the approval of the administration. ECOs are sometimes employed through Peninsula Permits.

Commonly used locations that are potentially environmentally sensitive:

The beaches are the big attraction for film crews: approximately 80-90% of the filming in Blaauwberg takes place on beaches. Commonly used beach locations are Tableview, Milnerton, Silverstroom Strand and towards Melkbos. Filming also takes place at Rietvlei.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

Vehicles on the beach can be very destructive, and there have been a few cases of unauthorised use. Blaauwberg does not allow any vehicles on the beach except emergency vehicles, municipal cleaning vehicles, and vehicles for specific scientific research. There are also two launch points along the coast at Tableview and Melkbos, where vehicles towing boats are allowed on.

Consequence of filming without a permit or outside the conditions of a given permit:

There are no procedures in place to deal with individuals caught filming without a permit.

Formal system of reporting on filming activities:

Prior to the formation of the Unicity, the municipality submitted a report on film activities to a subcommittee formed by the Tourism Department and Community Services.

7.5 Tygerberg Administration

To date the Tygerberg Administration has received a limited number of applications for film shoots and has not experienced any problems with the existing system, which is handled in the respective service areas of the Tygerberg Administration.

7.5.1 Central Service Area (Parow), Tygerberg Administration

Area of jurisdiction for film permitting:

The Parow Area

Location of film permitting function within institutional structure:

The Area Managers Administration office handles film permitting applications. There is no set budget specifically for film permitting.

Recent history of film permitting within jurisdiction:

The first applications for filming were received in 1995. The number of applications have increased since 1998 and even more so from 2000. There has been little change to the system of approval, however improvement has been made to the conditions that apply when filming. Permitting in Tygerberg is handled on a decentralised service area based manner, subject to a policy, which was developed centrally with the aid of all role players of the various service areas of Tygerberg.

Number of film shoots per year:

Approximately 15 film shoots occurred during the past year.

Income generated from film permits:

Approximately R 3000 was generated over the past year.

Procedure for issuing a film permit:

1. Film company applies to the office in writing
2. The Traffic Office is contacted if officers are required
3. The application is considered and the company is notified of the decision
4. The company must pay the administration fee prior to the initiation of filming

Tariff structure:

There is a charge of R 200 for each film permit issued. Traffic officers on site are charged out at R 80 per hour, R 105 after hours.

How funds obtained from permit tariffs are channeled:

Funds go into the council income vote.

Written guidelines as to on-site activities that might have negative impacts on the environment:

Each permit issued is accompanied by a set of conditions for filming.

Monitoring of film shoots:

This is done by the Traffic Department, following the wrap of a shoot they ensure that no damage has been done to the location.

Employment of ECOs on film shoots:

No

Commonly used locations that are also potentially sensitive:

None in the Parow area.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community.

None

Consequence of filming without a permit or outside the conditions of a given permit:

Currently there are not set procedures that deal with filming without a permit.

Formal system of reporting on filming activities:

None

7.5.2 Eastern Service Area (Bellville), Tygerberg Administration

Area of jurisdiction for film permitting:

North-East Tygerberg area

Location of film permitting function within institutional structure:

Applications for film permits are handled by the offices of the administration's area managers, as well as by the three principle administration officers. Together these form part of the department administration represented in all six service areas of Tygerberg.

Recent history of film permitting within jurisdiction:

The Tygerberg Administration has been responsible for issuing film permitting since about 1995. There has been a significant increase in the number of applications since 1998, and the trend is continuing. The system of approval has had minor adjustments involving the improvement of the administration's set of conditions (*See attached copy*) as well as each service area dealing with permitting individually, but based on a central policy.

Number of film shoots per year:

Approximately 15 film shoots occurred last year in Durbanville.

Annual income generated from film permits:

The income generated from permit tariffs last year was approximately R3000.

Procedure for issuing a film permit:

- First contact with the applicant is mostly by telephone where after a written application is received.
- The Admin Department is specifically tasked to deal with permits of this nature, and the frontline communication is aware of the fact that inquiries re filming must be referred to the Admin Department.
- Normally applications are received on very short notice but the permit is issued within a period of two days.

Tariff structure:

An application fee of R200-00 is applicable and cost is normally levied for supervision by the Traffic Department (Usually a fee per officer per hour). A duty fee of R 85 per hour is charged for each required officers which increases to R110 after hours excluding Sunday labour cost

How funds obtained from permit tariffs are channeled:

The permit fee is deemed to be general income for Council and the tariffs charged for services by Traffic Officers are channeled to the overtime budget of the Traffic Department.

Written guidelines as to onsite activities that might have negative impacts on the environment:

The letter of consent normally contains all guidelines and conditions to be complied with and one of the guidelines specifically provides that residents/owners in the immediate vicinity must be informed of the event.

Monitoring of film shoots:

No specific system is in place to monitor film crews with a view to establish whether they are operating within the ambits of a permit issued. The Traffic Department and Law Enforcement are normally present on the scene to ensure that conditions as indicated on the permit are adhered to.

Employment of ECOs on film shoots:

No ECOs are employed on film shoots. However, should the filming occur on a public open space or nature conservation area the applicable environmental conservation office i.e. Environmental District Officer etc. is informed of the event.

Commonly used locations that are also potentially environmentally sensitive:

There is no indication at present of certain preferred locations for film shoots. Filming has occurred in various locations throughout Tygerberg i.e. the Rural Area of Durbanville, the Tygervalley Business Area and the Beach Area of Khayelitsha. Although some of the areas mentioned may be sensitive from an environmental point of view, this is specifically considered when the application is received and where necessary conditions stipulated to prevent environmental abuse. Vankoorst.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

None reported.

Consequence of filming without a permit or outside the conditions of a given permit:

There are no procedures in place to deal with individuals caught filming without a permit. It is unknown whether unauthorised filming does occur in Tygerberg.

Formal system of reporting on filming activities:

No

7.5.3 Khayelitsha Service Area, Tygerberg Administration

Area of jurisdiction for film permitting:

The Coastal Service Area in Tygerberg Administration.

Location of film permitting function within institutional structure:

The Area Managers Administration office handles film permitting applications. There is no set budget specifically for film permitting.

Recent history of film permitting within jurisdiction:

Information unavailable

Number of film shoots per year:

Five shoots took place last year, this year there has only been one.

Annual income generated from film permits:

Last year approximately R 75.00

Procedure for issuing a film permit:

Permits are issued in response to applications from film companies. An indemnity form is attached for applicants to indemnify the council against any damages and losses that may occur during filming.

Tariff structure:

Fifteen Rand is charged for a permit and R 110.00 per hour for traffic officers. Applicants normally ask for the assistance of officers.

How funds obtained from permit tariffs are channeled:

Funds are payable at the Traffic Department, it is assumed they go into the Traffic Department's coffers.

Written guidelines as to on-site activities that might have negative impacts on the environment:

General guidelines are issued with permits.

Monitoring of film shoots:

Traffic Officers monitor the film shoots and all payments are done at the Traffic Department after permits are granted.

Employment of ECOs on film shoots:

No

Commonly used locations that are also potentially environmentally sensitive:

Most shoots are taken along the coast on Baden Powell Drive.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community.

There are no reported incidents, either negative or positive since film shooting has taken place.

Consequence of filming without a permit or outside the conditions of a given permit:

Currently there is no set procedure to deal with filming without a permit.

Formal system of reporting on filming activities:

No

7.5.4 Mfluni Service Area, Tygerberg Administration

According to the Mfluni area, no filming has occurred in their jurisdiction.

7.5.5 Northern Service Area (Durbanville), Tygerberg Administration

Area of jurisdiction for film permitting:

The Durbanville area and surroundings.

Location of film permitting function within institutional structure:

The film permit function is part of the permit section, which falls under general administration.

History of film permitting within the jurisdiction:

Filming started increasing slowly over the past three years. Previously there was no charge for permits.

Number of film shoots per year:

About 15 to 20 shoots occur per year, with about 10 of these around December and January.

Income generated from film permits:

Approximately R 3 500 per year.

Procedure for issuing a film permit:

The film company applies to the office and must state the numbers of vehicles and crew members that will be on location, as well as whether they will need traffic assistance. Applications should be submitted at least one week in advance, although this is usually not the case and the permit needs to be issued within a shorter time period. The company must also sign a form indemnifying the local council.

Tariff structure:

R200 per day, plus R80 per hour per traffic officer (R160 after hours). Sometimes if the needs of the shoot are more specific, and there is a risk of damage to the location, then a refundable deposit is required.

How funds obtained from permit tariffs are channeled:

Funds from film permits are channeled back into office administration.

Written guidelines as to onsite activities that might have negative impacts on the environment:

None other than the permit stipulations.

Monitoring of film shoots:

Traffic officers monitor traffic control at shoots.

Employment of ECOs on film shoots:

No

Commonly used locations that are also potentially environmentally sensitive:

The rural area of Durbanville; Vankoorstrand at the border between Tygerberg and Blaauwberg Administrations. Filming in these areas is mostly done on quiet rural roads. The surrounding area is composed mainly of private farms; there is also a squatter camp in the vicinity. The areas are not considered to be particularly sensitive.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

None.

Consequence of filming without a permit or outside the conditions of a given permit:
Currently there is no set procedure to deal with filming without a permit.

Formal system of reporting on filming activities:
No

7.5.6 Western Service Area (Goodwood), Tygerberg Administration

Area of jurisdiction for film permitting:
Area of jurisdiction is Goodwood

Location of film permitting function within institutional structure:
Film permitting is done by the Manager Administration Office for each of the five Administration Offices in Tygerberg. It is just one of the responsibilities that has been allocated to the office; there is no budget specifically set aside to deal with this responsibility.

Recent history of film permitting within jurisdiction:
The first application received by the office was for a television commercial on 24 August 2000, prior to this there was nothing in place to deal with filming requests. The system has not changed since then..

Number of film shoots per year:
Since 24 August 2000, six film shoots took place in the West Service Area. Only one was a still shoot.

Annual income generated from film permits:
Approximately R1200 since August 2000.

Procedure for issuing a film permit:

1. The film company applies in writing to the Manager Administration for a film permit.
2. Depending on the location of the film shoot, faxes are sent out to the relevant departments in that area for their attention and necessary approval.
3. On receipt of all the comments from the relevant departments, a permit is issued under the signature of the Manager Administration.
4. A R 200.00 administration fee is charged and payable at the Traffic Department. If any Traffic Officials are involved, a normal hourly rate of R 85.00 per hour per official is charged and R110.00 per hour after hours.
6. The Area Electrical Engineer also has a fee where electrical cables or overhead lines are involved. To date, no film shoot has required their services.
7. A copy of the permit is sent to the Ward Councilors for their information. They in turn notify the Ratepayers Associations.

All applications must reach the permit office at least 14 days prior to the event/film shoot in order for the application to be distributed to the various disciplines for comments.

Tariff structure:

There is a R 200 administration fee charged for each permit regardless of the size or duration of the shoot. There is an additional R 85 per hour charged for each traffic officer needed, which increases to R100 after hours.

How funds obtained from permit tariffs are channeled:

Funds from film permit tariffs go into the Traffic Department's coffers.

Written guidelines as to on-site activities that might have negative impacts on the environment:
Conditions are provided as a part of the permit.

Monitoring of film shoots:

The authorities involved with the shoot ensure that the area is left in good condition subsequent to the shoot.

Employment of ECOs on film shoots:

No.

Commonly used locations that are also potentially sensitive:

There have not been enough shoots to have any commonly used locations. Some of the shoot locations have been: the old building on Voortrekker Road, Edgemoed, Parks (public open spaces). If an area is potentially environmentally sensitive, film permits will not be issued for it. For example permits would not be issued for the Nature Reserve located under the powerline between Monte Vista and Edgemoed.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community.

None

Consequence of filming without a permit or outside the conditions of a given permit:

There is no set procedure to deal with unauthorized filming. This has not been a problem in this service area.

Formal system of reporting on filming activities

No

7.6 Helderberg Administration

Film permits for beaches ("resort areas") are dealt with by a separate office to those for the rest of the Helderberg.

Helderberg Administration - Resort Areas/Beaches

Area of jurisdiction for film permitting:

The area of jurisdiction is all the beaches in Helderberg Administration

Location of film permitting function within institutional structure:

Filming falls under the Beaches Authority, which is one of the four core functions of the Municipality (now Administration). Film permitting is only a minor section of the Beaches Authority; there is no dedicated office or budget for it.

Recent history of film permitting within jurisdiction:

The Beaches Authority has been handling film permitting for one year; prior to this it was handled by the Parks Department..

Number of shoots per year:

Information unavailable.

Annual income generated from film permits:

Information unavailable.

Procedure for issuing a film permit:

Film Companies request permission telephonically and send detailed information on the company letterhead indicating what they require, including dates, location and other input such as traffic control. Application and issuing take one day. Written permission is sent back by fax, with applicable costs, and copies of the letter of permission are sent to any other Directorate (e.g. Traffic) who might be affected. These then indicate additional costs, if required, to the film company.

Tariff structure:

Low-key film shoot with minimal interference with public:

Refundable deposit	R500.00
Daily tariff	R500.00

(For a day or part thereof)

Medium impact film shoot - part of a beach or amenity being closed off to the public:

Refundable deposit	R1 000.00
Daily tariff	R1 000.00

(For a day or part thereof)

Full-scale film shoot - large portion or all of beach or amenity being closed off to the public:

Refundable deposit	R5 000.00
Daily tariff	R5 000.00

(For a day or part thereof)

Full-scale film shoot - large portion or all of Bikini Beach, Gordon's Bay, being closed off to the public:

Refundable deposit	R10 000.00
Daily tariff	R10 000.00

(For a day or part thereof)

Criteria used when determining the fee include the location and extent of the area to be used for filming, the duration of shoot, and the number of crew and vehicles involved.

How funds obtained from permit tariffs are channelled:

Funds go into administration coffers and not to a dedicated fund. There has been consideration of the idea that funds generated from shoots in resorts should form part of resort income, in a dedicated fund, while those on beaches should be used for beach development and conservation.

Written guidelines as to on-site activities that might have negative impacts on the environment:

Conditions are provided with the permit.

Monitoring of film shoots:

Inspection is carried out by a Law Enforcement or Beach Manager on beach shoots, or a Resort Manager if at a resort. At the wrap of a shoot, the Beach Manager in charge of that specific area ensures that the area is left in good condition.

Commonly used locations that are also potentially environmentally sensitive:

Kogel Bay Resort and Strand Beach Jetty.

Employment of ECOs on film shoots:

No ECOs are employed on film shoots, unless the film crew supplies one.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

None reported.

Consequence of filming without a permit or outside the conditions of a given permit:

There are no formal procedures for dealing with individuals caught filming without a permit or outside the conditions of a given permit.

Formal system of reporting on filming activities:

None.

Helderberg Administration - Areas Excluding Beaches

Area of jurisdiction for film permitting:

Somerset West, Sir Lowry's Pass, Macassar, Strand, Gordon's Bay, R44 Kogel Bay.

Area of jurisdiction for film permitting:

The function of film permitting was delegated to the Acting Deputy Chief of Licensing; there is no specific office or funding for film permitting.

Recent history of film permitting within jurisdiction:

Prior to the advent of the seven separate municipalities, the traffic chief of each city (Gordon's Bay, Strand, Somerset West) had the authority to allow for film shoots.

Number of shoots per year:

Roughly five to six film shoots take place per month. Currently, there is an increase in the number of film shoots taking place, specifically commercials, which is placing increased pressure on the Traffic Department.

Annual income generated from film permits:

Not known.

Procedure for issuing a film permit:

1. Film companies make contact with the Administration mainly by fax or telephone.
2. Applications are received; if more information is needed details are obtained by phone.
3. Details are discussed with the Assistant Superintendent in charge of shift and a quotation is worked out.
4. The application is approved or disapproved and the reply faxed through to the applicant with a quotation for the shoot.
5. Upon acceptance of the quote by the company, the department is notified, the company pays the necessary monies and an indemnity form is signed. Traffic officers are organized to assist in any road closures or escort duties.

The application for and issuing of permits depends on time frames, information and availability of staff. Normally the administration is able to satisfy film companies. There has never been an incidence where an application was turned down, although dates for film shoots have been changed due to overlap with other film shoots or special events. The Administration does not meet with the film company or visit the location(s) prior to filming.

Tariff structure:

The tariff structure is Council's resolution namely:

Monday to Friday:	R100 per officer per hour or part thereof
Saturday:	R150 per officer per hour or part thereof
Sunday and Public Holidays:	R200 per officer per hour or part thereof

How funds obtained from permit tariffs are channelled:

Funds are paid into a central account and are not used to improve locations or the environment.

Written guidelines as to onsite activities that might have negative impacts on the environment:

Conditions for filming are stated in the permit.

Monitoring of film shoots:

Traffic officers on site monitor the film shoot, as well as the wrap.

Employment of ECOs on film shoots:

ECOs are not employed on film locations.

Commonly used locations that are potentially environmentally sensitive:

Popular locations within the Helderberg area are: Silverboomkloof road; Vergelegen, Lourensford, Fleur de Cap farms, Sir Lowrys Pass, Steenbras Dam Road, R44 to Kogelbaai, Strand Beach. All of these are environmentally sensitive.

Any previous incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

None.

Consequence of filming without a permit or outside the conditions of a given permit:

There is no formal procedure for dealing with individuals caught filming without a permit. Normally film crews are large enough to make their intentions obvious and are stopped by authorities to ensure that they have appropriate permits - as with any other special event.

Formal system of reporting on filming activities:

No.

7.7 Oostenberg Administration

Oostenberg authorities claim that, to their knowledge, no filming activities have occurred in their area of jurisdiction, nor is there any administrative process pertaining to filming. However, certain members of other film permitting authorities and of the film industry report that filming has in fact occurred in Oostenberg. The fact that the authorities appear to be unaware of this suggests that this filming is unauthorised.

7.8 Cape Nature Conservation

Area of jurisdiction for film permitting:

Kogelberg Nature Reserve is the only CNC area within the City of Cape Town. The permitting procedure for this reserve has recently been reformulated.

Location of film permitting function within institutional structure:

The function of film permitting is located within the Head Office Communication Section.

Recent history of film permitting within jurisdiction:

In 1997 CNC began to issue permits for film shoots; prior to this time crews only paid for the costs of entrance and use of the areas.

Number of film shoots per year

Twenty-five film shoots took place between November and January of 2000-2001.

Annual income generated from film permits:

Information unavailable.

Procedure for issuing a film permit:

1. All filming requests are referred to the Head Office Communication Section, which ensures that:
 - detailed information is provided;
 - the project is categorised for costing purposes;
 - all information is forwarded to the regional manager or reserve manager (Southwest region) for his/her consideration.
2. The final decision rests with the regional manager in consultation with the management committee, reserve manager or the heads of other components.
 - negotiation if at all, takes place centrally
 - Service delivery is guaranteed

3. The communication section is advised of the decision, and if approved, is provided with the relevant contact name with which the company must make logistical arrangements.
4. The communication section advises the company of the decision, the special conditions that apply and of costs involved. The written agreement must be signed by the producer and faxed back to CNC. All logistical arrangements are made through the appointed contact person.
5. Fees are payable prior to the shoot, either at head office or the relevant regional office, depending on the type of project and whether the hourly rate applies. Only on receipt of this 100% deposit fee will a filming location be considered as booked and available to the film crew. The hourly rate is payable on a second invoice, after the shoot has been completed. The office of the director of professional services will issue invoices. Producers with outstanding payments can be refused further filming in reserves. Reserve or regional management must provide the office with details for invoicing within 24 hours of the completion of a shoot. Fees are payable to CNC within seven days of the invoice date.

A minimum time period of 24 hours is required, but the office is often required to issue permits in less than half a day.

Tariff structure:

A detailed internal filming policy makes distinction between different filming projects i.e. wildlife documentaries, commercial shoots and filming commissioned by or with marketing potential for CNC. The policy also makes provision for still photography in the same categories.

Accommodation and Entrance Fee

- Self-catering accommodation in accordance with the rates charged for tourists.

ECO (compulsory)

- R100 per hour for reserve staff member (ECO) accompanying group in company's own vehicle.
- R400 per day for reserve staff member and CNC vehicle, as well as per kilometre tariff for vehicle.
- CNC staff member (e.g. reserve manager) required on location (away from his home base): R100 per hour. Travelling time to be included.

Location Fee for Filming

(Category descriptions available in CNC Filming Policy, in Appendix 1),

- Category A: no location fee
- Category B (2): R2 000 per day (foreign only)
R1 000 per day (waters around island [within 500m])
- Category C: R2 000 per day (foreign)
R1 000 per day (local)
- Category D: R5 000 per day

Location Fee for Still Photography

Accommodation and ECO fee as for filming applies.

- A. Advertising shoots
 - Location fee: R1 000 per day
 - Refundable deposit as per discretion of regional manager if any temporary cosmetic changes or constructions are required.
- B. Wildlife photography
(commercial wildlife photographer)
 - Location fee: R150 per day
- C. Magazine/newspaper photographer
(article promoting and publicising nature reserves/CNC)

- No location fee charged, only direct costs, for example accommodation, entrance and guiding fees.

1. Tariffs according to sliding scale applies to long-term filming projects:

Days 1-5: 100% of applicable tariff
 Days 5-10: 50% of applicable tariff
 Days 10 - end of project: 25% of applicable tariff

2. Filming for less than a full day:

A reduced tariff of 50% for all rates in all categories applies to filming for less than one full day. This will apply to filming for a morning (from sunrise to 12:00) and for an afternoon (from 12:00 to sunset). This discount does not apply to the rate for pre- and post-production of commercial shoots.

3. Filming without permission:

The location fee for filming without written permission would be the normal tariff in all categories plus 100%, with the sole objective of discouraging filming without approval. This condition will be published and written into all agreements reached with filming companies.

Scouting and location site visit will be free of charge. Pre-production and wrap-up fees will be 50% of the location fee per day – applicable to all categories.

How funds obtained from permit tariffs are channelled:

Funds obtained through filming in natural areas are reflected as income for that specific nature reserve and are ploughed back into the conservation of the natural resource. When filming occurs on a nature reserve and an adjoining conservancy (private land), part of the income is directed to the conservancy.

Written guidelines as to on-site activities that might have negative impacts on the environment:

Compliance with all the standard conditions applicable to the utilisation of natural areas is required, as well as conditions specific to the shoot or the sensitivity of the location.

Monitoring of film shoots:

That is the brief of the ECO supervising the activities on location. Following completion of the shoot, the reserve manager must provide the communication section with further feedback on the project through the regional manager: e.g. behaviour of group, success rate and planned follow-up shoots.

Employment of ECOs on film shoots:

ECOs accompany all film shoots in areas under CNC jurisdiction.

Consequence of filming without a permit or outside the conditions of a given permit:

If a company is caught filming without a permit, they are charged the permit tariff fee plus 100% of the fee. People are caught illegally filming from time to time.

Formal system of reporting on filming activities:

There is an annual report which details finance and summarises activities. Filming activities are detailed within this report.

7.9 Cape Peninsula National Park and South African National Parks

These authorities have outsourced the film permitting function to Peninsula Permits.

7.10 South African Heritage Resources Agency (SAHRA)

Area of jurisdiction for film permitting:

Heritage Resources in the Western Cape.

Role in the film permitting process:

SAHRA acts mainly as an approval authority for alterations to heritage resources required for filming. The current capacity of SAHRA does not allow for significant involvement regarding filming; consequently the organization plays only a minor role in the actual permitting of film shoots. SAHRA scrutinises applications for alterations to heritage resources.

Number of film shoots per year and annual income generated from permit tariffs:

SAHRA was unable to provide these figures, as they are not directly involved with the permitting process of film shoots.

Procedure for issuing a film permit:

If there is a request to film at a heritage location, the body responsible for ownership/management of the site, the film company or the local authority contacts SAHRA. There is a Permit Committee that sits every month.

Tariff structure:

N/A, as the organization is not directly involved in the permitting process of film shoots.

How funds obtained from permit tariffs are channeled:

N/A, as the organization is not directly involved with the permitting process of film shoots.

Written guidelines as to onsite activities that might have negative impacts on the environment:

According to SAHRA, written guidelines to mitigate environmental impacts on site are not usually issued with a permit.

Monitoring of film shoots:

N/A, as the role of SAHRA is to scrutinize applications that may potentially impact on heritage sites. The current capacity of the organization prevents further involvement.

Employment of ECOs on film shoots:

SAHRA was not aware of the employment of ECOs on film shoots.

Commonly used locations that are potentially environmentally sensitive:

The Castle; Rhodes Memorial; Table Mountain; Bo-Kaap; National Mutual Building, Church Square. All historical sites are sensitive, and therefore a system should be in place to ensure they are monitored.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

SAHRA is not aware of any.

7.11 Marine and Coastal Management

Area of jurisdiction for film permitting:

The entire coastline of South Africa

Location of film permitting function within institutional structure:

Marine and Coastal Management (MCM) is responsible for the application of the Marine Living Resources Act of 1998 (MLR Act), which specifically protects whales, dolphins and white sharks

from hunting and harassment or disturbance. MCM's authority with regard to filming concerns activities which require approaching whales closer than 300m or the use of bait to attract white sharks. By law no person may approach a whale closer than 300m without a permit, nor use bait to attract a white shark ("chumming").

Recent history of film permitting within jurisdiction:

The MLR Act applies to South Africa's entire coastline. It has been illegal to approach whales in South Africa without a permit since 1981, therefore any close approach for filming since this time has required a permit from MCM. The ban on chumming for white sharks was introduced in 1998.

Number of film shoots per year:

It is estimated that approximately 10-15 shoots take place a year.

Annual income generated from film permits:

The total income from film shoot tariffs is estimated at a maximum of R1000.

Procedure for issuing a film permit:

There is no formal procedure for issuing a permit to a film company. Applications received first by the permit section are referred to the marine mammal scientists for comment and endorsement before any permit is issued. If received first by the scientists, subsequent to comment and endorsement applications are referred to the permit section. It takes approximately one week for a permit to be issued.

Tariff structure:

The tariff for a permit is a flat fee of R100.

How funds obtained from permit tariffs are channelled:

Permit fees are paid into the Marine Living Resources Fund. These are used mainly for research but also for law enforcement.

Written guidelines as to on-site activities that might have negative impacts on the environment:

Written guidelines regarding onsite activities are issued as permit conditions.

Monitoring of Film Shoots

Only licensed boat-based whale watch vessels or licensed shark cage dive vessels, which must abide by the relevant code of conduct for their industry, are allowed to take crews out on shoots.

Employment of Environmental Control Officers:

An ECO is not employed on film shoots, however a Fisheries Control Officer must be on board the boat each time a film crew goes out to shoot. A fee is not currently levied for this, but consideration may be given to this in the future.

Commonly used locations that are also potentially environmentally sensitive:

The most commonly used locations are False Bay, Danger Point/Dyer Island and Plettenberg Bay. The latter is probably the most sensitive as it attracts more tourists.

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

None.

Consequence of filming without a permit or outside the conditions of a given permit:

Information not available

Formal system of reporting on filming activities:

Nothing formal in place

7.12 Peninsula Permits

Area of jurisdiction for film permitting:

Cape Peninsula National Park (as part of SANP) and Kirstenbosch.

Location of film permitting function within institutional structure:

Peninsula Permits is a private company to which South African National Parks and Kirstenbosch have outsourced their film permitting. In issuing permits for SANP, PenPerm must follow the rules and regulations of the National Parks. The company is run by fully qualified nature conservators and has been in operation for one year and three months.

Recent history of film permitting within jurisdiction:

PenPerm was awarded the contract for the administration of film/photographic permits within the CPNP and Kirstenbosch in 1999. Previously each section ranger administered their own permits.

Number of film shoots per year:

Between 30 November 1999 and 30 November 2000, 536 permits were issued.

Annual income generated from film permits:

Approximately R800 000.

Procedure for issuing a film permit:

1. Initial telephonic contact with production house/location manager.
2. A standard application form is faxed/emailed to the production house.
3. The completed application form is returned by fax/emailed to PenPerm for processing.
4. Where there are set rules and regulations for the location requested, a formal quotation (as per the tariff system) is sent to the production house. Where the request is out of the norm or special permission is required, contact is made with the relevant Section Ranger for his/her authority. A site meeting may be arranged to decide whether or not the request is feasible. These conditions are then forwarded back to the company with the quotation. The SANP's bank details are made available for direct bank payment.
5. The production house faxes a copy of the deposit slip to PenPerm, confirming payment of the permit. The Production house can make direct payment to PenPerm, whereupon a receipt will be issued. All cash or cheques will be deposited into the SANP's bank account and deposit slips forwarded to the SANP's Commercial Manager weekly.
6. Where productions are of a nature that a location deposit is required, cheques made payable to the SANP are hand delivered to PenPerm for safekeeping. If there is no damage to the location the cheque is returned to the production house. If there is damage to the location or non-compliance with the rules and regulations as set out in the permit, then this cheque is immediately deposited into the SANP's bank account. The SANP's visitor management section will then take up the matter with the production house.
7. A permit is issued with all the relevant rules and regulations pertaining to the location requested. A copy of the permit is faxed to the relevant Section Ranger for information.

The time for issuing a permit depends on the nature of the production. A stills shoot that conforms to the pre-set rules and regulations can take 10 minutes, however a request that is out of the norm could take longer depending on site meetings, determination of environmental guidelines, residents, visitors and management operations. Most permits do not take more than 24 hours to arrange and issue.

Tariff structure:

Tariffs for the National Parks are based on numbers of people on shoots:

6-10 = R750

10-30 = R1500

30-60 = R3000

60-100 = R6000

On top of these are "add ons", meaning that dedicated space must be paid for.

How funds obtained from permit tariffs are channelled:

The revenue received from film shoots is used by the CPNP for normal operational purposes; this includes general environmental management of the entire park as well as maintenance of the locations themselves. Such financial contributions offset the fact that the majority of visits to the CPNP (in excess of three million visitors per annum) are free. While as a matter of course the CPNP attempts to provide benefits to previously disadvantaged individuals (PDIs) wherever possible through, for example, employment opportunities, no revenue from filming is specifically invested in this way. There is also the argument that a quid pro quo (in the form of improved amenities, for example) may be appropriate when filming significantly inconveniences specific communities.

Written guidelines as to onsite activities that might have negative impacts on the environment:

Each permit issued by PenPerm has guidelines relating to the nature of the shoot and the environmental sensitivity of the area. For filming in the CPNP, these were compiled in consultation with each of the Park's section managers.

Monitoring of film shoots:

The ECO controls the shoot when present. If an ECO is not present (mostly in the case of stills shoots), the area managers, their staff and law enforcement officers check on the shoot. ECOs are also asked to check on shoots that they observe in the areas administered by PenPerm.

Employment of Environmental Control Officers:

An ECO accompanies permit holders where necessary (as required by the SANP), when a shoot has the potential for environmental degradation - often this is on a big shoot with more than 15 people and 20 vehicles. The ECO's function is to ensure that all rules and regulations as listed in the permit are complied with as well as ensuring that the location is left as it was found.

Commonly used locations that are also potentially environmentally sensitive:

Table Mountain, Noordhoek Beach, Silvermine, Rhodes Memorial & Animal Camp, Kirstenbosch, Boulders.

Any previous incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

There have been incidents where a few residents of Noordhoek have clearly expressed their unhappiness with the presence of film crews, while the majority appears to have no strong feelings on the subject.

In the case of CPNP, outsourcing permitting to PenPerm has reportedly improved the control of shoots, lowered the levels of damage to locations, and significantly increased income.

Consequence of filming without a permit or outside the conditions of a given permit:

There is a system of fines that are under the provisions of the National Parks Act. The National Parks are policed very tightly.

Formal system of reporting on filming activities:

PenPerm submits a report in the form of a spreadsheet to the financial section, detailing: areas where shoots occur, number of days shoots occur, permits issued, amount of time spent on shoots by ECOs and types of shoots that occur. This goes to Stephen Hulbert (Communications Officer, CPNP) who adds input and submits it to the director of National Parks in Pretoria.

7.13 Robben Island

Area of jurisdiction for film permitting:
Robben Island

Location of film permitting function within institutional structure:
Film permitting is handled by the Marketing Department. The Media Liaison Officer is the principle person who deals with film permitting.

Recent history of film permitting within jurisdiction:
The Island officially opened to the public in 1997 and initially there was only a very small marketing department to deal with filming. The marketing department has grown since then, along with filming policies and procedures. Initially Robben Island lacked the capacity to deal with filming and there were no regulatory structures in place. Currently filming is being regulated very carefully, with a draft policy in place that has replaced the media policy, which was implemented in 1998.

Number of film shoots per year:
There is no precise record-keeping of filming. It is estimated that on average three to four media visits take place per week throughout the year. This includes film shoots, documentaries, reporters and photographers etc.

Annual income generated from film permits:
The income generated from permit tariffs is estimated at under R 20 000 per year.

Procedure for issuing a permit to a film company:
Companies usually find out who to contact via Robben Island's website.

1. Contact is made with the Marketing Department, specifically the Media Liaison Officer.
2. The company sends information about their intended visit and fills out a Media Visit Application Form. This form is essential; companies are not allowed to film unless this has been filled out. This must be done at least five days before the intended visit. For medium to large productions, one month's notice must be given.
3. The Marketing Department decides if the requests can be accommodated. If so, arrangements are made for a tour guide, vehicles, accommodation if necessary, as well as a member of staff to be on the shoot at all times.
4. The company must pay up front for the location fee, ferry tickets and any other services necessary.

Tariff structure:
There are eight categories of film permitting tariffs:

1. Professional, private companies, using a TV/film crew, involved in a purely commercial film shoot. Upfront location fee per day: R10 000. (Ferry fees, transport, use of a guide etc are extra).
2. Professional public media companies, using a TV/film crew, such as the BBC and the SABC or their proxies, involved in a commercial/feature film/film insert shoot. Upfront location fee: R2 500 to R5 000 per day. (Ferry rides, transport, use of a guide etc are extra).
3. Professional individual or pair of TV/film professionals working for a private or public company, involved in a commercial/feature film/film clip shoot. Upfront location fee: R2 500 to R5 000 per day. (Ferry rides, transport, use of a guide etc. are extra).
4. Overseas magazines/e-zines/websites wanting to do a feature story. R2 500 per day. (Ferry rides, transport, use of a guide etc are extra).
5. All national magazines/websites/e-zines: R2 000 for the first day. Subsequent days R1 000 per day. (Ferry rides, transport, use of a guide etc must be paid for from the second day.)
6. All media involved in breaking news stories on the island: No charge. Ferry trip: free.
7. All newspaper, radio and news agency professionals doing any story: No charge for the first day. Subsequent days: R1 000 per day. Free ferry rides. Accommodation to be billed. (Note:

this category excludes arrangements for on-site studio work and excludes lengthy features. This must be negotiated separately.)

8. An additional special category is professional photographers who may be taking pictures for postcards, websites, magazine features, media libraries and the like. An fee has been suggested: upfront fee of R3 000 per day, which is refundable within 30 days on receipt of at least 10 different examples of Robben Island-location prints/quality scans on CD or zipdisk/colour transparencies. In this way photographers in this category will not be charged, in a sense, and Robben Island will build up a good stock of images over the years.

How funds obtained from permit tariffs are channelled:

It is assumed that the money goes into the Marketing Department coffers. Overall, filming does not bring in very much income to the department, therefore it is likely used in the general running of the department.

Written guidelines as to on-site activities that might have negative impacts on the environment:

Film companies are provided with very specific guidelines as to what can and cannot be done.

Monitoring of Film Shoots:

A member of the Marketing Department is always on site to monitor the shoot, especially important in areas that are extremely sensitive, i.e. the maximum-security prison.

Employment of ECOs on film shoots:

No.

Commonly used locations that are also potentially environmentally sensitive:

The Robben Island Museum is a World Heritage Site, National Monument and National Museum. The whole of the Island is a museum

Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community:

A Positive impact of filming is the spread of information about Robben Island internationally. It has impacted on tourism to the area by increasing awareness about the Island.

Consequence of filming without a permit or outside the conditions of a given permit:

No formal procedure is currently in place.

Formal system of reporting on filming activities

There is no specific report dealing with filming; information on filming would be included in general reports.

7.14 The Castle

Area of jurisdiction for film permitting:

The Castle

Location of film permitting function within institutional structure:

The film permitting responsibility is that of the Public Relations Office. It is only one of their responsibilities.

Recent history of film permitting within jurisdiction:

The castle began issuing film permits in 1996.

Number of film shoots per year:

Approximately 20 shoots are shot at the Castle each year. The number has been increasing significantly since October of last year.

Annual income generated from film permits:
An approximate figure was unavailable.

Procedure for issuing a film permit:

1. The film company must first contact the Public Relations Office and detail exactly what they want to do.
2. Their application is then submitted to the Castle Control Board (civil members) for final approval.
3. The permit tariff must be paid prior to the initiation of filming.

Tariff structure:

The castle has a two-tiered tariff structure:

Type of shoot	Local	Foreign
Fashion	R 1500	R 2000
Film/commercial	R 5000	R 7000
Documentary	Free	Free
Movie	R 4000	R 6000
Still	R 1500	R 2000
Music Video	N/A	R 5000

How funds obtained from permit tariffs are channelled:

All funds go to the Council Control Board, which uses the money for the maintenance, upkeep and marketing of the Castle.

Written guidelines as to onsite activities that might have negative impacts on the environment:

Conditions for filming at the Castle are in the filming contract.

Monitoring of film shoots:

A senior member from the office is on location at all times with the film crew.

Employment of Environmental Conservation Officers:

No.

Incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community:

None.

8. ENVIRONMENTAL IMPACTS OF FILMING ACTIVITIES

8.1 Commonly Used Film Locations ("Hot Spots") that are also environmentally sensitive

(See Map: Filming Hot Spots: Appendix B)

The following sites were identified by permitting authorities and members of the film industry as being commonly used as film locations. Most of these sites have been used more than once over the last two film seasons, and are also environmentally sensitive to some degree to the impacts of filming activities. Some sites have become sensitive in large part because they are so commonly used - Long Street, for example, can average more than one shoot a week in peak season). Other sites, such as Red Hill, are far less commonly used (an average of about one shoot per season), but warrant inclusion here because they are highly sensitive to even low-level impacts. There appear to be trends in the popularity of different locations: beaches may be in high demand one season, for example, but less so the next.

The sites in the following list are grouped into categories; similar sites, such as dunes and beaches, for example, share several attributes that make them potentially environmentally sensitive. Some of the sites listed, however, could fall into several categories. Robben Island, for example, could be categorised under "Coastal Islands" and "Culturally Important Sites". The system of categorisation is adapted from that used in the Interim Environmental Guidelines (Shroyer and Quick, 1998). See Appendix B for Hot Spot map.

City Streets and Squares

- Long Street
- Loop Street
- Riebeeck Street
- Brie Street
- Keurom Street
- Parliament Street
- Lower Main Road, Observatory
- Greenmarket Square
- St George's Mall
- Church Square
- The Fountain (Heerengracht Street)
- Nico Malan
- Tygervalley Business Area*

The environmental sensitivity of these streets and squares is primarily socio-economic: they are busy commercial areas that carry high loads of vehicular and/or pedestrian traffic. Businesses require that customers and workers have access to entrances and convenient parking. Long Street provides a good example of filming in CBD streets and the associated problems with this. The "sensitivity" aspect of Long Street primarily concerns complaints from local businesses and the public. The chief problem has been parking, with businesses complaining that film crew vehicles were taking up bays and leaving no space for customers and service vehicles. CTFO addressed this problem by limiting the numbers of dedicated bays allotted to film companies, and stipulating that these must be used by essential vehicles only. Loop Street, Riebeeck Street, Brie Street and Keurom Street are sensitive for similar reasons to Long Street. Previously at Greenmarket Square, there were complaints from business about obstruction of entrances. CTFO now disallows large consecutive shoots, or shifts them to the weekend and off-peak times. At St George's Mall, stallholders may demand compensation for lost takings, and this is at times a contentious issue.

Scenic Routes

- Smitswinkel Bay
- Misty Cliffs
- Chapmans Peak Drive
- Silverboomkloof Road
- Sir Lowrys Pass
- Steenbras Dam Road
- R44 to Kogel Bay
- Tafelberg Road
- Signal Hill Road

The above roads are popular for the filming of car commercials, and are sensitive because of their aesthetic value, and also because road verges are often adjacent to natural vegetation. Road verges themselves may be vulnerable to damage or rockfalls due to slope instability - such as is the case with Chapman's Peak Drive.

Protected areas: mountains, nature reserves, natural bodies of water and dams

- Table Mountain
- Silvermine
- Rhodes Memorial and the Animal Camp
- Kirstenbosch
- Red Hill
- Kogelberg Nature Reserve
- Rietvlei
- Steenbras Dam
- Wemmershoek Dam
- Constantia Nek Water Treatment Plant
- Cape Point
- Wolfgat Nature Reserve

Most of these sites contain protected indigenous species and landscapes, and are thus highly sensitive to biophysical changes. The potential for the overutilisation of these areas and associated environmental impacts is significant. Rhodes Memorial and the Animal Camp have been opened to the film industry since permitting for the CPNP was outsourced to Peninsula Permits. Due to the Quaqqa Breeding Program as well as the other animal species inside this camp, ECOs are mandatory on all shoots. Only one vehicle is permitted into the camp, and it may not go further than 200 m into the camp. Kirstenbosch is a sensitive area as a botanical garden and also as a popular tourist destination. For these reasons shoots are restricted to certain areas and only permitted on certain days.

At Red Hill, crews are restricted to 10 people or less, unless special permission is granted with specific guidelines from the relevant Section Ranger. No one is permitted into the veld. An ECO as well as the CPNP conservation staff monitor impact on the area. Where there is any potential for environmental degradation, the shoot is not permitted or that part of the shoot is cancelled.

Wolfgat Nature Reserve contains protected fynbos and has a fragile cliff edge. However, there are no specific environmental guidelines for filming in this area.

Gardens, parks and swimming pools

- Wynberg Park
- De Waal Park
- Claremont Gardens
- Company Gardens
- Sea Point Pavilion

These sites are generally not as sensitive to biophysical impacts as protected natural areas. Of significance is that they are popular areas for recreation and tourism.

Beaches, sand dunes, sensitive coastal areas and filming at sea

- Blaauwberg Beaches: Tableview, Milnerton, Silverstroom Strand and towards Melkbos
- Camps Bay Beach
- Clifton Beach
- Atlantis Dunes
- Noordhoek Beach
- Llandudno Beach
- Muizenberg Beach
- Boulders Beach
- Kogel Bay Resort

- Strand Beach Jetty
- False Bay
- Beach Area of Khayelitsha*

Beaches have become very popular for stills shoots. Sandy shore beaches are environmentally sensitive in that the primary dunes can become trampled and the vegetation damaged. Once damaged, the dunes are hard to re-establish and become even more prone to erosion. Several of the beaches have specific features that make them additionally sensitive, such as breeding oystercatchers. Kogel Bay Resort forms part of an International Biosphere Reserve.

Filming can also affect local residents, for example in the case of Camps Bay and Clifton beaches, which have become very popular for stills shoots. Residents complained about the noise film shoots made (particularly at Third Beach) when setting up at 5 a.m. CTFO now has an agreement that crews will not start setting up until 7 am. In other instances, for example at Noordhoek and Llandudno, residents living close to the beach have experienced problems with filming vehicles taking up parking space.

Boulders Beach is both a biophysically and socio-culturally sensitive area: it is home to a penguin colony and is also located in a residential area and receives large numbers of visitors. Film crews are restricted in size and filming cannot take place on the weekend or after 10 a.m. in the morning. Filming is not permitted on Foxy Beach or in the areas that the penguins breed. Crews must be accompanied by an ECO at all times and must stay on the boardwalks. Certain concessions may be made for wildlife documentary film-makers.

Public open spaces, greenbelts and farms

- Rural Area of Durbanville*
- Vankoorst*
- Vergelegen, Lourensford, Fleur de Cap farms*
- Constantia "green belt"

Many of these areas, such as the Constantia "green belt", are sensitive specifically because of the impact filming has on the users of the areas. In many areas, the potential for cumulative impact is significant and needs to be monitored. As filming increases, so does the use of private farms for film shoots. On private property, permits from the authorities are currently not required.

Coastal islands

- Robben Island
- Danger Point/Dyer Island

The Robben Island Museum is a World Heritage Site, National Monument and National Museum. Dyer island is home to protected species such as penguins.

Industrial Sites

- Paarden Eiland

Industrial sites are usually not environmentally sensitive in terms of aesthetic value, containing protected species or being near commercial or residential areas. However, there may be particular safety considerations in such areas, such as increased risk from fires because of proximity to flammable materials.

Culturally important sites

- Bo-Kaap
- The Castle

These sites are socio-culturally sensitive in that they occur in areas where communities adhere to established religious or cultural norms, or contain historically important buildings and structures. For example, the Bo-Kaap has a set of specific conditions for filming, which relate to religious customs.

* There is no indication at present of certain preferred locations for film shoots in Tygerberg. Filming has occurred in various locations throughout the area: some of these are included here.

8.2 Environmental Impacts (Real And Potential) Of Filming In Cape Town

8.2.1 Biophysical Impacts

Positive impacts

- Cleanup and improvement of sites by film crews.

Film crews often clean up locations prior to shooting, so that the site looks attractive on film. At Wolfgat Nature Reserve, for example, a film crew was observed removing bags of litter prior to filming (See Figure 1: Appendix A). At the paved area in front of the Nico Malan, a film crew straightened and repainted street signs prior to filming. Picking up litter is also an important part of the wrap, and many location managers consider it a point of professional pride to "leave a location in a better state than we found it". Many location managers also pride themselves on being "environmentally aware".

"Locations are always left in a tidier condition than they were found. This is ensured through the use of an ECO and the fact that the production house ensures that no fingers can be pointed at them when they leave a location. They usually need a clean and healthy location (which is not always the case when they arrive on site)."

Dean Ferreira: Manager, Nature Conservation,
South Peninsula Administration

- Improved environmental awareness by locals

Local residents and visitors to popular sites will observe film-makers' interest in these areas. This could inspire a sense of pride, and encourage locals themselves to help maintain sites and the overall impression of the city by, for example, picking up litter. Similarly, locals may become aware of film-makers' interest in Cape Town's natural assets and protected areas, such as Table Mountain, and realise that protecting the environment is important. The majority of film crew members are local. They therefore have a vested interest in Cape Town as residents, and also in maintaining the area so as to encourage continued patronage by foreign production companies.

- Income for upgrading of biophysical elements

Income generated from permits could potentially be used to upgrade commonly used locations, or to improve the natural and built environment of the City as a whole, enhancing its attractiveness to film-makers and tourists alike.

Negative Impacts

- Increased vehicular impact

A medium-sized film crew averages about 10 vehicles for equipment and catering, with often several more private vehicles. Unless parking is strictly controlled, vehicles may end up parked on lawns or sensitive road verges - usually because of lack of space. In the Company Gardens, film crew vehicles were observed parked on the lawns in front of the South African Museum; at Red Hill, vehicles were parked on road verges. (In both cases, vehicles were ostensibly parked with the knowledge of the authorities. See Figure 2.)

- Increased "trampling"

Film shoots can involve anything from about five people for a still shoot to hundreds for a feature film. Most of the film crews currently operating in Cape Town number about 20 to 30 people. The impact of this number of people walking in a sensitive area can be significant. In addition, film crews have heavy pieces of equipment that need to be maneuvered.

- Cumulative impacts

The film industry is seasonal in that the peak for filming activity occurs during the summer months from October to March. The implication of this is that locations are used repeatedly, and "recovery time" between consecutive shoots may be insufficient. In addition, the filming season coincides with the summer tourism season, and many popular locations are favoured by both industries.

- Noise pollution

Noise from film shoots may include that from generators, directions given over loudspeakers, setting up and dismantling of equipment, and noise from stunts such as collisions or explosions. All of these have the potential to be disturbing to wildlife in protected areas.

- Light pollution

Filming requires powerful lighting, which could potentially be disturbing to wildlife in protected areas, especially at night.

- Aesthetic impacts

The presence of a film crew in a natural or protected area could potentially detract from the aesthetic appeal, and "wilderness experience" of such an area.

- Physical damage to environment (deliberate and accidental)

Filming often requires that some modification be made to the environment, such as moving rocks, cutting down a tree or putting up signs on buildings (See Figure 3). Unless properly managed by authorities, some such changes may cause damage to the environment. A recent example of massive modification to a film location was that which occurred during filming of *The Beach* on Phi Phi Island, a national park in Thailand. Film-makers drastically altered the extant ecosystem by bulldozing part of the dune system, removing vegetation and planting palm trees. Whether the subsequent restoration has been a success is still highly controversial, as is the issue of why the action was permitted by national park authorities in the first place (De Winser, 2000).

Physical change, which may or may not cause significant environmental damage, can also occur accidentally unless sensitive sites are properly monitored. For example, residents of Popotla Beach, near Baja Studios in northwestern Mexico, claimed that the chemical discharge from the enormous tank used in the making of the film *Titanic* killed local marine life (Kowalski, 1998).

- Increased fire risk

Smoking was observed at all film shoots, including those in protected natural areas, where it poses a grave risk, especially in summer. The only time smoking was expressly forbidden was at a location in Paarden Island when an explosion was staged. When questioned about smoking on site, location managers claimed that crew members were encouraged to throw cigarette butts in rubbish bins, and that picking up any butts was done as part of the wrap.

Fire risk is negligible in most outdoor city street locations, unless a stunt involving explosives is staged, in which case fire risk is considerable. The risk is reduced, however, by the fact that all necessary precautions appear to be taken for such an event, including the presence of an explosions expert and fire department vehicle on site (See Figure 4).

8.2.2 Socio-economic Impacts

Positive Impacts

- Economic benefits

The economic benefits of film shoots are far greater than merely the income to Council generated from permitting tariffs. The multiplier effect of a film production on the local economy is internationally estimated at 2.5. That is, for every R1 spent on a film shoot, a further R2.50 is generated in support industries (Ariefdien, 2001 b).

Economic benefits and improvement of living standards to locals can be measured in terms of:

- Job creation either through working directly in the film industry or in related sectors. The film industry requires a wide range of services, most of which are outsourced to local small businesses on a contract basis. Associated services required by production companies include catering, stunts, props, paramedics, and animal handlers, to name but a few (See Figure 5). The film industry has also encouraged the growth of existing businesses, such as equipment rental; and created a market for new businesses, such as specialised vehicle rental (Wesgro, 2001).
- Development of skills to work in the film industry, and associated industries
- Foreign exchange earnings
- Contribution to local government revenues from film permit tariffs. These revenues may in future be used to improve community facilities and services, and local infrastructure.
- Benefit to private owners of venues or properties used in film shoots.
- Benefit to businesses paid compensation
- Increased use of high-level tourist facilities by international cast and crew. Several luxury hotels have special rates or marketing ploys to attract the film industry. The Victoria Junction Hotel has a film theme and is situated close to the city centre and a major studio complex.

- Upgrading and maintenance of historical sites and amenities

Income from commonly used locations that have important cultural value, such as the Bo-Kaap or Robben Island, could be used to maintain and upgrade these sites, and thus help preserve Cape Town's cultural and historical heritage. Many protected natural areas popular for filming can also be thought of as part of the City's cultural heritage, such as Table Mountain.

- Instilling pride in the local environment

Locals can experience a sense of renewed pride in their environment when they witness international enthusiasm for featuring Cape Town locations in films.

- Tourism promotion/ International promotion

Having Cape Town locations used in international productions helps to raise the profile of the City, and, particularly, promote it as a tourist destination. This process is obviously most effective when signature landmarks, such as Table Mountain, appear on film, and when the City is credited.

In other parts of the world, certain recognizable locations where famous feature films were shot have become tourist attractions. In Australia, for example, film industry and tourism commission researchers have prepared "movie maps" to encourage tourists to visit locations such as the Sydney church used in *Muriel's Wedding*; or the Outback, which has appeared in several famous films, for example *Crocodile Dundee* and *The Adventures of Priscilla, Queen of the Desert* (Game, 2001).

- Adds interest and vibrancy to the City

Film shoots, especially those involving unusual props or stunts, offer onlookers an interesting spectacle and help to keep the character of the City lively and vibrant (See Figure 6 and 7).

Negative Impacts

- Impact on local business

Several local business people have complained about filming activities in certain city streets and squares, especially during business hours, claiming that their businesses have lost custom because filming has blocked access to entrances and usurped parking space normally available for use by patrons (See Figure 8).

- Seasonality

The fact that many locations are favoured by both film crews and tourists during the summer peak season could result in congestion, or one or the other group being denied access to sites (See Figure 9). This could potentially have a negative impact on tourism.

The stress on local residents of having to contend with any nuisance as a result of filming (such as lack of access to parking) is made more acute because it is concentrated into a few months of the year, at a time when locals also have to contend with an influx of tourists.

The impact of seasonal fluctuations on local crew has been considered to be negative by some commentators, in that crew have been forced to migrate to Johannesburg during winter months or temporarily find employment in another field (Wesgro, 2001).

- Religious/cultural/political sensitivity

Filming in culturally or politically sensitive areas has the potential to be displeasing to local residents. Locals often associate film crews with high foreign earnings. For this reason, and especially in a city such as Cape Town with high levels of unemployment and poverty, displays of wealth (such as lavishly spread catering tables) may cause resentment in certain public areas. Certain types of filming can be inappropriate in some culturally sensitive areas.

- General nuisance or hazard to local people.

- Congestion and lack of access

Many local residents have complained to film authorities and the media about the nuisance factor when vehicular and pedestrian traffic is held up by road lock-offs in the CBD, and the lack of access to parking (which was limited to begin with) because it is taken up by film shoot vehicles. Lack of parking and restricted freedom of movement is particularly problematic to locals who commute to and work in the CBD.

- Noise pollution

Potential sources of noise from film shoots include directions given over loudspeakers, generators, setting up and dismantling of equipment, and noise from stunts such as collisions or explosions. Compared to other noise-engendering activities in the city (such as traffic and building sites), observed noise from film shoots in city street locations was minimal. An explosion staged at a location in Paarden Eiland was very loud, and could be heard (and seen) by drivers on the N1 highway. Loud noises and unusual stunts such as this have the potential to cause much consternation in locals who have not received prior warning of their occurrence. This is especially true for Cape Town, with its recent history of bomb blasts. The issue with noise from film shoots is generally not so much the degree of noise but when it occurs. By necessity, filming often takes place after hours and on weekends and public holidays. For example, Camps Bay and Clifton beaches are very popular for stills shoots. Residents complained about the noise film shoots made (particularly at Third Beach) when setting up at 5 o'clock in the morning.

- Light pollution

Bright arc lights, especially if used at night, could potentially be a nuisance should filming occur in residential areas or certain business areas, such as outside a restaurant.

- Erosion of cultural heritage and sense of place

There is a risk that interest by foreign film crews could increase the demand for locations that look typically "foreign" rather than typically "Capetonian" or South African". Most filming currently being

done in the City is for foreign commercials, and locations are often required to resemble foreign cities. For example, Keurom Street has been a popular location over the recent season (2000/2001) because (See Figure 10)

"Its tall old buildings resemble those of many North American or European cities. We wanted a location that looked like New York."

- Gail Warner, *Moonlighting* Production
Co-ordinator, shooting a commercial for Scandinavian company *Kappahl*.

To site another example of this trend, there has been speculation that the decision to cut down alien pine trees at Silvermine Nature Reserve will make it a less desirable location for filming: *"Silvermine...has become less attractive to foreign crews since the pines were chopped down because it looks less 'European'..."*

- Eddie Edwards, local film-maker and location manager

The potential consequence, especially if film permit tariffs are in future channelled into popular locations, is that certain other sites that contribute to Cape Town's distinctive character, and which are an important magnet for tourism, might not benefit from the film industry.

- *Risk of physical damage to buildings and artefacts of high cultural and historical value*

Unless very carefully managed, film crews have the potential to damage culturally and historically important sites. A notorious recent example of this was the case where a commercial film crew from the United States used an ancient Inca sundial stone as a "drinks bar" in a commercial shot at Macchu Pichu, Peru. A piece of heavy film equipment then fell onto the stone and broke it. (London Independent, 2000).

- *Increased fire risk*

See "Increased fire risk" under "Biophysical Impacts". Many historical buildings are highly susceptible to fire because of the amount of joinery present. In one case during filming at a "stately home" in England, the task of setting up fireworks for a shot fell to an inexperienced crew member. This resulted in the gutting of several rooms and their contents of antique furniture. (The source of this incident, who is now an established and far more experienced member of the film industry, has asked not to be named).

Many protected natural areas popular for filming, which are put at increased risk for fire from smoking on set, can also be thought of as part of the City's cultural heritage.

8.2.3 Summary of Environmental Impacts

The real and potential positive biophysical impacts of filming activities include the manner in which many film crews clean up sites before and after filming; how film-makers' interest in popular sites could inspire pride in locals, and encourage them to value and help maintain the local environment; and how income generated from permits could be used to upgrade hot spots and the City in general. Negative biophysical impacts include vehicular impact and foot trampling; cumulative impacts that may be particularly acute because of the concentration of filming activities during summer (which coincides with the peak tourism season); noise and light pollution; the aesthetic impact of a film crew in a wilderness area; physical alterations such as moving objects and erecting signs; and fire risk from smoking on site.

In terms of the socio-economic environment, real and potential positive impacts include economic benefits such as job creation through working directly in the film industry or in related sectors; using income from permitting tariffs for upgrading and maintenance of historical sites and amenities; locals' renewed sense of pride in their environment when they witness international enthusiasm for Cape Town locations; the promotion of the City, especially as a tourist destination,

through exposure on film; and the way in which film shoots often add interest and vibrancy to the City. Negative impacts include film shoots blocking customer access to local businesses; the fact that filming and tourism both have a peak summer season, leading to congestion at popular sites; and that certain types or aspects of filming may displease residents in culturally sensitive areas.

9. OVERVIEW OF ENVIRONMENTAL CONTROLS AND KEY ISSUES FOR FURTHER DISCUSSION

9.1 *Film Permitting Process*

There are a number of different authorities currently involved in film permitting, with a fair degree of variability in permitting processes, tariff structures, conditions of approval and monitoring of shoots. The authorities have different structures and primary functions, and include City of Cape Town Administrations, national and provincial bodies and a private company. In the different administrations, the film permitting function is located in different departments. Time spent by staff in these departments on filming activities varies from 2% to over 60% (Ariefdien, 2001 b). The Cape Town Film Office and Peninsula Permits have been put in place specifically to deal with filming, whereas the other authorities deal with filming as an additional responsibility to their primary function.

Although applications for filming permits have been received throughout the City, the bulk of filming occurs in the City of Cape Town Administration and the South Peninsula Administration. Numbers of shoots are steadily increasing in some other areas, such the beaches in Blaauwberg Administration.

Each permitting authority currently acts as a separate body. There are no regular meetings or formal system of communication and co-operation among the permitting authorities, other than occasional referrals of film companies who wish to shoot outside of a particular jurisdiction with which they have made contact. There may be liaison when shoots occur at adjacent jurisdictions, such as Tafelberg Road or Signal Hill Road (adjacent permitting authorities are Cape Town Administration and Peninsula Permits). Also, on occasion ECOs employed by Peninsula Permits are employed by film shoots in the Blaauwberg Administration area. The exception to the general lack of collaboration would be the case of the South Peninsula Administration film unit, and Peninsula Permits. In this case, the permitting procedures and tariff structures have been developed along similar lines; ECOs are used in both areas of jurisdiction, which are, for the most part, in close physical proximity (i.e. the Southern Cape Peninsula, which includes CPNP).

Although issues such as noise and litter are regulated by bylaws, there is currently no bylaw to enforce the need for filming permits. Legally one could argue that permits are not required for filming activities.

Commentators stressed the need for film officers (authority representatives housed in the film office) to have a good knowledge of the film industry, as well as of specific locations in their areas of jurisdiction.

There appears to be occasional confusion by the film industry and members of the public as to which body to contact - the CFC or the CTFO - regarding different aspects of filming.

9.1.1 Key issues for further discussion

Regulation of filming

Despite the numerous permitting authorities involved in the regulation of filming throughout the City, there is currently no bylaw to enforce the need for filming permits. Legally, film companies could argue that permits are not required for filming activities. Bylaws in place that could be used to regulate filming activity include those that pertain to noise and litter.

Need for uniformity, communication and co-operation among jurisdictions

The difference in approach among the various authorities, as well as their sheer number, appears to cause some confusion and frustration among members of the film industry applying for permits. Film crews often wish to film at several different locations in the course of a day.

Greater co-operation would alleviate some of the "run-around" for film industry representatives. Experience gained in different jurisdictions could be shared. It would be particularly useful for areas starting to emerge as popular film location sites (such as Blaauwberg and Helderberg), to benefit from the lessons learned in areas that have already experienced management of a high number of shoots (such as Cape Town Administration and South Peninsula Administration).

A one-stop-shop for filming in the City of Cape Town

Most role players are in agreement that all would benefit from a well-run, central one-stop-shop/metropolitan film unit to deal with film permitting for the entire City of Cape Town area. The current substantial size of the film industry, its projected growth and its specialised needs, would seem to warrant a dedicated office.

Greater efficiency and streamlining of activities would help to achieve the aim of full cost recovery. Full cost recovery would not be possible in the 2001/2002 financial year due to the differentiated structures within the different administrations. It is, however, envisaged that a metropolitan film unit would be sustainable once all streamlining processes/activities of the Unicity are completed (Ariefdien, 2001 b).

Hesitations voiced related to the difficulty of one central office managing such a large area. Commentators stressed the need for film officers to have a good knowledge of the film industry, as well as of specific locations in their areas of jurisdiction. The inference here is that officers would need some degree of knowledge of sensitive environments in which filming takes place.

Need for a more comprehensive database

One of the future aims of the Economic Sector Directorate is to "spread the load" (impacts and benefits) of filming throughout Cape Town, by promoting alternative locations to those used extensively. A comprehensive database containing groupings of locations, listing similar areas, their filming availability, the conditions of filming in the area and photos would be useful to both film companies looking for locations and permitting authorities promoting different areas.

Proposal to Merge Film Office and Film Commission

The metropolitan one-stop shop concept is in line with the idea to have the CFC working more closely with the film office. It has been proposed by the CFC and various commentators that these two bodies merge to further their complementary aims (Mseleko, 2001).

Need for greater co-ordination of filming, tourism and events management

The peak filming season and "hot spot" locations coincide with the peak tourism season and destinations. Also, many outdoor events such as the Argus cycle tour are held in summer and may conflict with filming operations. It is critical therefore that there is communication and co-ordination among filming, events and tourism departments to ensure that scheduled events do not conflict.

9.2 Permitting Tariff Structure

At present, tariff structures (both in terms of fees levied and the criteria for these) vary quite considerably among the different permitting authorities. Tariffs range from R10 000 per day for a large-scale beach shoot at Gordon's Bay (Helderberg jurisdiction) to as little as R15 per day for a permit in Khayelitsha (Tygerberg jurisdiction). Criteria used for determining tariffs include: size of shoot, level of potential impact, and whether the shoot is film or still photography. Kogelberg Nature Reserve (CNC jurisdiction), Robben Island and the Castle authorities also take into

account what type of film is being made, i.e. whether the film is a feature, a commercial, or a wildlife or travel documentary. No tariff concessions are granted to local production companies, except for filming in Kogelberg Nature Reserve and at the Castle; CTFO currently does not charge student film-makers.

Deposits for potential damages are required by most authorities; the amounts for these also vary widely.

Income generated from permit tariffs goes primarily to cover administrative costs of the various permitting authorities, or is channeled back into central income accounts. At present, there is no arrangement whereby film permitting funds are directly channeled back into maintenance and upgrading of film locations or local communities. Some of the income from permits for filming in CPNP (Pen Perm jurisdiction) and Kogelberg Nature Reserve is channeled back into conservation. Income from permits for filming in the Marine and Coastal Management jurisdiction is channeled into the Marine Living Resources Fund.

A new film tariff system for the City of Cape Town has been proposed by Economic Development Services (EDS). This system takes into account the existing systems within the various administrations and seeks to reconcile these into one simplified and affordable system without compromising the cost for providing the service. The tariff structure is based on international best practice examples. Both SANP and Kirstenbosch (PenPerm jurisdiction) have structured their tariff system using the same principles (Ariefdien, 2001a).

9.2.1 Key issues for further discussion

Need for uniformity and simplicity of tariffs.

Given the nature of the film industry, where arrangements must often be made in the shortest possible time, any tariff structure must be as simple as possible so that both film industry representatives and permitting authorities can work out a total fee easily and quickly.

Consideration of international standards, best practice and competitive pricing

Most of the film production companies operating in Cape Town are foreign; the industry is well aware of international norms and standards, and Cape Town is constantly being compared as a location destination with competitor cities in other parts of the world, such as Sydney, Los Angeles, Rio, London, Prague, etc. It is vital, therefore, that film permitting authorities are thoroughly versed in the film industry on an international scale, ensure that tariffs are kept competitive, and stay alert to the danger prohibitive rates may pose to the continued growth of the film industry. Cape Town's biggest disadvantage is that it is a "long haul" destination (Ariefdien, 2001 b).

"If fees in a country or area become excessive, film companies may refuse to film there. This happened in East Africa in the late 1980s/early 1990s when there was an unofficial boycott of the area by wildlife documentary film-makers, because the tariffs became excessive. A similar situation occurred in Malaysia."

- Justin Maguire and Cluney South, wildlife documentary film-makers

"Currently, there is a trend in the Western Cape towards increasing location fees for sought-after locations...The Western Cape relies solely on the exchange rate discrepancies and high standards of service provision to draw international productions. As competition stiffens, government and industry will have to devise more innovative ways of enticing these productions." (Wesgro, 2001).

Justification/rationalisation of criteria for tariff structure

The disparity among permit tariffs throughout the City of Cape Town appears to cause some perplexity and even resentment among members of the film industry, in that they find the justification for higher tariffs in some areas unclear. A compromise must be found between

efficiency and charging fair rates commensurate with the impact of filming. On deciding upon the structure, input from all industry stakeholders as well as the authorities should be taken into consideration.

Criteria that could potentially be chosen for a film permitting tariff structure include: the impact of film shoots according to size of crew or area used; the amount of council resources used; the type of film production; the particular location used; number of days on site; discounts for advance applications; damage deposits; and concessionary rates for local productions (two-tiered system).

The proposal to institute a two-tiered tariff system for local and foreign companies was met with a mixed response during interviews. The following two quotes illustrate the difference of opinion among respondents:

This (the two-tiered tariff system) is a very good idea, especially because many of the foreign companies do not bother to collect their damage deposit at the end of a shoot. This is because the tariffs that are being charged at Blaauwberg are minimal for foreign companies.

- Kobus Olivier, Blaauwberg Administration

All the comment I received stressed that a two-tiered tariff structure will be cumbersome and difficult to apply. How do we know it's a foreign country crew? And, administering a fee structure of this nature will be difficult. We want to encourage overseas spending in our country, not burden it with impossible and high tariffs bordering on exploitation of the industry.

Dennis Smit, Tygerberg Municipality

The potential drawback to a two-tiered system was seen as being the difficulty of distinguishing between foreign and local crews and that it might make the permitting process more complex and cumbersome. Authorities who have been using two-tiered systems do not report problems with foreign companies attempting to pass themselves off as local to benefit from tariff concessions.

Possibility of channelling part of income from permits back to location sites.

The proposal to channel part of the income from film permits back to location sites for which the permits were issued received support from almost all film industry and permitting authority representatives.

9.3 Monitoring

All permitted film shoots have some degree of monitoring.

The CTFO has a representative on site during the set up and start of filming, and staff members also monitor sites intermittently and check for unauthorised filming.

The use of Environmental Control Officers ECOs and their level of training varies. Both PenPerm and SPA use ECOs on most film locations in their respective areas of jurisdiction. ECOs are sometimes used for environmentally sensitive sites in other areas of jurisdiction, and Blaauwberg has recently begun stipulating that an ECO must be present on shoots in sensitive areas. ECOs are compulsory for all filming activities in areas controlled by Cape Nature Conservation and Marine and Coastal Management stipulates that a Fisheries Control Officer be present each time a film crew goes out to shoot. Robben Island and the Castle both require that a member of the permitting staff be on location at all times during filming. Marine and Coastal Management stipulates that a Fisheries Control Officer be on board the boat each time a film crew goes out to shoot.

Traffic Officers are employed wherever road lock-offs occur. Law enforcement officers, as well as other local officials such as beach managers (as in Helderberg jurisdiction) are also often employed to monitor shoots in the various jurisdictions, and may also do spot checks.

However, lack of capacity for monitoring is recognised as a problem by both authorities and film companies. The CTFO (and, increasingly, Blaauwberg Administration) appears to be particularly short-staffed, given the number of shoots taking place in the area. Unauthorised filming has been reported as occurring in CMC, Robben Island, Blaauwberg, CTA and Oostenberg Administration. Unauthorised stills shoots particularly have been increasing.

9.3.1 Key issues for further discussion

Monitoring efficiency

Greater capacity for monitoring filming activities is needed to ensure limited environmental impact, and is especially important for hot spots (where cumulative impact is greatest), during peak filming season and to prevent illegal shoots from taking place.

Role of ECOs

Many film companies have complaints about the cost of ECOs, although most agree that they serve an important function if the location is environmentally sensitive, and feel that they make the company less liable for any negative impacts that may occur. Whether the length of time ECOs spend on certain shoots and their remuneration is justified needs to be assessed. A second point of contention is that not all ECOs, according to some respondents, are currently qualified nature conservators.

Use of Traffic Officers.

Film industry respondents report that sometimes traffic officers are not available during the peak season; and problems have been experienced with having to hold up shoots to wait for Traffic Officers to come on duty.

9.4 Management of Popular Film Location Sites

Filming activity is currently concentrated in certain hot spot locations, and also in certain areas of jurisdiction. Therefore, these areas receive most of the impact from filming activities. Many of the hot spots are also particularly biophysically and socio-culturally sensitive, and their environmental management is of concern - in general and as it relates to filming activities. Several real and potential negative impacts of filming have been identified during the course of this study (See section 8.2).

The Interim Environmental Guidelines are being implemented to varying degrees by the different film permitting authorities. CTFO, SPA, PenPerm and MCM incorporate environmental management in their permitting process. Environmental controls in the other areas of jurisdiction are on a more ad hoc basis.

All permits contain a list of conditions or brief guidelines for onsite activities that might have negative impacts on the environment. In many cases these conditions are general and do not address the specific environmental sensitivities of the area. In the case of SPA and PenPerm, these are in part informed by the Interim Environmental Guidelines. Often the same conditions are attached to all the permits issued by a given authority, despite the different location environments of the area. When drawing up conditions for filming at various sites in the CPNP, PenPerm met and consulted with the section managers of each relevant area.

The Commercial Producers Association uses a Code of Conduct for on-site filming activities, which is very similar to the Code of Professional Responsibility as contained in the Cape Film Commission Business Plan. The latter has not yet been formally adopted by the film industry as a whole. Both the CPA and the CFC Codes cover important environmental considerations such as adherence to the recommendations of the Interim Environmental Guidelines.

There is currently no formal system of reporting on filming activities.

9.4.1 Key Issues For Further Discussion

Maintenance of present high-use locations

Current filming at sensitive hot spots requires ongoing environmental management that takes into account the need to continue to attract interest from the film industry, as well as the needs of other users (such as tourists), and the environment itself. Hot spot locations are currently in demand by film-makers because of certain specific positive attributes, and these need to be identified and considered. Developments or activities that would change popular locations may make them less attractive to film-makers. The previously cited case of Silvermine illustrates this well: the decision to remove pine trees as part of an alien vegetation clearing programme was environmentally justifiable, but has apparently made the site less attractive to film-makers.

Interdepartmental co-ordination

A shortcoming of the environmental management of film locations is the lack of co-ordination and communication among the different government departments that contribute to the management of locations throughout the City (cleaning, planning, environment, etc.).

Reporting by permitting authorities

The fact that there is currently no formal system of reporting on filming activities needs to be addressed.

Need for specific written conditions/guidelines

Although each of the permitting authorities provide written conditions for onsite activities while filming, in many cases these conditions are general and do not address the specific environmental sensitivities of the area. Often the same conditions are attached to all the permits issued in a given authority, despite the different location environments of the area. It is also not apparent that film crews pay sufficient attention to the conditions and the Interim Environmental Guidelines.

Unequal use of locations

Certain areas of Cape Town are currently not popular as film locations, and are therefore not receiving an equal share of the economic benefits of the film industry. One of the aims of the EDS is to "spread the load" of filming activities throughout the City. There are several factors that may be making certain areas undesirable as film locations. Such factors include litter, crime and competition for use of popular locations by other sectors such as tourism and the informal business (e.g. stallholders in CBD locations). These factors also have the potential to dissuade film companies from using certain hotspots. For example, film shoot bookings at Noordhoek Beach dropped by two thirds this year because of the crime problem in the area. (Bamford, 2001)

Promotion of tolerance and a "film friendly" environment

Much of the frustration members of the public and the film industry experience in their interactions relate to the lack of understanding and tolerance that each group has for the other. On the one hand, film crews need to understand and respect the cultural milieu in which they are working; on the other hand, local residents need to appreciate a little of how the film industry functions, and to see the "big picture" in terms of how filming could benefit their communities and the City as a whole. There needs to be greater education of, and liaison between, both groups. For example, Pinkie Mseleko of the Cape Film Commission has suggested that foreign film crews new to the city undergo a workshop to familiarise them with local customs and culture. Other potential ways to promote tolerance of filming activities are to involve locals directly in the industry, or indirectly in support industries, and to keep residents and businesses informed about shoots in their vicinity.

10. SUMMARY OF KEY ISSUES

- Regulation of filming: there is currently no bylaw relating to film permitting.
- The need for uniformity, communication and co-operation among jurisdictions
- The possibility of a one-stop-shop for filming in the City of Cape Town
- The need for a more comprehensive database of information relating to the management of filming activities
- The proposal to merge the film office and the film commission.
- Need for greater co-ordination of filming, tourism and events management.
- The need for uniformity and simplicity of tariffs.
- Consideration of international standards, best practice and competitive pricing.
- Justification/rationalisation of criteria for tariff structure
- The possibility of channelling part of income from permits back to location sites.
- The need to improve the efficiency of monitoring film shoots.
- The role of ECOs.
- The need to optimise use of Traffic Officers.
- The maintenance of present high-use locations.
- The need for greater interdepartmental co-ordination in the management of hot spots.
- Reporting by permitting authorities.
- The need for specific written conditions/guidelines for on-site filming activities.
- The unequal distribution of filming activities throughout Cape Town.
- The need to promote tolerance and a "film friendly" environment.

11. CONCLUSION

What has emerged in the course of this Baseline Study is that Cape Town has a young, thriving film industry, which has the potential, if correctly nurtured and managed, to have a number of positive impacts on the City's biophysical and socio-economic environment. Film permitting authorities have had to address environmental management of the film industry in a very short period of time, and need to continue keep pace with the speed with which the industry is growing if these positive influences are to be felt.

It appears that filming activities are concentrated in certain areas, or "hotspots". As these locations are commonly used by film crews and are also environmentally sensitive, particular attention should be paid to real and potentially negative impacts at these sites and their ongoing maintenance. Filming is unequally distributed throughout Cape Town, and areas not favoured as film locations are also not receiving the associated financial benefits. There are several pressing issues related to permitting, tariff structure, monitoring and management of filming activities that need to be addressed if the industry is to continue to grow without compromising the unique environment that enticed it here in the first place. For film permitting to be legally enforceable, an appropriate bylaw needs to be put in place. Other key issues concerning permitting relate to the need to streamline the process and improve communication and co-operation among different areas of jurisdiction and departments. Proposals in this regard are the possibility of setting up a one-stop-shop for the entire City, merging the Film Office and the Film Commission, and linking departments concerned with filming and tourism. Tariff structures, which are currently disparate among the different permitting authorities, need to be made more uniform and their criteria justifiable. For monitoring to be effective, the numbers of employees checking filming activities on the ground should be increased; the role of ECOs also requires discussion and formalisation. Issues relating to efficient management of hot spots include the need for specific conditions and guidelines, greater interdepartmental co-operation, formal reporting on filming activities, and the promotion of tolerance between the film industry and the local residents.

The Situation Analysis, which will use this document as a foundation, aims to discuss these key issues and recommend ways that they may be satisfactorily resolved.

ACKNOWLEDGEMENTS

The authors would like to thank the Environmental Management Directorate of the Cape Metropolitan Council Administration for initiating this study and, also for their financial support. Thank you Keith Wiseman and Zaidah Toefy of the EMD, Kevin Winter of the Department of Environmental and Geographical Science, University of Cape Town, and Maretha Shroyer of YES, for your direction and input throughout the project. We would also like to thank all the individuals who gave of their time and provided input during our fieldwork and interviews. These include: Dutoit Huysamen, CMC Administration; Malcolm Calderwood and Clifford Duisie, CTFO; Dean Ferreira and Wayne Smith, SPA; G. Willis, Hester Peterson and L.R. Roberts, Helderberg Administration; Kobus Olivier and Pat Titmus, Blaauwberg Administration; Dennis Smit, Petru Durr; Marius Smit, Felix Potgieter, Eric Nontshiza and Mr. Janson, Tygerberg Administration; Aletta Jordan, Cape Nature Conservation; David Hart, SAHRA; Jeremy David, MCM; Stephen Hulbert, CPNP; Leigh Ann Ferreria, PenPerm; Garth King, Robben Island; Major Freda Williams, The Castle; Russell Baker, Lola's Café; Patrick Labrosse, CBRRA; Eddie Edwards; Faried Manual, Wesgro; Justin Maguire and Cluney South; Alistair Martin; Brett Davidson, Idasa; Micheal Fuchs; Charles Van der Spay, Llundudno Resident's Association; Lawrence Beukes, BFVA; Iegshaan Ariefdien, Economic Development Services, CCT Administration; Pinkie Mseleku, Cape Film Commission; Barry Greyvenstein, NTVA; Vanessa La Trobe, CPA; Gavin Levy, SAASP and the two anonymous pensioners interviewed. A special thanks to all of the Unit and Location Managers who took time out on location to provide us with information during our fieldwork.

REFERENCES

- Ariefdien, I. 2001 (a). Manager: Key Sectors, Cape Town Administration; Interim Co-ordinator for Sector Development. Personal Communication (Appendix F).
- Ariefdien, I. 2001 (b). Proposed Film Tariff System, Economic Development Services, City of Cape Town.
- Bamford, H. *Beach No Longer Safe*. In The Cape Argus, 30 March 2001.
- Calderwood, M. 2001. Film Office Supervisor, Cape Town Film Office. Personal Communication (Appendix D).
- De Winser, N. 2000. *The Island Hell that is The Beach*. In Geographical Magazine, January 2000, Vol. 72 Issue 1.
- Game, P. 2001. *Movie Maps*. In Indwe: In-flight Magazine February 2001. Volume 2, Number 2. T.A. Publications, South Africa
- Kowalski, B.J. 1998. *Titanic Disaster*. In World Press Review, August 1998, Vol. 45, Issue 8.
- London Independent. 13 September 2000. *Ad agency adds artefact injury to Inca insult*
- Mseleko, P. 2001. Film Commissioner, Western Cape Film Commission. Personal Communication (Appendix F).
- Shroyer, M and Quick, R. 1998. Interim Environmental Guidelines For Filming in The Cape Metropolitan Area. CMC/YEBO Environmental Services.
- The Western Cape Investment and Trade Promotion Agency. 2001. Wesgro Background Report: The Film and Television Industry in Western Cape Province, South Africa, January 2001. Produced by Sulona Reddy.
- White Paper on Environmental Management Policy for South Africa, 1998.
- Yutar, D. 2001. *World's Film Cameras Love Cape Town*. In The Cape Argus, 20 April 2001.

Appendices

Appendix A Figures

Appendix B Maps

Appendix C Fieldwork Observations: Film Shoot Locations

Appendix D Permitting Authorities

Appendix E Industry Associations

Appendix F Interested and Affected Parties

Appendix G Workshop Presentation

APPENDIX A

Figures



Figure 1: Wolfgat Nature Reserve, where a film crew was observed removing bags of litter prior to filming.



Figure 2: South African Museum, where film crew vehicles were observed parked on the front lawns.



Figure 3: Modification of the South African Museum by putting a sign on the front.



Figure 4: All necessary precautions are taken to reduce the risk of fire, including the presence of an explosions expert and fire department vehicle on site.



Figure 5: Associated services required by production companies include catering, stunts, props, paramedics, and animal handlers, to name but a few.



Figure 6: Stunt man falling from window.
Figure 7: Elephant on Keurom St.
 Film shoots, especially those involving unusual props or stunts, offer onlookers an interesting spectacle and help to keep the character of the City lively and vibrant.



Figure 8: Several local business people have complained about filming activities in certain city streets and squares, especially during business hours, claiming that their businesses have lost custom because filming has blocked access to entrances and usurped parking space normally available for use by patrons.



Figure 9: The fact that many locations are favoured by film crews, tourists and recreational users during the summer peak season could result in congestion, or one or the other group being denied.



Figure 10: Most filming currently being done in the City is for foreign commercials, and locations are often required to resemble foreign cities.

APPENDIX B

Maps

PERMITTING JURISDICTION MAP

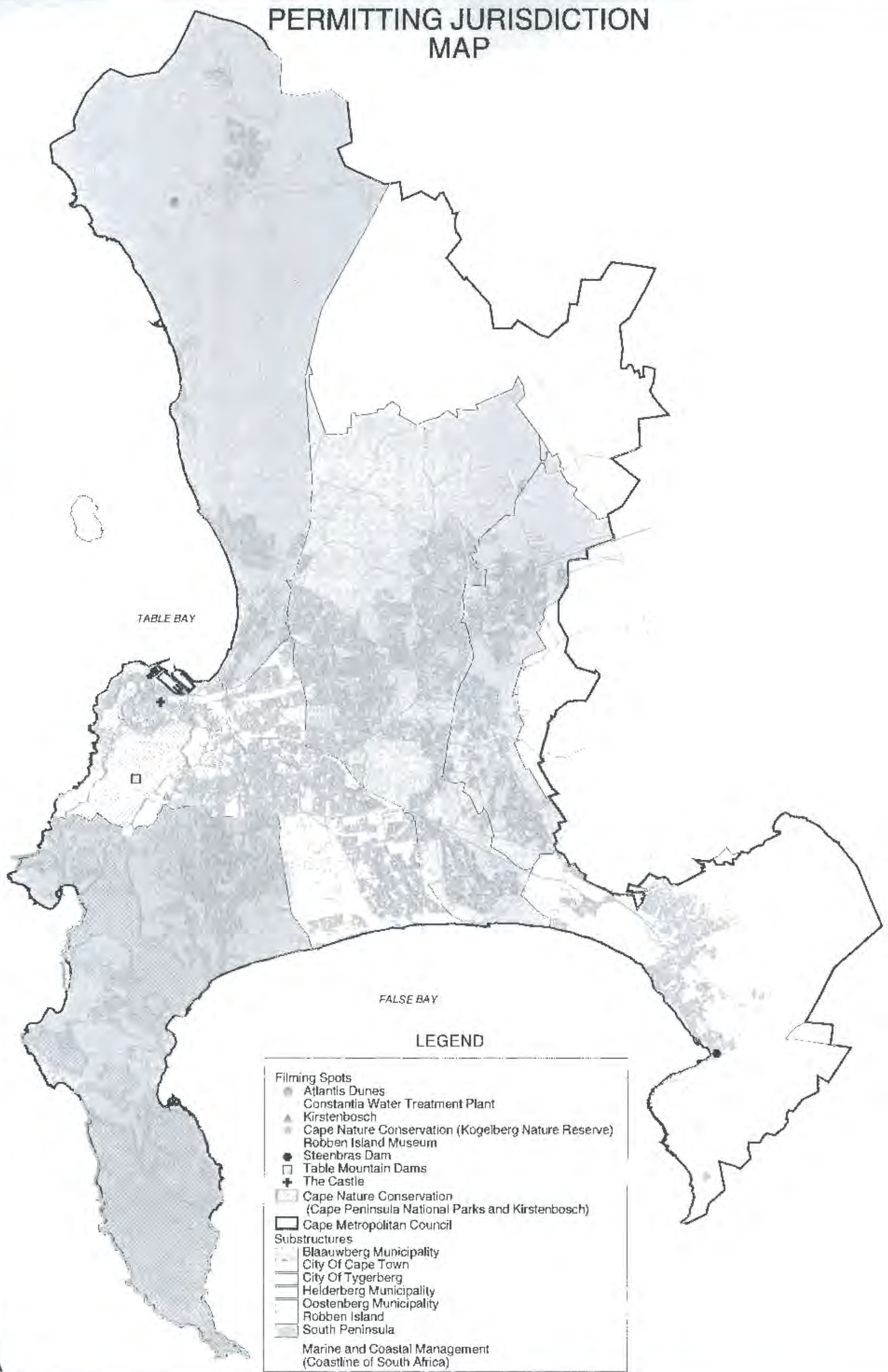


TABLE BAY

FALSE BAY

LEGEND

- Filming Spots**
 - Atlantis Dunes
 - Constantia Water Treatment Plant
 - ▲ Kirstenbosch
 - Cape Nature Conservation (Kogelberg Nature Reserve)
 - Robben Island Museum
 - Steenbras Dam
 - Table Mountain Dams
 - ✚ The Castle
- Substructures**
 - Cape Nature Conservation (Cape Peninsula National Parks and Kirstenbosch)
 - Cape Metropolitan Council
 - Blaauwberg Municipality
 - City Of Cape Town
 - City Of Tygerberg
 - Helderberg Municipality
 - Oostenberg Municipality
 - Robben Island
 - South Peninsula
- Marine and Coastal Management (Coastline of South Africa)**



FILMING HOTSPOTS

Id	Hotspot Name
1	Long Street
2	Loop Street
3	Riebeeck Street
4	Bree Street
5	Keerom Street
6	Parliament Street
7	Lower Main Road
8	Greenmarket Square
9	Church Square
10	The Fountain (Heerengracht Street)
11	Nico Maïan
12	Tygervalley Business Area
13	Smitwinkel Bay
14	Misty Cliffs
15	Chapmans Peak Drive
16	Sir Lowry's Pass
17	Steenbras Dam Road
18	R44 to Kogel Bay
19	Tafelberg Road
20	Signal Hill Road
21	Table Mountain
22	Silvermine
23	Rhodes Memorial & Animal Camp
24	Kirstenbosch
25	Redhill
26	Rietvllei
27	Steenbras Dam
28	Constantia Nek Water Treatment Plant
29	Cape Point
30	Wolfgat Nature Reserve
31	Wynberg Park
32	De Waal Park
33	Claremont Gardens
34	Company Gardens
35	Sea Point Pavilion
36	Milnerton Beach
37	Tableview Beach
38	Melkbos Beach
39	Camps Bay Beach
40	Clifton Beach
41	Llandudno Beach
42	Noordhoek Beach
43	Mulzenberg Beach
44	Boulders Beach
45	Kogel Bay Resort
46	Strand Beach Jetty
47	False Bay
48	Beach Area Of Khayalitsha
49	Atlantis Dunes
50	Rural Area of Durbanville
51	Constantia "green belt"
52	Robben Island
53	Paarden Island
54	The Castle
55	Bo-Kaap
56	Kogelberg Nature Reserve
57	Vankoordestrif
58	Vergelegen
59	Lourensford
60	Silverboomkloof Road
61	Silverstream Strand



Inset

Inset

Filming Hotspots	
●	Beaches, Sand Dunes, Sensitive coastal areas and filming at sea
■	City Streets and Squares
▲	Coastal Islands
†	Culturally Important Sites
+	Gardens, Parks & Swimming Pools
×	Industrial Sites
▲	Protected Areas
†	Public Open Spaces, Greenbelts and Farms
•	Scenic Routes



APPENDIX C

Fieldwork Observations: Film Shoot Locations

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Mackenzie Rudolph

UNIT/LOCATION MANAGER: Robert Bently 083-456-0511

Commercial for Insurance Company

ECO:

None

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Sea Point promenade Put-Put course	10-01-01 morning	35 crew 20 vehicles	Cape Town Film Office Private Land Owner

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Parking of crew along road adjacent to promenade (CTFO sorted out the parking) - about 7 parking places occupied
Interference with traffic flow	-No road closure or stunts -Road blocked off while scene is taking place -Area is roped off - rebuilt part of the put put -Cannot shoot on the weekend
General nuisance or hazard to local people. Impact on local business	Nuisance to people trying to walk down that side of the pavement; reduced options for parking
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	Possible lawn damage, but grass already damaged
Animals used on site	No
Noise	No
Litter and waste	Dust bins and ashtrays placed throughout site
Water pollution	No
Air pollution	No
Light pollution	No
Damage to buildings and other infrastructure	No
Increased risks of fires	Unlikely. Smoking allowed on set.
Ablution facilities	Portable ablution facilities available, as well as in building

ONSITE INTERVIEW: Location Manager: Robert Bentley

General Comments

Permit System

- Prefers to meet permitting authorities on location so that the authority knows exactly what activities will entail
- Sometimes an application can be done over the phone
- Movement in industry to become more professional and eco sensitive
- CTFO needs greater resources
- SPA is very expensive, partly because of the need for ECOs

Traffic Officers:

- Also must pay overtime rates for traffic officers R200/hour and with buddy system R400/hour
- Difficult to get traffic officers during busy season; sometimes although booked don't show and aren't allowed to close road without them
- Thinks there needs to be dedicated traffic unit for filming industry

ECO

- ECO on set the whole time- there is a purpose to this but it is an added expense of R140/hour
- Believes that a good location manager monitors area the entire time "first one in and last one out", which includes environmental concerns. For instance he does not allow Styrofoam on his locations.
- In environmentally sensitive areas, recognizes the usefulness of having environmental knowledge on hand but still does not believe that they need to be there the whole time
- Feels that one ECO could monitor 3-4 shoots/day

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS

NAME OF PRODUCTION COMPANY:

Navigator

CONTACT PERSON:

Unit/Location Manager: Ben Van Vureen 072-186-0761

ECO:

None

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Along highway to Llandudno M65	08-02-01 afternoon	55 crew 27 vehicles	Cape Town Film Office

Still shot of cars on cliff

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Approximately 15 vehicles and 4 large trucks were parked along the side of the road.
Interference with traffic flow	Permission was given to close one lane of traffic. This was not impeding traffic flow at all.
General nuisance or hazard to local people. Impact on local business	If people are driving alongside the road for the view, it is slightly impeded. More difficult for pulling onto the soft shoulder for sight-seeing.
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	Unlikely, although fairly large number of vehicles and activity at one point on road verge.
Animals on set	No
Noise	No
Litter and waste	No
Water pollution	No
Air pollution	No
Light pollution	No
Damage to buildings and other infrastructure	No.
Increased risks of fires	Possibly. Fire-prone area. Smoking on set. Claim pick up cigarette butts
Ablution facilities	Yes, provided by company
Post production impact requiring rehabilitation	No

ONSITE INTERVIEW: Location Manager: Ben van Vuuren

Site-specific comments

-Ben described problems incurred with craft marketers, felt there needed to be better coordination amongst the different offices

General Comments

Permit System

-Clifford (Dulcie) is a pleasure to work with and the Cape Town Film Office has a very good system

-Dean (Ferreira) is also "on the ball"

-Needs to be better co-ordination amongst the different offices. "Bottom line" is that there needs to be better communication

-Big problem is traffic officers showing up/on time to scheduled shoots

-Ben felt this is often because they are in short supply

-Mentioned that in the US they hire off duty/retired police for film shoots. *This provides police with the initiative of earning extra money (read this in American Cinematography)*

ECO

-Sensitive areas: ECOs are very important

-Ensure that companies will be able to shoot there again tomorrow

-Places like Wynberg Gardens: ECOs are still important, but it is not necessary that they be on set for the duration of the shoot

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Rolling Pictures

CONTACT PERSON:

Location Manager: Laurence Goodman: 083-301-6336

ECO: No

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Paved area in front of Nico Malan steps	11-01-01 afternoon (Saturday)	40 crew 10-15 vehicles	Cape Town Film Office

Carousel erected on paved area

APPLIED FOR PERMIT: Yes

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: Yes

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	About 10 parking bays reserved in front of Nico.
Interference with traffic flow	Minimal. Traffic officers directing any traffic away from marked bays.
General nuisance or hazard to local people. Impact on local business	Minimal, because not a very busy area on a Saturday, either for movement of public or business.
Religious/cultural/ political sensitivity	No. Nico Malan would seem to be appropriate for "showbiz" -related activities.
Damage to fauna/flora/surroundings	No
Animals used on set	No
Noise	Minimal
Litter and waste	Minimal
Water pollution	No
Air pollution	No
Light pollution	Minimal
Damage to buildings and other infrastructure	No
Increased risks of fires	No
Ablution facilities	Portable toilets provided.
Post filming impact requiring restoration or rehabilitation	No

Location Manager unavailable, but interviewed on previous site.

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Mackenzie Rudolph

CLIENT/TYPE OF PRODUCTION:

Nestle Crunch commercial

CONTACT PERSON:

Production Assistant: Beven-082-7373-497

ECO: None

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
SA Mutual Life Darling St. Central Cape Town	13-01-01 2:00 (Saturday)	45 crew 10 vehicles	City of Cape Town

Location Manager did not have time to speak with us

APPLIED FOR PERMIT FROM AUTHORITY: Yes

OBTAINED INFORMATION REGARDING THE LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Blocking of parking.
Interference with traffic flow	-Closing off of street -still busy at this time -Traffic police are on the scene doing the blocking -Freedom of movement is being compromised
General nuisance or hazard to local people. Impact on local business	Appeared to be partially blocking access to shops: PEP, Lite KEM pharm, City Grill Chicken.
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	No
Animals	No
Noise	Minimal
Litter and waste	Continuous smoking of crew on set-are these butts being disposed of properly?
Water pollution	No
Air pollution	No
Light pollution	No
Damage to buildings and other infrastructure	Building had props attached, seems like any damage would be insignificant.
Increased risks of fires	No
Ablution facilities	Yes, provided by company.
Post production impact requiring restoration or rehabilitation	No

ONSITE INTERVIEW: Stallholders in Darling Street

Site-specific comments

Filming does not have a noticeable effect on business.

ADDITIONAL ONSITE OBSERVATION

White males seem to have all the important positions; Black and Coloured all the lower and manual labor positions.

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS

NAME OF PRODUCTION COMPANY:

Connections (Stills Photography)

CLIENT/TYPE OF PRODUCTION:

Photographs for German teenzine "Madchen"

CONTACT PERSON:

Production Manager: Jacky Beek 083 274 0564

ECO:

No

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Beach at Duinefontein	22-01-01 (Thursday) midday	crew: 8 vehicles: 2	Blaauwberg Administration

Photographing two young models on beach with Table Mountain in background.

APPLIED FOR PERMIT FROM CORRECT AUTHORITY: Yes

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: Yes

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	No problems - large parking area, few vehicles. Parked on tarred area.
Interference with traffic flow	None
General nuisance or hazard to local people. Impact on local business	Minimal impact to recreational beach users - week day, very small shoot.
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	Minimal - no greater than normal recreational beach use.
Animals used on set	None
Noise	Minimal - no greater than normal recreational beach use.
Litter and waste	No
Water pollution	No
Air pollution	No
Light pollution	No
Damage to buildings and other infrastructure	No
Increased risk of fires	No
Ablution facilities	Public toilets
Post-filming impact requiring restoration or rehabilitation	No

ONSITE INTERVIEW: Production Manager

Site-specific comments

This site was chosen mainly because it was an undisturbed beach, not a "city" beach.

General Comments

An outfit like ours averages about six people and eight vehicles. We don't have a lot of equipment.

Another very popular area for stills shoots is Clifton, particularly Fourth Beach. It's secluded, which is a strong selling point when the wind's blowing.

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS

NAME OF PRODUCTION COMPANY:

CLIENT/TYPE OF PRODUCTION

Trident Gum commercial

CONTACT PERSON:

Unit/Location Manager: Michael Hoyte 083-603-0421

Assistant Unit Manager: Mark 083-540-3848

ECO:

Wayne Smith from SPA

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Muizenburg Beach By the coloured huts	25-01-01 Afternoon	35 crew 10 vehicles	South Peninsula Administration

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	No
Interference with traffic flow	No
General nuisance or hazard to local people. Impact on local business	Eyesore to tourists (minor).
Religious/cultural political sensitivity	No
Damage to fauna/flora/surroundings	-Vehicles on beach, but not in sensitive areas -Large crane on beach
Animals on set	No
Noise	No
Litter and waste	No
Water pollution	No
Air pollution	No
Light pollution	No
Damage to buildings and other infrastructure	No
Increased risks of fires	No
Ablution facilities	Yes, in building
Post production impact requiring restoration or rehabilitation	No

ONSITE INTERVIEW: Location Manager: Michael Hoyte
Site-Specific Comments

Permit fee:

- R20 / m2 plus permit fee ~R1200
- + charged R300 for each vehicle on the beach
- Would prefer a flat fee because with this system you do not know exactly how much it is going to cost until you are actually on set – so it is very difficult to accurately assess the costs of the location to the company

South Peninsula Rules Attached To Permit:

- Does read the rules
- Worthwhile in that they prevent film crews from trying things they might have otherwise
- Have made the Production Companies more aware of certain aspects

General Comments

Permit System

Cape Town:

- Very few hassles, new system of concurrence letters is working very well

South Peninsula:

- Problems with Llandudno due to lack of parking and noise pollution
- Costly

Blaauwberg

- R1000/day flat rate for beach shoots
- Predicts that this will make the area more popular to the film industry because it is cheap and easy to organise

ECOs

- imperative but not "earning their keep"
- It is unnecessary for ECOs to be on site for duration of shoot-especially if not in vital area (Cape Point is a different story)
- Definitely a built level of trust between film crews and permitting authorities

Private Landowners

- Location manager goes to the owner first and speaks with them
- If the area is on a farm then there is no need to contact the municipality/authority
- For houses-do a letter drop after permission given

Public

The film industry is faced with a great deal of hostility from the public

Wrap

- The location manager's signature is on the application and therefore he is responsible for the location
- Company is legally responsible for location
- Following a wrap - do a walk across area to ensure that all garbage etc. is removed-often area is left cleaner than it was before shoot

One Stop Shop

- Would work only if it involved the entire Cape Region
- Not just permitting but also contacts linked to the rest of the Western Cape
- Some education on the areas would definitely be necessary

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY: Network
 CONTACT PERSON: Derek Raeburn (082 895 8567)
 ECO: no

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Hout Street and St Georges Mall	29-01-01 Mon 14: 00	No people: 40 No vehicles: 15	Cape Town Film Office

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Hout Street parking (as well as several bays in Long Street) taken up by film crew vehicles.
Interference with traffic flow	Filming intermittently holds up traffic in Hout Street; as well as pedestrian movement.
General nuisance or hazard to local people. Impact on local business	Main issue at this shoot is the interference with stall holders in St Georges Mall, who have been paid compensation for lost earnings (R500 for kiosk and R200 per stall).
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	No
Animals used on set	No
Noise	Minimal
Litter and waste	Minimal
Water pollution	No
Air pollution	No
Light pollution	A few bright lights.
Damage to buildings and other infrastructure	No
Increased risks of fires	Unlikely. Smoking on set.
Ablution facilities	Portable toilets
Post filming impact requiring restoration or rehabilitation	No

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Thunderbird Films

CLIENT/TYPE OF PRODUCTION:

Bank Commercial

CONTACT PERSON:

Unit/Location Manager: Matt Shaw 082-649-3542

ECO:

Wayne Smith from SPA 083-635-6335

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Llandudno 50m2 on beach as well as in private home	30-01-01 (Tuesday) Afternoon	10-15 crew 10 vehicles	South Peninsula Administration

Child running along the beach

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

*Matt was carrying with him the interim filming guidelines

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Parking is a real concern at Llandudno (serious issue). No vehicles on the beach, but two large vehicles on the Peninsula gated gravel road.
Interference with traffic flow	Minimal
General nuisance or hazard to local people. Impact on local business	Local people are upset about the parking problems that occur at Llandudno due to filming. This film crew has donated money to the surf and lifesaving club in order to appease them. Specifically when it comes to renting out private homes. This is a serious issue (refer to letter from Llandudno Resident's Association). May impede beach goers' freedom of movement.
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	No
Animals	No
Noise	No. Instead of having a generator on the beach, the company is running a cable from the road.
Litter and waste	No
Water pollution	No
Air pollution	No

Potential Environmental Impacts	Comments
Light pollution	No
Damage to buildings and other infrastructure	No
Increased risks of fires	No
Ablution facilities	Yes, in building
Post production impact requiring restoration and rehabilitation	No

ONSITE INTERVIEW

*Location Manager unavailable, follow-up interview scheduled
Two of the crew members were questioned:*

Site-Specific Comments

Llandudno is a primary spot to shoot - using it because of the close proximity of the house, beach and boulders.

General Comments

Other Hotspots

- Noordhoek
- Long St. and many streets in Town
- Company Gardens

Public

Industry does receive a lot of complaints and hostility, but only about %10 of people are really rude.

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Mackenzie Rudolph

CLIENT/ NATURE OF FILM: Insurance Commercial

CONTACT PERSON:

Unit/Location Manager: Robert Bentley 083-456-0511

ECO:

None. Although in reserve, no ECO was required

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Wolfgat Reserve	30-01-01 Early evening (Tuesday)	35 Crew 15-20 vehicles	Under Tygerberg's jurisdiction, but permitting by the CTFO

Still shot of cars on cliff as sun goes down

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

Although it was not offered by the administration - requested ecological information from Cape Town Film Office. Ecologist from City of Cape Town Administration did provide guidelines, specifically not to stand near cliff edges as they are sandstone.

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Approximately 8 regular vehicles on gravel road with 4-5 large industry trucks, 1 crane, the rest of the vehicles were parked in the parking lot.
Interference with traffic flow	No, traffic was minimal. Upon arrival security was greeting and directing vehicles- fairly strict security.
General nuisance or hazard to local people. Impact on local business	Idea for possible film donation area- good potential community project.
Religious/cultural/ political sensitivity	Wolfgat is near a poor socio-economic area.
Damage to fauna/flora/surroundings	Few fynbos species visible, large areas completely covered with alien vegetation. Vehicles all on the road.
Animals used on set	No
Noise	Minimal
Litter and waste	Area covered in garbage before filming began Crew actually removed five black bags of garbage from area along with a bakkie-load of rubble.

Potential Environmental Impacts	Comments
Water pollution	No
Air pollution	No
Light pollution	Minimal
Damage to buildings and other infrastructure	No
Increased risks of fires	Possible - smoking allowed on set.
Ablution facilities	Portable toilets available
Post filming impact requiring restoration or rehabilitation	No

ONSITE INTERVIEW: Location Manager: Robert Bently (interviewed on previous location)
Comments incorporated into tables above.

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Moonlighting

Commercial for gambling on-line (Danish Company Ooh-la-la)

CONTACT PERSON:

Unit/Location Manager: Elmarie Bosshoff 083-225-1803

ECO:

None

LOCATION	DATE	Size	ADMINISTRATIVE AUTHORITY
South African Museum Victoria Street	02-02-01	40	Cape Film Office

Large Casino Sign has been put on the outside of museum; many expensive cars are parked in front.

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	-Numerous large and small vehicles were parked all over grass -Museum patrons getting parked in and finding difficult to enter/exit area (see people getting frustrated) -We got parked in
Interference with traffic flow	-Not really as all cars and equipment trucks are parked on museum lawn
General nuisance or hazard to local people. Impact on local business	-Nuisance to museum patrons
Religious/cultural political sensitivity	No
Damage to fauna/flora/surroundings	-Catering: propane is directly on grass, all catering is laid out on grass -2 cranes (both on grass) -Numerous large and small vehicles parked on grass (primary spot for museum)
Animals	No
Noise	No
Litter and waste	No
Water pollution	No
Air pollution	No
Light pollution	No
Damage to buildings and other infrastructure	Possibility damage to building from CASINO sign-but this seems unlikely

Potential Environmental Impacts	Comments
Increased risks of fires	No
Ablution facilities	Yes, provided by company.
Post production impact requiring restoration or rehabilitation	Serious damage to grass surrounding the museum.

FOLLOW-UP INTERVIEW: Location Manager: Elmarie Boshoff

Site-specific comments

As regards the film shoot vehicles on the lawns, the South African Museum often has evening talks and events, for which they allow students/the public to park on the lawns. Not all the vehicles we observed were film company vehicles.

General comments

- Permitting process: The permitting authorities are all great - no real complaints. Sometimes CTFO can be a bit slow in issuing permits, but generally not. SPA and Peninsula Permits are committed providing a good system.
- ECOs: The current ECO involvement and remuneration for monitoring environmentally sensitive sites is justified. Because the film industry in Cape Town has grown so rapidly, there are at present not enough "heavy duty", i.e. experienced location managers. Location managers often need support from ECOs to manage activity on sites. Also, having an ECO on site is an advantage to the film company, because then if a negative environmental impact occurs, there is no comeback - it was the ECOs responsibility to prevent this.

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Mackenzie Rudolph

CLIENT/NATURE OF FILM: French Cell Phone Commercial

CONTACT PERSON:

Unit/Location Manager: Mike Begg 082-299-4119/424-4137

ECO:

None. Malcolm Calderwood from Cape Town Film Office present during shooting

LOCATION	DATE & TIME	Size	ADMINISTRATIVE AUTHORITY
Behind Civic Center	03-02-01 Sunday morning	45 crew 15 vehicles + private	Cape Town Film Office

Helicopter following bus full of students

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Not really an issue as road is being intermittently blocked and minimal public activity.
Interference with traffic flow	-Road blocked off intermittently while scene is taking place -Traffic police are on the scene doing the blocking -Film office would not allow scene to take place during the week- being Sunday morning traffic in the area is minimal - No explanation from police as to why traffic is being re-routed -Freedom of movement is being compromised
General nuisance or hazard to local people. Impact on local business	-Crew member rudely yells at two members of the public trying to cross the road to get back on pavement -seemed unnecessary as there was plenty of time to deal with this in an appropriate manner -no apologies following the incident
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	No
Animals	No
Noise	Helicopter is very noisy, however because shooting on a Sunday, in a non-residential area, this was not a serious issue.

Potential Environmental Impacts	Comments
Litter and waste	No
Water pollution	No
Air pollution	From the helicopter (?)
Light pollution	No
Damage to buildings and other infrastructure	No
Increased risk of fires	Only if there was a significant problem with the helicopter like a crash.
Ablution facilities	Yes, in building.
Post production impact requiring restoration or rehabilitation	No

FOLLOW-UP INTERVIEW: Location Manager: Mike Begg

Site-specific comments:

- Site is not very commonly used; front of Nico Malan and Fountain much more common. Hertzog Boulevard can only be practically closed off at very quiet times.
- Helicopter: details of permission for use handled by CTFO. Permission must be granted by the Association of Aviation - a safe landing area must be sought, cannot fly below 500m and between buildings in the city, etc.

General Comments:

- *Permitting systems:* High opinion of CTFO and South Peninsula permitting systems; has found both offices to be helpful, and feels uncertain that a one-stop-shop would be an improvement.
- *Tariffs:* official tariffs are fair, but those demanded by private landowners are becoming far too high, and have the potential to hurt the industry. Points out that different departments, including his own, have set budgets for each shoot.
- *ECOs:* the necessity for ECOs depends on which film company/ crew is involved, but in general, film crews are very aware of environmental issues and want to be environmentally responsible. ECOs are vital for the more environmentally sensitive sites. In relation to the total cost of filming, the ECO fees are not excessive - feels that most production companies would rather have an ECO present than be liable for environmental damage.
- *Public Opinion:* considers that the general public have a negative view of filming, and are impatient about being held up for short periods of time eg when roads are locked off in town. Considers that people are ignorant about the way film shoot work is conducted i.e. that each crew member has a part to play and is not obviously "busy" all the time. Feels that there has not been sufficient media attention to educate the public as to the positive aspects of the industry, especially as regards the amount of revenue it brings into the city.
- *Film crew behavior:* concedes that the attitude of certain individuals working on shoots may come across to the public as rather arrogant, and that there have been cases of "gung-ho" behavior from some of the smaller companies, who may take chances with, for example, going ahead with unsupervised street lockoffs.

Miscellaneous additional points:

- Additional parking bays are reserved for technical vehicles only; private vehicles (of which there are typically several) must find their own parking bays. For some locations, such as Darling Street, it has been necessary to reserve and pay for additional (underground) parking bays - typically 25-40 - for private vehicles.
- In addition to animal wranglers and ECOs, anti-cruelty officers are also employed on shoots involving animals, In Australia, traffic officers and certain other services are provided to film shoots free of charge.
- In Australia, film work is unionised, providing for an eight-hour day, five-day week; the result is improved safety on locations.

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Network Productions

CLIENT: BDF German Magazine

CONTACT PERSON:

Unit/Location Manager: Derrick Raburn 082-895-8567

ECO:

Wayne Smith

LOCATION	DATE	SIZE	ADMINISTRATIVE AUTHORITY
Muizenberg Beach	07-02-01 (Wednes day)	35 Crew 5 extras, 4 leads	South Peninsula Administration

Shoot is of family on the beach having fun

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

Permit contains a list of environmental guidelines for the location

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	-No, large parking area
Interference with traffic flow	-No
General nuisance or hazard to local people. Impact on local business	-Approximately 20 people on the beach -Minor restriction of access -Members of the public refrained from walking across beach (pretty minor)
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	Minor beach trampling.
Animals on set	No
Noise	No, blimp generator being used.
Litter and waste	Minimal.
Water pollution	No
Air pollution	No
Light pollution	-Bright light screens (minimal light pollution)
Damage to buildings and other infrastructure	No
Increased risks of fires	No
Ablution facilities	Yes, in building
Post production impact requiring restoration and rehabilitation	No

ONSITE INTERVIEW: Location Manager: Derrick Raeburn

General Comments

Permit Process

- Process is easiest with Cape Town Film Office
- South Peninsula Administration (SPA) sorts out permits quickly, but office is sometimes understaffed

Tariff Structure

- Increasingly finding the permits too expensive, especially Peninsula Permits
- This factor will eventually dissuade people from filming in the Cape

ECO Issue

- Although there seem to be many complaints about the requirement for an ECO on site, feels that having an ECO present is positive because any complaints which may arise can be checked and ECO can offer an unbiased viewpoint
- Can back up the Production Company if they are in the right and the complaint is untrue or unnecessary

Other

- Serious problem with vendors wanting money

ONSITE INTERVIEW: Wayne Smith (ECO)

Site-specific concerns:

- Vehicles on beach
- Careful of high level water marks
- Not an extremely sensitive area i.e. no Oyster Catchers in area
- Low impact shots

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS

NAME OF PRODUCTION COMPANY:

Network Productions

CLIENT/TYPE OF PRODUCTION:

Commercial for BDF German Magazine

CONTACT PERSON:

Unit/Location Manager: Derrick Raeburn 082-895-8567

ECO:

Kim Lang

LOCATION	DATE & TIME	Size	ADMINISTRATIVE AUTHORITY
Wynberg Gardens	07-02-01 (Wednesday) Midday	35 Crew 15 vehicles	South Peninsula Administration

Family having picnic on grass

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Vehicles are parked on road or in parking lot- does not seem to have any impact on public.
Interference with traffic flow	None
General nuisance or hazard to local people. Impact on local business	-Not in a high use area. Not much recreational use of park on a Wednesday. Plenty of space for other users.
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	-Potential for impact if area becomes overused -Potential grass damage
Animals used on set	No
Noise	No
Litter and waste	No
Water pollution	No
Air pollution	No
Light pollution	No
Damage to buildings and other infrastructure	No
Increased risks of fires	No
Ablution facilities	Yes
Post production impact requiring restoration or rehabilitation.	No

ONSITE INTERVIEW: ECO

General comments

ECO concerns:

- Parking of vehicles and equipment
- Ensuring no damage to the area, i.e. water pollution or damage to vegetation
- Smoking on shoots - must not leave butts on floor
- Believes that an ECO needs to be present at all times
- Commonly used areas under Peninsula Permits jurisdiction: Cape Point (although used more for tourist catering than shoots), Rhodes Game Camp, Noordhoek

ONSITE CATERING COMPANY: Kraft Crew Catering

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS

NAME OF PRODUCTION COMPANY:

Navigator

CONTACT PERSON:

Unit/Location Manager: Ben Van Vureen 072-186-0761

ECO:

None

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Along highway to Llandudno M65	08-02-01 afternoon	55 crew 27 vehicles	Cape Town Film Office

Still shot of cars on cliff

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Approximately 15 vehicles and 4 large trucks parked along the side of the road.
Interference with traffic flow	-Permission to close one lane of traffic -This was not impeding traffic flow at all
General nuisance or hazard to local people. Impact on local business	-If people are driving alongside the road for the view, it is slightly impeded. More difficult for pulling onto the soft shoulder for sight-seeing - problems with craft marketers?
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	Unlikely, although fairly large number of vehicles and activity at one point on road verge.
Animals on set	No
Noise	No
Litter and waste	No
Water pollution	No
Air pollution	No
Light pollution	No
Damage to buildings and other infrastructure	No.
Increased risks of fires	Possibly. Fire-prone area. Smoking on set. Claim pick up cigarette butts.
Ablution facilities	Yes, provided by company.
Post production impact requiring rehabilitation	No

ONSITE INTERVIEW: Location Manager: Ben van Vuuren

Site-specific comments

-Ben described problems incurred with craft marketers, felt there needed to be better coordination amongst the different offices

General Comments

Permit System

-Clifford (Dulcie) is a pleasure to work with and the Cape Town Film Office has a very good system

-Dean (Ferreira) is also "on the ball"

-Needs to be better co-ordination amongst the different offices. "Bottom line" is that there needs to be better communication

-Big problem is traffic officers showing up/on time to scheduled shoots

-Ben felt this is often because they are in short supply

-Mentioned that in the US they hire off duty/retired police for film shoots. This provides police with the initiative of earning extra money (read this in American Cinematography)

ECO

-Sensitive areas: ECOs are very important

-Ensure that companies will be able to shoot there again tomorrow

-Places like Wynberg Gardens: ECOs are still important, but it is not necessary that they be on set for the duration of the shoot

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS

NAME OF PRODUCTION COMPANY:

Rolling Pictures

UNIT/LOCATION MANAGER: Laurence Goodman 083-301-6336

CLIENT: Galleria Kaufhoff Clothing

ECO:

None

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Parliament St.	08-02-01 (Thursday) from 6pm	35 crew 10 vehicles	Cape Town Film Office

Shooting at the corner cafe

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Not really an issue as road is being blocked off where shoot is taking place. Also large car park metres from the shoot.
Interference with traffic flow	-Road locked off while scene is taking place -Traffic police are on the scene doing the locking-off - Minor interference because after working hours and rush hour -Freedom of movement by public is being slightly compromised
General nuisance or hazard to local people. Impact on local business	-Says the film industry encounters a lot of hostility -Vendors are demanding a lot of money- for this shoot in particular he paid R6500 to one shop and R 2300 to another -Sometimes there is no time to letter drop -Businesses were closed, so unable to speak with them, but they were paid for shoot
Religious/cultural political sensitivity	No
Damage to fauna/flora/surroundings	No
Animals	No
Noise	No
Litter and waste	No
Water pollution	No
Air pollution	No
Light pollution	No

Potential Environmental Impacts	Comments
Damage to buildings and other infrastructure	No
Increased risks of fires	No
Ablution facilities	Yes, in building.
Post production impact requiring restoration or rehabilitation	No

ONSITE INTERVIEW: Location Manager (Laurence Goodman)

General Comments

Permit System

- Very happy with the Cape Town Film Office process and functioning - does accomplish the One-Stop-Shop ideal. "Clifford (Dulcie) is a star"
- Permit Process in SPA is good- but never reads the guidelines because feels that the company he works for is eco-friendly i.e. aware of the surroundings

Tariff Structure

- CTFO is reasonable price-wise: approximately 2500/day and have the use of a number of other sites in city area
- SPA pricing is way over
- Doesn't mind paying more if money is going back into area- which in most cases it is not

ECO

- First stated that there was no reason for them
- Changed mind and said they are good to have around to back up the Film Company in case they are accused of something
- Good in super-sensitive areas

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Giant
Ford car commercial

CONTACT PERSON:

Unit/Location Manager: Nicki Hall Jones 082-537-5930

ECO:

Lisa Denysschen

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Redhill nature reserve	09-02-01 (Friday) afternoon	45 crew 25 vehicles	Peninsula Permits SANP

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	All vehicles are parked on road or in graveled area.
Interference with traffic flow	No, in reserve.
General nuisance or hazard to local people. Impact on local business	None
Religious/cultural political sensitivity	No
Damage to fauna/flora/surroundings	-Using a hollow rock so that it will not damage the surroundings -ECO is keeping a watchful eye on the scene -Vehicles parked on dirt road verges - some impact on vegetation
Animals used in filming	No
Noise	Minor
Litter and waste	Minor -depends on successful wrap cleanup.
Water pollution	No
Air pollution	Minor - fairly large number of vehicles in reserve at once.
Light pollution	No
Damage to buildings and other infrastructure	No
Increased risks of fires	-Yes -People are smoking which seems an unnecessary hazard considering current fire potential which is great

Potential Environmental Impacts	Comments
Ablution facilities	Portable toilets provided by company
Post production impact requiring rehabilitation and restoration	No

ONSITE INTERVIEW: Location Manager:

General comments

Permit System

- CTFO - sometimes hands out permission to do things that should not be allowed
- CTFO overworked and sometimes do not have enough time
- Crew often arrives at a site and what was supposed to be done has not been
- Idea of whole Cape in one office is "a nightmare" because it would always be understaffed
- Permits need to be harsh
- Peninsula Permits - standard and efficient

Tariff structure

- Peninsula Permits in danger of pricing themselves out of the industry

ECOs

- Important to have ECO as crew really just wants to get a shoot, under pressure to get the job done and really do not care
- Makes Location Manager's job easier
- Need to preserve area so can shoot in location again
- ECO presence should depend on area - there are areas where spot checks would be sufficient

Other

- "Average Joe" does not realize the massive revenue created by the industry or the spinoffs it creates - naive to trivialize this
- 1 Rand spent by production company = another 3 spent in Cape Town
- Approximately 140 film companies in Cape Town
- Dominated by men - due to often physical extreme work

ONSITE INTERVIEW: ECO: Lisa Denysschen

Site-specific Comments

- Smokers can smoke but must keep butts
- Watching for potential fire hazards
- Not allowed to rake or remove any of the vegetation

Role of ECO

- Ensuring the least amount of impact
- Minimal people and vehicles
- Also acts as a peacekeeper

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY: Navigator

Commercial for HUK German car repairs

CONTACT PERSON:

Unit/Location Manager: Ben Van Vureen 072-186-0761

ECO:None, but Wayne Smith (employed as ECO for SPA) was brought in to do a technical recce on area

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Main Road Diep River	09-02-01 all night	45 crew 20 vehicles, including large water truck and rain effect apparatus	South Peninsula Administration

Making a rain scene in front of the Speedy shop

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Parking is an issue, as there is the rain apparatus, plus the truck with the water tank and other equipment vehicles.
Interference with traffic flow	-Traffic flow is really not being impeded, just single lanes going in both directions -4 Traffic Police on the scene -Freedom of movement is being compromised
General nuisance or hazard to local people. Impact on local business	-Freedom of movement is impeded -Large crowd -Effect on pub next store (as all other surrounding businesses closed at this time) -spoke with owner of pub (Gavin Foster)-felt shoot was going to hurt business that night -approached by company and asked for 3 parking bays- offered no compensation for them -whole front of pub hidden by huge water truck and rain apparatus -only told about shoot, not about rain -lack of parking limits customers
Religious/cultural political sensitivity	No
Damage to fauna/flora/surroundings	No
Animals	No

Potential Environmental Impacts	Comments
Noise	Possibility of noise pollution to surrounding residents as this is going on all night.
Litter and waste	No
Water pollution	No
Air pollution	No
Light pollution	Possibility of light and noise pollution to surrounding residents.
Damage to buildings and other infrastructure	No
Increased risks of fires	No
Ablution facilities	Yes, in building.
Post production impact requiring restoration or rehabilitation	Excess water in the street.

Permit System

-Spoke with Ben about this at previous location

ECO

-Spoke with Ben about this at previous location

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Moonlighting

CLIENT/NATURE OF FILM: Shooting commercial for Scandinavian clothing company

Kappahl

CONTACT PERSON:

Unit/Location Manager: Elmarie Bosshoff 083-225-1803

ECO:

None

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Keurom St. Leeuwen St. Venken St.	11-02-01 Sunday morning	85 people including extras 20 vehicles	Cape Town Film Office

APPLIED FOR PERMIT: YES

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Not really an issue as traffic is minimal-plenty of parking.
Interference with traffic flow	-All of the listed streets are closed off, however not a problem as there is no traffic -Road blocked off while scene is taking place
General nuisance or hazard to local people. Impact on local business	-Occurring on the weekend, seems to be no public nuisance or impact on business - <i>Businesses were closed, so unable to speak with them, but they were paid for shoot</i>
Religious/cultural/political sensitivity	No
Damage to fauna/flora/surroundings	No
Animals used in filming	No
Noise	Water generator is extremely noisy.
Litter and waste	No
Water pollution	No
Air pollution	Smoke making machine- but it is supposedly environmentally friendly.
Light pollution	No
Damage to buildings and other infrastructure	No
Increased risks of fires	No
Ablution facilities	Yes, in building

Potential Environmental Impacts	Comments
Post production impact requiring restoration or rehabilitation	No

Location Manager unavailable, and interviewed on previous site.
 ONSITE INTERVIEW: Production Coordinator: Gail Warner

Site-specific comments

-Wanted a location that looked like New York. Keurom Street has become a popular location because its tall old buildings resemble those of many North American or European cities

General comments

Tariff structure

-Pricing is fine, however it does continue increasing

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Velocity

Shooting an Opel Astra car commercial

CONTACT PERSON:

Chris Cloete 082-268-0352

ECO:

No, but Malcolm Calderwood from the CTFO was on site to ensure all ran smoothly

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Leeuwen Street, part of Keurom St. and part of Long St.	8:00am 17-02-01 Saturday	30 crew 10 vehicles	Cape Town Film Office

Elephant walks up to parked car in the center of the road, stops and puts its trunk on the hood.

DID THE COMPANY APPLY FOR A PERMIT FROM THE CORRECT AUTHORITY:

Yes

DID THE COMPANY OBTAIN INFORMATION REGARDING THE LOCATION

AGREEMENT: *There was not time to ask him*

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	Although parking in this area was not a problem, about two blocks down on Long St. two other shoots were in progress and parking was a problem.
Interference with traffic flow	Not a big issue, as it was early Saturday morning and this is not a busy area at that time.
General nuisance or hazard to local people. Impact on local business	No impact on local businesses, few are located on the street where the shoot was taking place. Local people were more curious than bothered.
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	No
Animals used on set	An elephant was brought in from Knysna. It seemed relaxed during the shoot and we were assured that it had plenty of food and water. A trainer had accompanied the elephant from Knysna. A passport was required for the animal and local vets had to be informed of the arrangements.
Noise	No

Potential Environmental Impacts	Comments
Litter and waste	No
Water pollution	No
Air pollution	No
Light pollution	No
Damage to buildings and other infrastructure	No
Increased risks of fires	No
Ablution facilities	In the building.
Post filming impact requiring restoration or rehabilitation	Removal of elephant dung, the film company had special disinfectant for it.

COMMENTS

Location manager

Did not have time to speak with us

Site was chosen because it resembles a European street.

ECO

Although there was no ECO on site, there was an animal trainer that had come with the elephant from Knysna.

Other Film Crew Members/ Onsite Personnel

Malcolm Calderwood was present at the shoot to make sure everything ran smoothly. We asked him how much more filming he thought the city could handle, as the streets that morning were dotted with film signs for shoots. His reply was twice as much, however twice the resources to handle the filming would also be necessary. He felt the city could handle this, but it would need to be managed properly. Regarding the public, filming in Cape Town has only been booming for about two years, people will become more accepting of it once they become adapted to it.

Members of the Public

A very brief interview was conducted with a woman who was furious about parking. This was two blocks up Long Street from where the Velocity shoot was taking place, where two other shoots were taking place at the same time. She said she was tired of film shoots taking up all the parking. In the past, crews used to be more consciences and drop letters off to the surrounding businesses explaining when they were filming in the area, however this does not happen as often anymore. She stormed off before further questions could be pursued.

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS:

NAME OF PRODUCTION COMPANY:

Discovery

CONTACT PERSON:

Jason Roehrig 083-270-5153

ECO: No

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Road to Steenbras Dam	23-02-01 3:00	45 Crew 20 Vehicles	Cape Municipal Council

PERMIT PROCEDURES

DID THE COMPANY APPLY FOR A PERMIT FROM THE CORRECT AUTHORITY:

Yes

DID THE COMPANY OBTAIN INFORMATION REGARDING THE LOCATION

AGREEMENT: Yes

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	There was no public disturbance as the shoot was on the road up to the Steenbras Dam water works.
Interference with traffic flow	No, however shooting could not take place Saturdays or Sundays on this road.
General nuisance or hazard to local people. Impact on local business	No
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	No, all support equipment was parked on gravel.
Animals used on set	No
Noise	No
Litter and waste	No
Water pollution	No
Air pollution	No
Light pollution	No

Potential Environmental Impacts	Comments
Damage to buildings and other infrastructure	No
Increased risks of fires	It was very hot, dry and winding while shooting was taking place, numerous members of the crew were smoking, increasing the risk of fire in the area.
Ablution facilities	Ablution facilities were on site, however they had been left at the top of the road for the entire day.
Post filming impact requiring restoration or rehabilitation	No

ONSITE INTERVIEW: Location manager

COMMENTS

Tariffs

Reasonable, however when requests are out of the ordinary, things get quite expensive. Shutting off one light in the city costs R350/day.

Permitting Process

Process is fine, Cape Town film office is greatly understaffed- but the one stop shop idea is great.

Problems with filming or locations in the past

There was an incident at Redhill a few years ago when he had been given a permit to film in an area where filming should not take place. This was a mess up by the authority. It was a network shoot.

ECOs

ECOs are great, defiantly important. Payment of ECOs is defiantly worth it, they ensure that you can go back to the site again.

Other Film Crew Members/ Onsite Personnel

Two traffic officers were on site to control the traffic flow up and down the road. The shoots had to be stopped for sewage trucks going up to the water works and also for school buses.

The officers were costing R100/hour.

FIELDWORK FORM

BACKGROUND INFORMATION FOR FIELDWORKERS

NAME OF PRODUCTION COMPANY:

The Farm Film Productions

CLIENT/TYPE OF PRODUCTION:

Thomas Thomas Films- a company from the UK shooting a commercial

CONTACT PERSON:

Unit/Location Manager: Clint Porter 082-893-9437

ECO:

None

LOCATION	DATE & TIME	SIZE	ADMINISTRATIVE AUTHORITY
Eskom Building Paarden Eiland	10-03-01 (Saturday) Afternoon	30 people; 10 vehicles	Cape Town Film Office Private Landowner (Eskom building)

Blow up the Eskom building

APPLIED FOR PERMIT: Because the shoot was on private property, it was not necessary to apply for permit from the CTFO, however representatives from the office were on site incase the road (N1) needed to be closed.

The company did need to apply for a special explosives permit from the city.

It was necessary of the company to speak with the disaster mitigation department, to find out what was required for the explosion.

OBTAINED INFORMATION REGARDING LOCATION AGREEMENT: YES

ENVIRONMENTAL OBSERVATIONS:

Potential Environmental Impacts	Comments
Parking	No
Interference with traffic flow	There was the possibility of having to close one lane on the N1 due to the potential for reduced visibility caused by the fireball. Three traffic officers were on duty at the shoot incase of the road closure. Road closure did not turn out to be necessary.
General nuisance or hazard to local people. Impact on local business	No
Religious/cultural/ political sensitivity	No
Damage to fauna/flora/surroundings	No, the only damage done by the explosion was to the Eskom building.
Animals	No
Noise	There was an number of extremely loud bangs when the explosives were set off. The entire explosion only lasted seconds.
Litter and waste	No
Water pollution	No

Potential Environmental Impacts	Comments
Air pollution	There was a significant cloud of smoke following the explosion.
Light pollution	No
Damage to buildings and other infrastructure	No
Increased risks of fires	Yes, however the fire brigade was on hand to ensure any potential fire hazards were under control. A pyrotechnical expert with a certain rating was required to do the explosion.
Ablution facilities	Yes
Post production impact requiring restoration and rehabilitation	The only damage done by the explosion was to the Eskom building.

ONSITE INTERVIEW

Location Manager did not have time to answer all questions, a follow-up interview will be scheduled.

Site-Specific Comments

Why the location was chosen for this particular scene?

The location was chosen because the company received permission from Eskom to blow the building up.

General Comments

A professional pyrotechnical expert was used for the shoot.

Both paramedics and the fire brigade were on site for the explosion. Security to get on site and also near the building was extremely tight.

The explosion was put in the Argus to make the public aware of when and where it would take place.

APPENDIX D

Permitting Authorities

INTERVIEW

Date: 31-01-01

Dutoit Huysamen

Senior Administrative Officer, Cape Metropolitan Council Administration

- What is your precise area of jurisdiction?

Atlantis Dunes, Steenbras Dam, Wemmershoek Dam, Constantia water treatment plant.

(As regards Table Mountain, only the dams are still under the control of CMC; the remainder falls under National Parks Board.) Filming is only allowed within the areas controlled by the Water Department, and plays a very minor role within the organisation.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction? When did it begin? How has the system changed over the years?

Originally filming was only allowed within the catchment areas of the Parks and Forests Branch of the old City of Cape Town. With effect from 1/7/97 Atlantis, Steenbras and Wemmershoek were transferred to CMC. I am not sure since when filming has been allowed as my involvement started in '97 and the procedure has not changed since then.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year? *148 occasions in the past 12 months.*

- What is your procedure for issuing a permit to a film company (including stills production companies) *The application must be made in writing. No permits are issued but a letter of authority is supplied. (See sample letter).*

A flat rate of R2500 per day or part thereof is charged. The letter is issued immediately upon receipt of payment.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment?

In the letter of authority all the conditions are listed.

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit?

The Manager of a particular district must ensure that all conditions are complied with.

- Are Environmental Conservation Officers employed on film shoots? If so, please describe their duties and qualifications/ training. Is a fee levied to film companies for their provision? Do you feel that their current involvement and cost are justified?

An ECO is employed only at Atlantis. ECO qualifications: Diploma in Nature Conservation or a related field.

- Is unauthorised filming a problem in your area?

Only in Atlantis prior to it being fenced off.

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined - both in your specific area and that of the City of Cape Town. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire City of Cape Town area?

A one-stop-shop has already been discussed under the guidance of Wesgro.

- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

One tariff applicable to all.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Only the Water Department of the CMC at present obtains income from filming permits, which amounts to only 0,05% of their total income.

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be environmentally or socio-culturally sensitive? Please justify your opinion.

Atlantis, Steenbras and Wemmershoek are the most commonly used sites and are all very sensitive for environmental reasons. All the sites have been or are in the process of being declared part of a heritage site for its fynbos.

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

No previous incidents, but filming companies can cause problems such as: exposing the environment to fire; reckless road usage; unauthorised helicopter usage; disturbance of wildlife.

INTERVIEW

Date: 03-04-01

Dutoit Huysamen

Senior Administrative Officer, Cape Metropolitan Council Administration

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?

No

- Is there a system of fines in place for shooting without a permit or for shooting outside the conditions of a given permit?

Not really, companies are made to pay immediately, if they don't they are blacklisted.

- Is the wrap monitored to ensure that the area is left in the same, if not better, condition that it was prior to the film shoot?

Definitely- manager monitors the clean up of a site, if not cleaned then that company is blacklisted

- How many shoots take place per year and what is the income generated from permit tariffs?
- 198 occasions in the past 12 months and the income generated from permit tariffs was approximately R200 000 – R250 000.*

38 Wale Street
Cape Town 8001
P.O. Box 10346
Vlaeberg 8018
Tel: +27 21 4872485
Fax: +27 21 4872213
E-Mail:
Ref: CVW/wvr

38 Wale Street
eKapa 8001
Boks: 10346
Vlaeberg 8018
Umhlanga: +27 21 4872485
Maksa: +27 21 4872213
E-Mail:
ref: CVW/wvr

Waalstraat 38
Kaapstad 8001
Boks: 10346
Vlaeberg 8018
Tel: +27 21 4872485
Faks: +27 21 4872213
E-pos:
wvr: CVW/wvr

**CITY OF CAPE
TOWN**
ISIXEKO SASEKAPA
STAD KAAPSTAD

To: James Mador Fax: 461 4282

Company: In Action Productions Date: 2001-03-19

From: Miss C Van Wyngaard Telephone No: 487-2485

Ref No: CMCA P/03/2001 No. Pages: 2

MESSAGE:

COMMERCIAL SHOOT AT STEENBRAS DAM

I refer to your fax received on 2001-03-19 and confirm that I have no objection to your undertaking a commercial shoot on 2001-03-26. The permission so granted requires compliance with the under-mentioned conditions. Should inclement weather intervene, please arrange alternative dates with Mr M De Bruin or Miss C van Wyngaard, telephone number 487-2485. Location of the shoot is to be approved by Mr. M De Bruin

CONDITIONS OF APPROVAL

1. That the Council shall be indemnified against all actions, suits, proceedings, claims, demands, costs and expenses.
2. That you shall be in possession of this letter during the duration of your filming session, to be produced on demand to any uniformed law enforcement officer.
3. That a commercial filming tariff in the amount of R2500,00 per day or part thereof, made payable to the Cape Metropolitan Council shall be forwarded to the Executive Director, Water and Waste, 38 Wale Street, 7th (Attention: Miss van Wyngaard)
4. That all traffic laws shall be obeyed
5. That no undue obstruction shall be caused to pedestrian or vehicular traffic and that the absolute right of way be given to any and all heavy delivery vehicles.
6. That the lawful instruction of any uniformed law enforcement officer of the Council be complied with.
7. That care be taken not to damage Council property or the natural environment. You will be held liable for any damage as a result of filming in the area.
8. That the area be left in a clean and tidy condition at the conclusion of filming.
9. That the permission hereby granted shall be withdrawn or amended at any time should such a course be considered necessary or desirable by the Council.
10. That you liaise with Mr M De Bruin at Steenbras Dam (telephone number 656-9700) to make the necessary arrangements.

No filming will be allowed until conditions 1,3 and 10 have been complied with

Yours faithfully

EXECUTIVE DIRECTOR: WATER AND WASTE

COPIES TO: Miss C van Wyngaard
Mr M Wright – Water Department
Mr M Fredericks – Atlantis Catchment



*Saving water
Saves life*
If transmission is poor, please contact 487-2485

MAXIMUM FILMS-Permits-KW

38 Wale Street
Cape Town 8001
P.O. Box 15548
Vlaeberg 8015
Tel: +27 21 4872485
Fax: +27 21 4872213
E-Mail:
Ref: CWW/qv

38 Wale Street
eKapa 8001
Isheki 15548
Vlaeberg 8015
Umnxeba: +27 21 4872485
Isheki: +27 21 4872213
E-mail:
Ref: CWW/qv

Waalstraat 38
Kaapstad 8001
Posbus 15548
Vlaeberg 8015
Tel: +27 21 4872485
Faks: +27 21 4872213
E-pos:
Verw: CWW/qv

**CITY OF CAPE
TOWN**
ISIXEKO SASEKAPA
STAD KAAPSTAD

To: Bradley Sweetman

Fax: 422 1431

Company: Giant Films

Date: 2001-02-13

From: Miss C Van Wyngaard

Telephone No. 487-2485

Ref No: CMC/GF/02/2001

No. Pages: 2

MESSAGE:

FILM SHOOT AT CONSTANTIA NEK

I refer to your fax received on 2001-02-13 and confirm that I have no objection to your undertaking a **Film Shoot** on 2001-02-19. The permission so granted requires compliance with the under-mentioned conditions. Should inclement weather intervene, please arrange alternate dates with Mr. V. Jacobs or Miss C van Wyngaard, telephone number 487-2485. Location of the shoot is to be approved by Mr. V. Jacobs

CONDITIONS OF APPROVAL

1. That the Council shall be indemnified against all actions, suits, proceedings, claims, demands, costs and expenses.
2. That you shall be in possession of this letter during the duration of your filming session, to be produced on demand to any uniformed law enforcement officer.
3. That a commercial filming tariff in the amount of **R2500,00 per day or part thereof**, made payable to the Cape Metropolitan Council shall be forwarded to the Executive Director, Water and Waste, 38 Wale Street, 7th (Attention: Miss van Wyngaard).
4. That all traffic laws shall be obeyed.
5. That no undue obstruction shall be caused to pedestrian or vehicular traffic and that the absolute right of way be given to any and all heavy delivery vehicles.
6. That the lawful instruction of any uniformed law enforcement officer of the Council be complied with.
7. That care be taken not to damage Council property or the natural environment. You will be held liable for any damage as a result of filming in the area.
8. That the area be left in a clean and tidy condition at the conclusion of filming.
9. That the permission hereby granted shall be withdrawn or amended at any time should such a course be considered necessary or desirable by the Council.
10. That you liaise with Mr. V. Jacobs at Constantia Nek (telephone number 794 6577) to make the necessary arrangements.

No filming will be allowed until conditions 1,3 and 10 have been complied with

Yours faithfully

EXECUTIVE DIRECTOR: WATER AND WASTE

COPIES TO: *Miss C van Wyngaard*
Mr M Wright – Water Department
Mr M Fredericks – Atlantis Catchment



*Saving water
Saves life
If transmission is poor, please contact 487-2485*

MAXIMUM FILMS-Permits-E.W

16 Waie Street
Cape Town 800
P O Box 16546
Walden 8018
Tel: +27 21 4872485
Fax: +27 21 4872213
E-Mail:
Ref: CWW/gvr

38 Waie Street
Kaapstad 8001
Postbus 16546
Walden 8018
Umyesol: +27 21 4872485
Ifeksi: +27 21 4872213
E-mail:
Iref: CWW/gvr

Waie Street 38
Kaapstad 8001
Postbus 16546
Walden 8018
Tel: +27 21 4872485
Faks: +27 21 4872213
E-pos:
Vaw: CWW/gvr

**CITY OF CAPE
TOWN**
ISIXEKO SASAKAPA
STAD KAAPSTAD

To: James Laccarda	Fax: 461 6533
Company: Africa Film Services	Date: 15/03/2001
From: Miss C Van Wyngaard	Telephone No: 487-2485
Ref No: CMC/AF/03/2001	No. Pages: 2

MESSAGE:

COMMERCIAL SHOOT AT WEMMERSHOEK DAM

I refer to your fax received on 2001-03-14 and confirm that I have no objection to your undertaking a commercial shoot on 2001-03-18 & 20. The permission so granted requires compliance with the under-mentioned conditions. Should inclement weather intervene, please arrange alternative dates with Mr AC Young or Miss C van Wyngaard, telephone number 487-2485. Location of the shoot is to be approved by Mr AC Young.

CONDITIONS OF APPROVAL

1. That the Council shall be indemnified against all actions, suits, proceedings, claims, demands, costs and expenses.
2. That you shall be in possession of this letter during the duration of your filming session, to be produced on demand to any uniformed law enforcement officer.
3. That a commercial filming tariff in the amount of **R2500,00 per day or part thereof**, made payable to the Cape Metropolitan council shall be forwarded to the Executive Director: Water and Waste, 38 Waie Street, 7th floor (Attention: Miss van Wyngaard)
4. That all traffic laws shall be obeyed.
5. That no undue obstruction shall be caused to pedestrian or vehicular traffic and that the absolute right of way be given to any and all heavy delivery vehicles.
6. That the lawful instruction of any uniformed law enforcement officer of the Council be complied with.
7. That care be taken not to damage Council property or the natural environment. You will be held liable for any damage as a result of filming in the area.
8. That the area be left in a clean and tidy condition at the conclusion of filming.
9. That the permission hereby granted shall be withdrawn or amended at any time should such a course be considered necessary or desirable by the Council.
10. That you liaise with Mr AC Young at Wemmershoek Dam (telephone number 864 0150) to make the necessary arrangements.

MAXIMUM FILMS-Points: K.W

No filming will be allowed until conditions 1,3 and 10 have been complied with.

Yours faithfully

EXECUTIVE DIRECTOR: WATER AND WASTE

COPIES TO *Miss C van Wyngaard - CMC Administration*
Mr M Wright - Water Department
Mr AC Young - Wemmershoek Dam



*Saving water
Saves life*

If transmission is poor, please contact 487-2435

M4.01111 - FILMS Permit KW

38 Wale Street
Cape Town 8001
P O Box 16548
Vlaeberg 8018
Tel: +27 21 4872485
Fax: +27 21 4872213
E-Mail:
Ref: CVW/gyr

38 Wale Street
oKapa 8001
Ibhokel 16548
Vlaeberg 8018
Umhaka: +27 21 4872485
Ileksi: +27 21 4872213
IE-mail:
Iraf: CVW/gyr

Waalstrat 38
Kaapstad 8001
Postbus 16548
Vlaeberg 8018
Tel: +27 21 4872485
Faks: +27 21 4872213
E-pos:
Vowr: CVW/gyr

**CITY OF CAPE
TOWN**
ISIXEKO SASEKAPA
STAD KAAPSTAD

To: Annette Schwarzbauer

Fax: 422 0414

Company: Vlaggi Productions

Date: 20-03-2001

From: Miss C Van Wyngaard

Telephone No: 487-2485

Ref No. CMC/vp/ 03/2001

No. Pages: 2

MESSAGE:

STILLS SHOOT AT ATLANTIS DUNES

I refer to your fax received on 2001-03-19 and confirm that I have no objection to your undertaking a film shoot on 2001-03-21. The permission so granted requires compliance with the under-mentioned conditions. Should inclement weather intervene, please arrange alternative dates with Mr M Fredericks or Miss C van Wyngaard, telephone number 487-2485. Location of the shoot is to be approved by Mr Fredericks.

CONDITIONS OF APPROVAL

1. That the Council shall be indemnified against all actions, suits, proceedings, claims, demands, costs and expenses.
2. That you shall be in possession of this letter during the duration of your filming session, to be produced on demand to any uniformed law enforcement officer.
3. That a commercial filming tariff in the amount of **R2500,00 per day or part thereof**, made payable to the Cape Metropolitan council shall be forwarded to the Executive Director: Water and Waste, 38 Wale Street, 7th floor (Attention: Miss van Wyngaard).
4. That all traffic laws shall be obeyed.
5. That no undue obstruction shall be caused to pedestrian or vehicular traffic and that the absolute right of way be given to any and all heavy delivery vehicles.
6. That the lawful instruction of any uniformed law enforcement officer of the Council be complied with.
7. That care be taken not to damage Council property or the natural environment. You will be held liable for any damage as a result of filming in the area.
8. That the area be left in a clean and tidy condition at the conclusion of filming.
9. That the permission hereby granted shall be withdrawn or amended at any time should such a course be considered necessary or desirable by the Council.
10. That you liaise with Mr Fredericks at Atlantis Catchment Office (telephone number 577-5000) to make the necessary arrangements.

MAXIMUM FILMS-Permits-KW.

INTERVIEW

Date: 10-01-01

Malcolm Calderwood and Clifford Dulsie City of Cape Town Film Office

- Overview of film industry in Cape Town:

Bottom line in the industry is economics. The industry often improves the area; it is good for Cape Town. Currently there is a 3 500 m² studio being built at Grand West that will be completed in about a year. Numerous action sequences are done at Winfield.

Most shoots in town take place on Saturday afternoon and Sunday, with the aim of reducing their impact. Shoot permission depends on the sensitivity of the location: e.g Long St., Loop St., Green Market Square, Riebeeck Street, Brie Street, Bo-Kaap are sensitive locations. An area can be closed off for a shoot, if everyone who will be affected by it, agrees on paper.

- When and how did the procedures for film permitting come into place?

In October 1999 there were no procedures at all. Recently a concurrence form that deals with objections and conditions has been introduced. This is the responsibility of the film crew. If someone refuses to sign, the film office meets with them to find out what the problem is. If the majority of people who will be affected by the shoot are in agreement, then the office goes with the majority. The procedure has gradually been put into place in response to need.

Stills shoots are becoming large and an increasing problem. They can last 3-4 days and sometimes close off streets without permission. There are now new procedures for stills shoots, where they are now treated like film (stills R250/day - movie R600-R2000/day). The film office has closed shoots when they are not sticking to the rules.

- How do foreign companies know where to get film permits?

Foreign companies work through a local company that knows where to go to follow procedure. Usually a local company tells them what to do (provides direction and assistance).

- How does the film office monitor shoots?

Morning and evening trips are taken to hot spots. The office knows who does/not have permits. Officers patrol beaches. Essentially they work on a spot check basis.

- What is the procedure for road closure?

Traffic officers need to know the business, but most don't so the film crew actually must be there. When a road is going to be closed, the film office contacts the radio and two newspapers so that the public knows (e.g. Kevin Heath who does the morning traffic report is informed). The traffic control centre is also faxed so officers are aware of what exactly is allowed. A minimum of 16 hours notice for single lane closing, 4 days if it is the entire road to be closed e.g. when 5 km of Badenpowell Dr. was closed, we actually drove the alternative route and timed it to ensure that complaints could not be made.

Other comments:

*-It is important that people are made to feel part of the process
-Procedure is informed by what goes on overseas-quite a bit is downloaded from all over
-Goal is to compete with overseas companies for the business
-Cape Town offers more diversity, plus it is cheaper and the infrastructure is set up
-Trying to keep the tariffs low and streamlined so that there is one flat tariff
-The office is keeping film companies in check the entire time
-Film companies do want council to be hard because problems with other film companies give the industry a bad name*

- What is the procedure for blacklisting?

A letter stating the intent to blacklist is sent to a company. After three warnings the company is blacklisted. The blacklisting begins over each year

- How many employees does the film office have?

There are five staff members at the CTFO. There are not enough staff members, so the existing group does spot checks mainly. The office tries to be where big shoots happen to ensure everything runs smoothly.

- What is the procedure when film companies are caught filming illegally?

There is enforcement on beaches. Companies are fined R100, but the office is finding that this is not enough and are trying to increase the fine to R1000. If a company is caught filming illegally, they are made to stop shooting, and if they then get a permit it is double the price. It is not necessary for the media to have film permits - they have media press freedom.

- What are the objectives of the One-Stop Shop: Cape Town Film Office?

It prevents companies from doing the run-around. The film office does all of the co-ordinating with other departments such as sports, recreation, parks etc., who have the final say as to whether or not a shoot goes ahead, but the one-stop shop does the co-ordinating. The one-stop shop system is working. The CTFO wants to issue permits for the entire metro area. The one-stop runs 24 hours, and is always on call. The office tries to work closely with Wesgro and Cape Town Tourism.

- What are the responsibilities of the Cape Film Commission?

They are responsible for lobbying national government, and they promote filming in the Western Cape. They promote co-ordination and communication within the film industry.

What is the procedure for a commercial shoot?

1. Location scout comes up with a list of possible locations that they send to clients.
2. Send in application form with chosen location; there is no guarantee which location.
3. For every location, we need to go through what they can and can't do along with the costs (we actually go out to the locations with the scout and later with the director).
4. Official application for site is made stating exactly what they want to do, what is needed and where it will happen.
5. Speak to and book traffic officers, get all permissions. All costs come to film office who then invoices company with a quote.
6. Work out application so that everyone is happy with it. Pay and get permit.

- How do you deal with complaints from the public?

We investigate to see if there is a legitimate basis for complaints. We try to make shop owners feel they are part of the process. We encourage shop owners/residents to phone us so we can intervene and try to sort problems out with the location manager. Signs are put up around town to indicate road closure

- How much filming is being done in the Cape Town Administration?

Currently there are 4 commercials/day. It has been quiet this December - only 10 permits/day. November-December there were approx. 50-70 applications/week, in December 100 applications/week. Permits are carried over for bad weather.

- What are the key issues facing the office and industry?

Traffic and public irritation. There is more support when the public is informed about filming. In the first six months of filming there were over 100 complaints, which is why the procedures were put in place.

- How is crowd control handled?

Passersby are kept at a safe distance. The film office does not leak news of certain shoots to the media.

- Where are the funds from permit tariffs channelled?

The money covers costs of the office; the excess is split among service departments. Residents want money to go back into community to upgrade the areas - this would make people more supportive.

INTERVIEW

Date: 20-01-01

Malcolm Calderwood (Economic Planner, Cape Town Film Office Supervisor)

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?
Before the establishment of the Cape Town Film Office in October 1999 as a one-stop-shop, there were about five different branches dealing with film permits in the Cape Town jurisdiction. Tariffs were also variable. Basically, the system was not film friendly, and film companies trying to get permits were sometimes given the runaround. The major influx of filming into Cape Town happened in about 1998, although it had been increasing before then. Before, the trend had been to shoot parts of movies in Cape Town (such as "White Squall" in 1995) but in the late nineties companies began choosing the city as a location for entire movies. The timing was right for the opening of the Film Office.
- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?
About 300 commercials, six feature films and 1400 stills shoots. The peak season for filming activity, when most of the foreign commercials are shot, starts officially in October and runs through to March, then it peters off into April. This can vary somewhat from year to year: March this year is going to be busier than last year, for instance. But the filming tends to be mostly concentrated into four summer months. The feature films are not necessarily shot over this peak season, and you might get some starting up from March.
- How long does application for and issuing of permits take?
Usually a film company will fax us an outline of their requirements about a week before filming starts. We can issue a permit within 24 hours in most cases, unless the requirements are very complex and will involve us getting many approvals.
- Is unauthorised filming a problem in your area?
Yes, it does occur, but the problem is mainly with stills rather than film shoots. Recently we caught a stills crew who illegally blocked traffic in Wale Street.
- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Cape Town Unicity area?
The CTFO is understaffed. Although, monitoring can be adequately done without a member of staff on site all the time. With monitoring, it's important that we be on site at the start of the shoot to avoid major problems and make sure everything has settled down and is under control, especially traffic. But we need more people on the ground to check for illegal (unpermitted) shooting, especially of stills. The permit process could be more streamlined if we had a better computer data base and the permit issuing was more automated.

A one-stop-shop for the entire Unicity makes sense - with satellite offices reporting to a central office. This would greatly improve communication. It would also be a good idea for the same people who are currently doing film-related work in the different areas of jurisdiction to continue to do so, given their experience in this field. It's important to remember that other cities that have a lot of filming activity (San Francisco, Los Angeles, New York) have been dealing with the associated problems for a lot longer.
- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.
I feel that the CTFO fees are now just about right - not too high or too low. Many cities in the world don't charge for filming at all, though they do require permits. In terms of competing with other cities worldwide, we are still an attractive destination for various reasons, including the fact that the permit process is often quicker and easier here - compared, for example, with Sydney, where they have had union problems.

I think that SPA's tariffs are too high, and complicated to work out quickly. CTFO's tariffs are very straightforward - if they aren't relatively simple, the permitting process becomes slowed down considerably. If the tariff structure was too detailed, we would only be able to issue about a third of the permits we do at the moment.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

That is a political decision, I would prefer to see funds being channelled back into the locations. One couldn't realistically expect the entire amount generated going back to location sites, perhaps there could be an arrangement where maybe 40% was used for maintenance of the locations at which it was generated, and 60% used elsewhere, for example for upliftment of previously disadvantaged areas and communities.

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

The idea did originally come up with the interdepartmental organising committee, but it was rejected on the grounds that it would have made the system too complex. One could possibly consider a system of granting discounts in certain cases. At the moment student film makers don't pay.

- Please discuss the following commonly-used locations in terms of whether they are environmentally or socio-culturally sensitive. Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

- Bo-Kaap: *this area has a set of specific conditions for filming, which relate to the religious customs of the area - no alcohol, appropriate dress styles, and so on.*

- Long Street: *Long Street is a very popular site for filming and a good example of what we've had to learn to manage on streets in the CBD. The "sensitivity" aspect of Long Street is primarily about complaints from businesses, and the public. The chief problem has been parking, with businesses complaining that film crew vehicles were taking up bays and leaving no space for customers and service vehicles. We've addressed this problem by limiting the numbers of dedicated bays we allot to film companies, and stipulating that these must be used by essential vehicles only. We try to address legitimate complaints: for example, there was an incident where a business complained of lost custom because film vehicles were parked on the pavement in front of the Long Street Baths, and were impeding through passage to his business entrance. When we investigated we found that the film company had a permit to use a section of the road, but not the pavement, and they were told to move their truck. However, in many cases complaints have not been justified, and more a result of "sour grapes" or the "bandwagon" effect: businesses felt they should get compensated purely because others were.*

- Greenmarket Square: *Here we've also had complaints from business. One of our methods for dealing with this has been to disallow large consecutive shoots, or to shift them to the weekend as much as possible.*

- Camps Bay: *The beaches are very popular for stills shoots. Impact from stills shoots is minimal. The main problem we've had there was of residents complaining about the noise film shoots made (particularly at Third Beach) when setting up at 5 o'clock in the morning. We now have an agreement that crews will not start setting up until 7 o'clock. In another incident, there was a complaint because a crew closed off a section of a beach to the public, when they did not have the right to do so. Generally we don't believe that film crews should have exclusive use of public areas.*

- Company Gardens: *A popular location, but I wouldn't say it's particularly sensitive - businesses, residents and public are not unduly inconvenienced; no road closure.*

- Is there cooperation amongst the permitting authorities?

No, because the authorities have different functions- Cape Town Film Office is specifically in place to deal with filming, whereas the other offices have a bureaucratic function and deal with filming as another responsibility. There are no meetings amongst the different authorities because they do not have similar structures. CTFO does liaise with Dean from SPA- but more in case of re-direction

INTERVIEW

Date: 23-03-03

Malcolm Calderwood
Cape Town Film Office

- How much income is generated from permit tariffs per year?

Approximately R1.4 million in the past year

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure).

The CTFO is located within the key sectors branch of the economic development Directorate of the Cape Town Administration.

- What is your job title?

Film Office Supervisor (a general job description is Economic Planner).

- Tariff structure

This is correctly detailed in the CTFO brochure – it will change 1 July.

- Permit Procedure: Your turnaround time is 24 hours for permit issue (unless a complicated shoot), and the film company may not even be in the country yet when they get the permit issued. Does this mean that you don't always meet with or do location reconnaissance with the film company before they start filming?

A technical recce is always done before filming, regardless of whether the company is foreign or local. It is necessary to ascertain what the potential impacts of the shoot may be. The only time a recce is not done is when it is only a stills shoot or when the shoot is being done on private property and the CTFO has no jurisdiction.

- Is there a system of fines in place for shooting without a permit or for shooting outside the conditions of a given permit?

We charge companies found filming without a permit double the permit tariff, however this has not shown to be an effective deterrent. A more effective approach has been just to stop the shoot and warn the company of blacklisting. This usually works better, because the company must then face their client without the product and explain why.

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?

No. Prior to the Unicity there were quarterly reports that were submitted to the committees of the Council. These reports detailed progress, finances, new procedures, some of the problems the office has encountered, etc.

- Is the wrap monitored to ensure that the area is left in the same, if not better, condition that it was prior to the shoot?

A CTFO member is not always present at the wrap, but is on site at some point during the shoot to ensure that things are running smoothly. In many cases it is not necessary to go to the wrap.

Other information provided:

Areas that are currently not sensitive may become sensitive due to the number of shoots that are occurring in that area. For example, Parliament St. is not a particularly sensitive area; however, due to the number of shoots that have been taking place there, the shop owners have become upset. The CTFO held a meeting with them and worked things out. Shoots must now take place during the weekend there.

Crews are no longer able to rent the number of parking bays that they were in the past. The office is now restricting crew parking. Filming is a very dynamic business; conditions that may apply now may not be adequate in the future.

INTERVIEW

Date: 23-01-01

Dean Ferreira:
South Peninsula Administration

ECOs:

South Peninsula (SP) has one part-time Environmental Control Officer who is used only on film shoots. He works only for SPA, and was previously a law enforcement officer with most of a nature conservation diploma. ECOs are paid R100/hour (for PP R114/hour). There is a lot of moaning from companies about the costs of the ECOs.

There are around 30 private ECOs working for Peninsula Permits, which looks after permits in all of the South African National Parks as well as Kirstenbosch. When a shoot has the potential for environmental degradation, PenPerm sends out an ECO on site. Often this is on a big shoot when there are over 15 people/20 vehicles. ECOs generally have a Diploma in Nature Conservation. National Parks look at their qualifications and then decide whether or not to credit them. ECOs are then told how a film shoot works and go to 3 major shoots with a knowledgeable ECO. PP has been running for 1 year and 3 months

Permits:

Issuing permits comprises only a third of SPA's work; the other two thirds is on the ground.

Noordhoek:

The biggest problem there is parking. Because of the film shoots, it is getting cleaner.

Film shoots - environmental hazards:

One of the biggest filming destruction potentials is catering - often they lack fire extinguishers. They have blimp generators, but these are required to be noiseless.

PenPerm:

Has a fully qualified nature conservation officer, and follows the rules of the national parks. If any request is out of norm and there are no rules to guide procedure, then a site meeting is arranged to find out if it can be done. Kirstenbosch: finding that filming does have an impact on tourism.

SPA is faced with a lot of conflict about tariffs as well as rules and regulations:

- *Is the SPA permit system hindering the film industry?*
SPA tends to be more concerned with the ecological side: there needs to be both economic and environmental concern. Feels that CTFO is not into the environmental aspect of things, and that their tariffs are in place to attract filming rather than to protect the environment.

Structures of permits/tariffs:

More impact on environment = higher costs. Money is channelled into the municipal central coffers; however money should go back into location areas. The National Park's money from filming does go towards conservation.

Traffic control:

Roads may be closed if authority gives permission..

Hot Spots:

- Llandudno: both ecologically and high use; Muizenberg Beach*
- Road sequences on minor roads: Smitswinkel, Misty Cliffs, Chapmans Peak*

PenPerm

National Parks contracted out permitting because their offices are in Pretoria
-tariffs for the National Parks are based on numbers of people:

6-10 = R750
10-30 = R1500
30-60 = R3000
60-100 = R6000

On top of these there are "add ons", meaning that dedicated space must be paid for

Marine and Coastal Management charge R 1000/day

Film Commission:
Facilitate the marketing of filming in Cape Town

Film Permits:
July 99-00 390 permits
R706 129
50% in environment 50% on roads

Procedure:
-Form
-Written quote
-Pay up front
-Deposit slip-issue permit
-Most permits are not generic

INTERVIEW

Date 30-01-01

Wayne Smith

ECO for South Peninsula Administration (SPA)

Location: Llandudno Beach-Thunderbird Films

On location because shoot is taking place at a private house so the SPA has no jurisdiction, but they do have jurisdiction over the generator that is on the road.

- Problems incurred at this particular location (Llandudno Beach)?

It is a very well used area by the film industry as well as tourists. Lack of parking because of film crews makes residents angry. There are Milkwoods in the area, but it is mainly very sensitive because it is a high-use public area. Due to these problems SPA only allows one unit at a time, sometimes allowing a small stills crew at the same time.

- What is the policy of generators on the beach?

SPA prefers this not to happen, as it is noisy and there is the potential for fuel spills. However, it is important to be flexible without compromising the area. In Llandudno the complaints are more from the homeowners than the tourists.

Rights of the public:

-film crews cannot make people move from a public area

What is your responsibility?

To set up the unit and accompany the location manager to the site to arrange and discuss what is about to take place. We ensures that a letter drop has been done, and that crew cars are being "scattered".

INTERVIEW

Date: 19-02-01

Dean Ferreira

The Manager, Nature Conservation, South Peninsula Administration

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure).

There is no dedicated Film Office. The Film Permit System is integrated into the general operation of the municipality. Although a film unit has been operative since the end of 1998, it has no dedicated staff or budget for film per se.

Employed personnel: the Manager, Nature Conservation, and an Environmental Control Officer hired on a contract basis.

- What is your precise area of jurisdiction?

South Peninsula Administration area.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

Prior to 1998 each division/directorate within the SPA applied their own system to permit management.

This meant that if a production house wanted to film on a tarred road, using the verge, catering, water etc., they would have to contact each of the directorates in the SPA for permission, for which various tariffs would be charged. I changed this with the setting up of the Film Office, which negotiated all film permit requests. A single set of tariffs was introduced that was applicable to all municipal areas and staff.

A single set of tariffs was introduced that was applicable to all municipal areas and staff.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?
390 film permits in the 1999-2000 financial year; income generated R706 129,50.

- What is your procedure for issuing a permit to a film company (including stills production companies)?

Issuing of Permits (South Peninsula Administration):

Listed below is the methodology that is utilised when a standard permit application is received.

- *Initial telephonic contact with production house/location manager.*
- *A standard application form is faxed/E-mailed to the production house.*
- *The completed application form is return faxed to SPA Film Office.*
- *Where there are set rules and regulations for the location requested, a formal quotation (as per the tariff system) is sent to the production house. Where the request is out of the norm or special permission required, a site meeting is set up to discuss and address all the requests. The conditions that are set at this site meeting are then forwarded with a formal quotation. The SPA's bank details are made available for direct bank payment.*
- *The production house faxes a copy of the deposit slip to SPA confirming the payment of the permit. The Production house can make direct payment to the SPA, whereupon a receipt will be issued. Internet banking is also utilised.*
- *Where productions are of a nature that a location deposit is required, cheques made payable to the SPA are to be handed to the ECO or delivered to the SPA for safekeeping. If there is no damage to the location the cheque will be returned to the production house. If there is damage to the location or non-compliance with the rules and regulations as set out in the permit, then this cheque is immediately deposited into the SPA's bank account. The SPA's legal department will then take up the matter with the production house.*
- *A permit is issued with all the relevant rules and regulations pertaining to the location requested. A copy of the permit is faxed to the relevant District Manager for information.*
- *An ECO will accompany permit holders where necessary (depending on the possible environmental/visitor impact). The ECO's function is to ensure that all rules and regulations as listed in the permit are complied with as well as ensuring that the location is left as it was found.*

- How are they referred/ do they make contact with you?
They either know that we administer the area, or the area manager informs them whom to contact. There are also referrals from the other permitting agencies.

- What is the tariff structure, and according to which criteria is it worked out?
See attached tariff structure. This system has been structured around the impact on the environment, users, ratepayers, traffic etc. The criteria used are: the greater the impact, the higher the tariff.

- How long does application for and issuing of permits take?
Depending on the nature of the request, from 10 minutes to a few days if site meetings have to take place.

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined - both in your area and that of the Cape Town Unicity.
There is no one system at present. The different administrations apply different methods. The system proposed for the "new" City of Cape Town is modeled along the system the SPA uses. I believe that this system encompasses most of the requirements of a tariff structure as well as the methodology used when applications are received.

The problems I experienced were getting to know the different areas, the industry and the various "problem areas".

- What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Unicity area?
The only way to go, as long as this office can perform the function.

The person(s) managing such an office must have:

1. *An integral knowledge of the area that they are administering.*
2. *This person should also know where all the "problem" areas are.*
3. *Due to the sensitive environment in the CMA, this person should either have an environmental qualification or have access to individuals that can make an informed decision on the request from crews that need to film in these types of areas.*
4. *Knowledge on municipal workings i.e. how the different departments conduct their business; who controls which areas.*
5. *Knowledge on how the industry functions.*
6. *The Film Office must be open seven days a week during the film season.*
7. *Interpersonal skills, especially when talking to complainants, or going to public meetings related to the industry.*

- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

The tariffs administered by the SPA are structured around impact, allowing smaller productions (whether still or film) to pay lesser fees than larger crews. This system comes from the work Maretha (Shroyer) did with officials and the industry. The tariffs used were taken from previous systems and applied to the new structure, increasing as the impact increases. It should be noted that the tariffs administered by the SPA have been not changed over the last three years, even with the Rand's decline against the Dollar and other international currencies. This means in real terms that the SPA's tariffs have actually gone down over the last few years, compared to the industry's increase in their charges. There are also some production houses that levy an additional charge to their client for location fees over and above what we charge.

- How are the funds obtained from permit tariffs channelled?
The funds generated are channelled into the central income account of the organisation. This income alleviates the rates requirements of the affected residents in the CMA.

- Specifically, are they used to improve film locations, or to benefit the environment or local communities?

Specifically no. However, as described above the money is then used for various works within the Municipality.

- If not, do you feel this to be an important direction in future?

Yes

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

I don't agree as how would you know if it was for a local or international client. Production houses could say that it was for a local client but how do you verify this? The tariff systems is structured around impact, it doesn't matter who owns the shoes that tramples, or if the person shouting is local or a foreigner.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment?

Yes, see copies of various permits issued.

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit?

Yes, film office staff, law enforcement, traffic and other officials of the SPA check on crews within the areas administered by the SPA.

- ECOs: please give details of their qualifications/ training. Do you feel that their involvement and remuneration are justified?

The ECO utilised has an Environmental, Law Enforcement, Industry and Managerial background. These are the qualities that are required for administering and managing film productions within the SPA.

The fact that an official of the organisation is always present where there is potential for conflict (environmental or users) has proven beyond doubt that this method of management is the only way to sustain locations in the long term. The duty of the ECO (could be a traffic officer if on a road surface) is to ensure that the rules and regs are adhered to, that no environmental degradation takes place, to inform the public of the permitted actions (on site, not at a later date or per telephone), to give permission for additional requests that the production house might require on site (previously the company would have had to try to contact the relevant area manager for permission e.g. taking a vehicle onto public open space). The ECO will have an integral knowledge of what can and cannot take place.

My answer to whether I believe to the involvement of an ECO is justified, is a definite yes. The remuneration of the ECO, or any other employee of this organisation is R100/hour (from the CEO to a worker). These costs cover staff time (could be after hours or over weekends – there is no change to the tariff over weekends and after hours), uniform, transport, cell phones etc are also justified.

- Is unauthorised filming a problem in your area?

Yes, I believe there are lots of shoots (stills) taking place "illegally" (overseas crews who do not know about permits, or think that if a permit is issued by the Cape Town Film Office this is applicable to the entire CMA) as well as production houses taking chances.

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be particularly sensitive for environmental or social reasons?

Llandudno Beach, Muizenberg Beach, Wynberg Park, Roads in general, Constantia "green belt". The green belts are also "sensitive" due to the impact on the users of these areas. Another problem is the overutilisation of these areas that can cause problems for the maintenance thereof e.g. they kill the grass by driving on it continually. We ensure that only a few vehicles will be permitted and no unnecessary driving around is allowed.

Some of the areas have rare and endangered plant species or natural systems that cannot tolerate impact. In these areas we would not even consider allowing film crews in. If they area sensitive, no-one shoots there. Areas that are sensitive must not be utilised.

When we refer to hot spots, it is more around impact on the residents, recreational users etc.

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

Locations are always left in a tidier condition than they were found. This is ensured through the use of an ECO and the fact that the production house ensures that no fingers can be pointed at them when they leave a location. They usually need a clean and healthy location (which is not always the case when they arrive on site).

Llandudno Beach – the ratepayers association has received donations from various film companies. These funds are utilized for projects set out by the ratepayers association. The use of these locations has many other spin-offs that are not seen by the Film Office and other persons e.g. employment, hire of private properties, purchasing of refreshments, equipment etc.

INTERVIEW

Date: 03-04-01

Dean Ferreira
The Manager, Nature Conservation, South Peninsula Administration

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?

Before the Unicity, there was a quarterly report that was based only around numbers, i.e. how many permits were issued and what the value of the permits were, this was submitted to the community services committee.

- Is there a system of fines in place for shooting without a permit or for shooting outside the conditions of a given permit?

There is no system in place for fining, as there is no bylaw in place to stop people from filming. It is a major shortfall that there are no legal parameters to stop people from filming.

South Peninsula black lists companies that are caught filming without permission.

**CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD**

Date/Datum: July 4, 2001

Ask for/Vra vir: Mr Dean Ferreira

South Peninsula Administration Film Office

Ref./Verw.: 14/2/1/11

PO Box 30223

Tel: (021) 715-8081

Tokai

7966

Fax: (021) 713-0102

Receipt No:

Navigator Films
5 Roodehek Street
Gardens
8001

(for the attention of Ben van Vuuren)

Dear Ben

AUTHORISATION TO FILM ON DIEP RIVER MAIN ROAD

There is no objection to your company (maximum 55 people and 29 vehicles) conducting a film shoot at the above mentioned venue on the **9 February 2001**.

Such permission which the Council reserves the right to withdraw in whole or in part should it be deemed necessary to do so, is subject to the following conditions being made applicable:

1. That the fee of R8 110.00 be paid in advance at the Nature Conservation Offices of the South Peninsula Administration, off Ou Kaapse Weg, Tokai.
2. The use of accepted pathways and roadways only shall be permitted.
3. No damage shall be permitted to any natural vegetation and other Municipal property. Any damage done shall be made good at your expense.
4. No parking shall be permitted in entrances to management access roads. ***Please ensure that all vehicles parked in the parking area, do so legally i.e. within the demarcated parking bays.***
5. **Strictly no fires, no smoke machines, or audible generators will be permitted.**

6. **Four (4) Traffic Officers will be available for the entire duration of this production from 17H00 to 06H00, as per your request. Please insure that all film related activities take place during this time.**
7. Traffic may be rerouted as per the Traffic Officers instructions (as per your site meeting). No unnecessary obstructions will be permitted.
8. The use of additional equipment must be approved by the Manager Nature Conservation.
9. The instruction of any Official of the Council shall be complied with.
10. The areas used must be left in a clean and tidy condition at the conclusion of the shoot.
11. Filming/photography shall be restricted to the area applied for viz, as finalised with the Manager - Nature Conservation.
12. The areas under the control of this Council are used entirely at your own risk and that the Council shall not be liable for any claims, accidents, injuries or loss, etc. arising from such use.
13. Please note that it is an offence to place directional signage on traffic lights or road signage.
14. ***This is a residential area, please ensure that noise levels are kept to a minimum. If there is public complaint regarding noise or any other disturbance, the shoot could be cancelled. The onus lies with the production house to ensure that the residents are not inconvenienced.***
15. ***It is an offence for any person but a traffic officer to manage traffic or pedestrians. Please ensure that none of your production team interfere with traffic or pedestrian at any stage of this production.***
16. ***Failing to comply with any of the above instructions will result in the immediate close of this production.***

Furthermore, it is imperative that you liaise with the Environmental Control Officer Mr Wayne Smith, on cell phone number 083-6356335 in order to finalise arrangements, especially the exact times of the shoot.

Yours faithfully

**DEAN FERREIRA
MANAGER - NATURE CONSERVATION**

**CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD**

Date/Datum: July 4, 2001

Ask for/Vra vir: Dean Ferreira

South Peninsula Administration Film Office

Ref./Verw.: 14/2/1/11

PO Box 30223

Tel: (021) 7158-081

Tokai

7966

Fax: (021) 713-0102

Receipt No:

Philo Films
17 Prince Street
Oranjezicht
Cape Town
8001

(for the attention of Shonah Gallichan)

Dear Shonah

AUTHORISATION TO FILM ON CHAPMAN'S PEAK

There is no objection to your company (**maximum 8 people & 3 vehicles**) conducting a photographic shoot at the above mentioned location on the **9 January 2001**.

Such permission which the Council reserves the right to withdraw in whole or in part should it be deemed necessary to do so, is subject to the following conditions being made applicable:

1. That the fee of **R1 050.00** be paid in advance at the Nature Conservation Offices of the South Peninsula Administration, off Ou Kaapse Weg, Tokai.
2. The use of accepted pathways and roadways only shall be permitted.
3. No damage shall be permitted to any natural vegetation and other Municipal property. Any damage done shall be made good at your expense.
4. No parking shall be permitted in entrances to firefighting access roads.
5. Strictly no fires, no smoke machines, or generators will be permitted.
6. The use of additional equipments must be approved by the Manager Nature Conservation.
7. The instruction of any Official of the Council shall be complied with.

8. The areas used must be left in a clean and tidy condition at the conclusion of the shoot.
9. Filming/photography shall be restricted to the area applied for viz, as finalised with the Manager - Nature Conservation.
10. The areas under the control of this Council are used entirely at your own risk and that the Council shall not be liable for any claims, accidents, injuries or loss, etc. arising from such use.
11. One traffic officer has been organised from 17H00 to 20H00.
11. A specific condition of this authorisation is that the areas under the control of the Council are used entirely at your own risk and that upon acceptance of this condition, Council is indemnified from any claims, accidents, injuries or loss arising from such use.

Your attention is drawn to the fact that Chapman's Peak Drive is presently a high risk and potentially dangerous area in that rock falls and fire have caused damage to person and property.

Furthermore, it is imperative that you liaise with Wayne Smith, on cell phone number 083-6356335 in order to finalise arrangements, especially the exact times of the shoot.

Yours faithfully

**DEAN FERREIRA
MANAGER - NATURE CONSERVATION**

I,..... in my capacity as

of (film company's name) do hereby accept the
conditions of this authorisation.

.....
SIGNATURE

.....
DATE



**SOUTH PENINSULA MUNICIPALITY
MUNISIPALITEIT SUIDSKIEREILAND
UMASIPALA WESINGASIQITHI SOMZANTSI**

Date/Datum: July 4, 2001
Ask for/Vra vir: Dean Ferreira
Ref./Verw.: 14/2/1/11
Tel: (021) 715-8081
Fax: (021) 713-0102

*SPM FILM OFFICE
PO Box 30223
Tokai
7966*

Receipt No: *Paid to bank*

Productions Reel Africa
Unit 27 Roeland Square
Glynne Str
Gardens

(for the attention of Derek O' Connor)

Dear Derek

AUTHORISATION TO FILM ON LLANDUDNO BEACH

There is no objection to your company (maximum 28 people and 7 vehicles) conducting a film shoot at the above mentioned venue on the **22 November 2000**.

Such permission which the Council reserves the right to withdraw in whole or in part should it be deemed necessary to do so, is subject to the following conditions being made applicable:

1. That the fee of **R2 930.00** be paid in advance at the Nature Conservation Offices of the South Peninsula Municipality, off Ou Kaapse Weg, Tokai.
2. The use of accepted pathways and roadways only shall be permitted.
3. No damage shall be permitted to any natural vegetation and other Municipal property. Any damage done shall be made good at your expense.
4. No parking shall be permitted in entrances to firefighting/management access roads.
5. **Strictly no fires, no smoke machines, or audible generators will be permitted.**
6. The use of additional equipments must be approved by the Manager Nature Conservation.
7. The instruction of any Official of the Council shall be complied with.
8. The areas used must be left in a clean and tidy condition at the conclusion of the shoot.
9. Filming/photography shall be restricted to the area applied for viz, as finalised with the Manager - Nature Conservation.

10. The areas under the control of this Council are used entirely at your own risk and that the Council shall not be liable for any claims, accidents, injuries or loss, etc. arising from such use.
11. **Please ensure that only three (3) production vehicles enter the operational access road and are parked as per your communication.**
12. Please ensure that the visitors to this area are not inconvenienced more than necessary.
13. **Noise levels must be kept to a minimum due to this being a residential area.**
14. **A total of 30m* can be utilised for filming on the beach.**

Furthermore, it is imperative that you liaise with the Environmental Control Officer Mr. Wayne Smith, at cell phone number 083-6356335 in order to finalise arrangements, especially the exact times of the shoot.

Yours faithfully,

**DEAN FERREIRA
MANAGER-NATURE CONSERVATION**

COMMERCIAL FILMING AND PHOTOGRAPHIC TARIFF LIST

SERVICE RENDERED/ GOODS SUPPLIED	TARIFF UNIT	EXISTING TARIFF
Application fee	Per application	R170.00
Permit fee	Very large (31 vehicles to 60 vehicles; 61 to 100 people above this to be discussed)	Per day or part thereof R2 240.00
Large (16 to 30 vehicles; 31 to 60 people)	Per day or part thereof	R1 120.00
Medium (6 to 15 vehicles; 11 to 30 people)	Per day or part thereof	R 560.00
Small (0 to 5 vehicles; 10 or less people)	Per day or part thereof	R 280.00
Additionalals to shoot	Vehicle(s) off public roads	Per vehicle per day or part thereof R 300.00
Animals		Per animal per day or part thereof R 50.00
Staff time		Per hour or part thereof R 100.00
Area required (where the normal public are excluded)		Per m ² per day or part thereof R 20.00
Helicopter landings		Per landing R 120.00
<i>Filming/Photographing over weekends/public holidays</i>	<i>Per day or part thereof</i>	<i>double the normal tariff</i>
<i>Fast tracking of permits (i.e. less than 24 hrs notice)</i>	<i>Per day or part thereof</i>	<i>1½ times the normal tariff</i>
Cancellation fee	On full permit fee	15%

The items in bold and italicised are not being applied.

These tariffs are not vatable.

INTERVIEW

Date: 02-03 01

G. Willis

Acting Deputy Chief - Licensing, Helderberg Administration

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure).

Receive application and process. If more information is needed details are obtained by phone. Details are discussed with Assistant Superintendent in charge of shift and a quotation is worked out. The application is approved or disapproved and the reply faxed through to applicant. This department must then be notified and the necessary movies paid beforehand and an indemnity form signed before the event can go ahead.

- What is your precise area of jurisdiction?

Somerset West, Sir Lowry's Pass, Macassar, Strand, Gordon's Bay, R44 Kogel Bay.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction? When did it begin? How has the system changed over the years?

Applicants wait until the last minute before film shoots and do not supply sufficient information. Too much effort and time are wasted on obtaining information, and should bad weather set in shoots are cancelled at the last minute.

More and more film shoots and especially adverts are taking place and this poses a big problem for the traffic department, namely personnel.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?

Roughly five to six film shoots per month apart from other special events.

- What is your procedure for issuing a permit to a film company (including stills production companies)?

If this department can accommodate a company, a quotation is faxed through, the company must accept, the necessary monies paid and an indemnity form signed and traffic officers will assist in the closure of the street/escort duties.

Companies make contact with us mainly by fax, phone. or cell phone

The tariff structure is Council's resolution namely:

<i>Monday to Friday:</i>	<i>R100 per officer per hour or part thereof</i>
<i>Saturday:</i>	<i>R150 per officer per hour or part thereof</i>
<i>Sunday and Public Holidays:</i>	<i>R200 per officer per hour or part thereof</i>

We never meet with members of the film company or visit proposed locations prior to filming. Application for and issuing of permits depends on time frames, information and availability of staff. Normally we satisfy our clients and have never turned down an application but have changed shooting dates depending on other film shoots or special events.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment? ("Environment" here includes biophysical, socio-economic and cultural aspects.)

Conditions for filming are stated in the permit.

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit? Are Environmental Conservation Officers employed on film shoots?

Traffic officers on site monitor the situation.

- Is unauthorised filming a problem in your area?

Not that we are aware of.

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined - both in your area and that of the City of Cape Town. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire City of Cape Town area?

The current system for filming can be streamlined a lot by having a workshop with parties concerned, in other MLCs. A "one-stop-shop" will not be able to cope with applications in the entire City of Cape Town.

- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

Tariffs in certain areas are a rip-off as they charge a minimum fee no matter what the duration of the shoot or the location.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Funds are paid into a special account and not used to improve locations or the environment. This is an excellent idea to direct monies in future.

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be environmentally or socio-culturally sensitive? Please justify your opinion.

Popular locations within the Helderberg area are: Silverboomkloof road; Vergelegen, Lourensford, Fleur de Cap farms, Sir Lowrys Pass, Steenbras Dam Road, R44 to Kogelbaai, Strand Beach. All of these are environmentally sensitive.

- Please site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community.

At this stage apart from the money I can foresee no positive impact other than maybe to promote tourism although a lot of damage could be done to the environment.

INTERVIEW

Date: 26-03-01

G. Willis

Acting Deputy Chief - Licensing, Helderberg Administration

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure).

The function of film permitting was delegated to Mr. Willis; there is no specific office or funding for film permitting.

- What is the history of film permitting within the Administration?

Prior to the advent of the seven separate municipalities, the traffic chief of each city (Gordon's Bay, Strand, Somerset West) had the authority to allow for film shoots.

- Number of shoots per year and income generated from film permit tariffs:

This information was not known.

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?

No

- Is the wrap monitored to ensure that the area is left in the same, if not better, condition that it was prior to the shoot?

Officers who are at the shoot monitor the wrap.

- Is there a system of fines in place for shooting without a permit or for shooting outside the conditions of a given permit?

No, normally the crews are large enough to make their intentions obvious. Crews are stopped to ensure that they have appropriate permits. This is the same as with any other special event.

INTERVIEW

Date : 29-01-01

L.R. Roberts
Amenities Chief, Helderberg

- What is your procedure for issuing a permit to a film company (including stills production companies) i.e. how are they referred/ do they make contact with you?
 - 1) *Film Companies request permission telephonically and send detailed information on the Company Letterheads indicating what they require, including dates and location and other input such as traffic control.*
 - 2) *Written permission is sent back by fax, with applicable costs, with copies of the permission to any other Directorate (e.g. Traffic) who might be affected. These then indicate additional costs, if required, to the film company.*

- How long does application for and issuing of permits take?
Application and issuing take 1 day, as film crews are dependent on weather conditions.

Example of permission letter is attached.

- What is the tariff structure, and according to which criteria is it worked out?
Tariff structure - attached.

*Criteria used : Location and extent of area
Duration of shoot
Number of crew and vehicles involved.*

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment? ("Environment" here includes biophysical, socio-economic and cultural aspects.)

No

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit? Are Environmental Conservation Officers employed on film shoots? If so, please describe their duties and qualifications/ training. Is a fee levied to film companies for their provision? Do you feel that their current involvement and cost are justified?

No, unless film crew supplies one.

Inspected by Law Enforcement or Beach Manager on beach shoots, or Resort Manager if at a resort.

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined - both in your area and that of the Cape Town Unicity. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Cape Town Unicity area?

Uniform tariff structure.

Income from film shoots at the resorts form part of the income of the resort and cannot form part of the income of a one-stop shop.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Funds go into administration coffers and not to a dedicated fund. Funds generated from shoots in resorts should form part of resort income, in a dedicated fund, while those on beaches should be used for beach development and conservation.

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be environmentally or socio-culturally sensitive? Please justify your opinion.

Kogel Bay Resort, part of International Biosphere and sensitive. Strand Beach Jetty

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

No

INTERVIEW

Date: 23-03-01

Hester Peterson

Helderberg, Beaches Area

- Please define the institutional structure of your film permitting function.

Filming falls under the beaches authority, which is one of the four core functions of the municipality (now administration). Film permitting is only a minor section of the beaches authority, there is no dedicated office or budget for it.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

The beaches authority has been handling film permitting for one year, prior to this it was handled by the Parks Department.

- Is unauthorized filming a problem in your area?

No

- Is communication and co-operation between your own and other permitting authorities as regards filming a problem? Please mention any suggestions for improvement in this regard.

No, communication between this office and the office which deals with filming in the remaining Helderberg area only occurs when a shoot takes place both on a beach and a road.

- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

Fair

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

Yes, this is a good idea

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?

No

- Is the wrap monitored to ensure that the area is left in the same, if not better, condition that it was prior to the film shoot?

The beach manager in charge of that specific area ensures that the area is left in good condition.

- Is there a system of fines in place for illegal filming? No

Helderberg Administration: Example of a Letter of Permission

Reference: 17/3/4/1

Enquiries: Hester Pieterse

Tel: 021 8562321

10 January 2001

The Farm Film Productions
P O Box 920
GREENPOINT
8051

Fax : 021 423 3353

Attention : Rudi Riek

PERMISSION TO HOLD A FILM SHOOT : KOGEL BAY

We refer to your telephone request of 9 January 2001. It is a pleasure to convey that permission has been granted.

Your request to have a film shoot on Kogel Bay beach, is herewith confirmed for 10 th January 2001, between the hours of 06:00 and 21:00. Permission has also been granted for the use of the parking area and the set up of a tent.

The following conditions will be applicable:

Responsible parties:

- ◆ The application is binding to the organiser and not transferable.
- ◆ The area is utilised at your own risk.
- ◆ Council shall not be held liable for any claims, accidents or incidents which may arise as a result of the activity.

Time, date and venue:

- ◆ Time and date as contained in the second paragraph of this letter.
- ◆ The area is available on a first-come-first-served basis.

Safety:

- ◆ There may not be intervened with the convenience of beach users.
- ◆ All participating are doing so at their own risk.
- ◆ No damage shall be caused to the amenity or Council property and the preservation of the environment is of high priority.
- ◆ The right of way of pedestrian traffic along the waterline may not be obstructed.

Rules and regulations:

- ◆ All the current rules and regulations shall be complied with.
- ◆ All fees and charges must be paid where and when required.
- ◆ A copy of this letter of permission must be available during the event.
- ◆ Receipts of payments made shall be presented upon request.

Vehicles:

- ◆ No vehicles, with the exception of vehicles used for filming, will be permitted onto the beach.
- ◆ The use of vehicles must be confined to accepted roadways.
- ◆ May only be parked in areas demarcated for that purpose.

Supervision and control:

- ◆ The organiser must be present and available for the duration of the event.
- ◆ The activities must be under supervision and control at all times.

Materials and equipment:

- ◆ The organiser must provide, place and remove all the necessary equipment, materials and stores required.

Hygiene:

- ◆ All litter generated by the group must be removed from the site.
- ◆ Black plastic bags for removal of refuse must be provided.

Municipal officials:

- ◆ Will be authorised to stop or cancel the activities if:
 - ◆ these conditions are not adhered to, and/or
 - ◆ in case of an emergency or dangerous situation.

The following tariff is applicable:

Daily fee	R5 000.00
Refundable deposit	R5 000.00

Payable to the Treasurer, Helderberg Administration.

Yours sincerely,

L ROBERTS
AMENITIES CHIEF

TARIFFS FOR USE OF BEACHES AND AMENITIES : (14/2/218 : 17/28/3/4/1)

RESOLVED

that the tariffs for and the proposed use of beaches and amenities as set out below be advertised for objections in terms of Section 10G(7)(c) of the Local Government Transition Act, no 209 of 1993:

Low key film shoot with minimal interference with public.

Refundable deposit	R500.00
Daily tariff	R500.00
(For a day or part thereof)	

Medium impact film shoot - part of a beach or amenity being closed off to the public.

Refundable deposit	R1 000.00
Daily tariff	R1 000.00
(For a day or part thereof)	

(iii) Full scale film shoot - large portion or all of beach or amenity being closed off to the public.

Refundable deposit	R5 000.00
Daily tariff	R5 000.00
(For a day or part thereof)	

(iv) Full scale film shoot - large portion or all of Bikini Beach, Gordon's Bay being closed off to the public.

Refundable deposit	R10 000.00
Daily tariff	R10 000.00
(For a day or part thereof)	

INTERVIEW

Date: 26-02-01

Kobus Olivier

Head of Administration Department, Blaauwberg Administration

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure).

The administration department has absorbed film permitting; part of this department's responsibility is management services. Part of Mr Olivier's job involves co-ordination of the administrative sectors involved in the permitting process.

- What is your precise area of jurisdiction?

Entire Blaauwberg Administration.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

Mr Olivier began working at Blaauwberg 11 years ago; one of his responsibilities was to issue film permits. At that time the municipality was issuing about 10 permits a year. Since that time, two changes have been made to the permitting: firstly, the tariff structure has been changed; secondly, the municipality began to request input from a conservation specialist on the potential implications of film shoots in sensitive areas.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?

Approximately 100 shoots are taking place each month.

- What is your procedure for issuing a permit to a film company (including stills production companies)?

1. *The film company, either by telephone or fax, contacts the administration.*
2. *A fax providing all details of the shoot (location, time, number of people, equipment, support necessary) is requested.*
3. *The office then liaises with the conservation officer to determine whether or not the filming has potential environmental implications.*
4. *A permit is granted subject to a number of conditions (environmental, fee payment etc.).*
5. *Company must sign an indemnity document.*
6. *A copy of the permit is then sent to the law department for review and the financial department for payment.*

It is important to note that the administration has no formal application form for filming.

- How are they referred/ do they make contact with you?

Film companies generally make contact with the administration by telephone or fax.

- What is the tariff structure, and according to which criteria is it worked out?

The tariff structure was determined by the administration's council. Prior to 1 July 2000, a flat fee of R600/ day was charged. Subsequent to the beginning of the new financial year, the fee was increased to a flat rate of R1000/day plus an additional R1000/day in the form of a refundable damage deposit. There has never been a case where this damage deposit was withheld; the administration has always received full co-operation from the film companies.

If traffic officers are needed, the additional cost of R90/hour is charged if off-duty officers are used. If there are enough officers on duty, no fee is charged

- How long does application for and issuing of permits take?

Depending on whether or not the site has already been booked, the issuing of a permit can often be finalised within a few hours.

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined - both in your area and that of the Cape Town Unicity. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Cape Town Unicity area?

The current film permitting system is satisfactory, however with 100 permits coming in on a monthly basis, it is difficult to keep up. One improvement would be a formalised application form for the municipality, to ensure that all necessary questions are answered.

The "one-stop shop" is a good idea, but it would be necessary to have someone working there who was familiar with all the areas

- Is communication and co-operation between your own and other permitting authorities as regards filming a problem? Please mention any suggestions for improvement in this regard.
There is no communication between the permitting authorities, due to the different tariff structures and different permitting conditions.

- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

The tariff structure for Blaauwberg needs to be reconsidered, as a company spending a few hours shooting a still pays the same as a company shooting a feature film the whole day.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Funds are channelled into central coffers, but channelling the funding back into local communities and areas would be a very important move.

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

This is a very good idea, especially because many of the foreign companies do not bother to collect their damage deposit at the end of a shoot. This is because the tariffs that are being charged at Blaauwberg are minimal for foreign companies.

INTERVIEW

Date: 23-03-01

Kobus Olivier

Head of Administration Department, Blaauwberg Administration

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

The office has been issuing film permits for at least the last 15-20 years, back to when it was Milnerton.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year and what is the income generated from permit tariffs?

Approximately 800 shoots took place last year; the income was approximately R8000.

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?

Prior to the formation of the Unicity, the municipality submitted a report on film activities to a sub-committee formed by the tourism department and community services.

- Is there a system of fines in place for shooting without a permit or for shooting outside the conditions of a given permit?

No

- Is the wrap monitored to ensure that the area is left in the same, if not better, condition that it was prior to the film shoot?

No, 80-90% of filming takes place on beaches. The area foreman goes to the area following the shoot and verifies that no damage has taken place. Following this the company is allowed to claim their damage deposit.

A copy of the permit is sent to the applicant, the law section, the finance section and the amenities branch.

INTERVIEW

Date: 11-04-01

Pat Titmus

Environmentalist, Blaauwberg Municipality

- Please define your role in the process of issuing film permits to and management of film shoots in Blaauwberg.

Kobus Olivier is involved in the administrative side of the process (among other tasks). I am sometimes asked to comment on whether I think a shoot has the potential for environmental damage. At the moment this happens on a rather ad hoc basis. The problem is that I may not always be available for comment, given the other demands of my job.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment? ("Environment" here includes biophysical, socio-economic and cultural aspects.)

My input regards primarily biophysical aspects. We urgently need to draw up environmental guidelines for film permitting.

- Are Environmental Conservation Officers employed on film shoots? If so, please describe their duties and qualifications/ training. Is a fee levied to film companies for their provision? Do you feel that their current involvement and cost are justified?

Recently, if shoots have been carried out in sensitive areas, we have stipulated that film crews must employ an ECO who meets with our approval - for example, an officer obtained through Peninsula Permits. Rietvlei does have one junior ECO, who has other duties and therefore limited time to spend on shoots. I also do some monitoring, again on a rather ad hoc basis, and with limited time.

- Is unauthorised filming a problem in your area?

Yes, it does occur. I recently caught a film crew filming at the entrance to Rietvlei without a permit. The beaches are popular with stills companies, and it's difficult to keep track of whether or not they have permits.

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Cape Town Unicity area?

We urgently need specific guidelines or regulations for filming in certain locations, especially those that are more environmentally sensitive.

Now that Cape Town is being amalgamated into one city, a one-stop shop would seem to be appropriate, and probably cost-effective as well. The trend is towards uniformity of tariff structures. The film industry often depends on wanting a very quick turnaround time for permits, and the number of shoots is increasing dramatically. A central data base of information on shoots and guidelines for these would help facilitate the process. The relevant area authorities could be contacted by email and informed of any shoots to make for effective monitoring. Good communication would be essential.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

At present the funds from permits go into central coffers. Unfortunately the environment tends to be low down on the list of priorities when it comes to distributing any income generated.

What are the most commonly used locations in your area for film shoots? Would you consider any of these to be environmentally or socio-culturally sensitive? Please justify your opinion.
The beaches are the big attraction for filming, which can occur just about anywhere along the coast. Commonly used beach locations are Tableview, Milnerton, Silverstroom Strand and towards Melkbos, and also Rietvlei.

These sandy shore beaches are environmentally sensitive in that the primary dunes can become trampled and the vegetation damaged. Once damaged, they are hard to re-establish. Some are already damaged, and this makes them even more prone to erosion. Some beaches have breeding oystercatchers.

Other sensitive areas are Blaauwberg Conservation Area, which contains some private property, Blaauwberg Hill and Koeberg Nature Reserve.

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

Vehicles on the beach can be very destructive, and there have been a few cases of unauthorised use. We do not allow any vehicles to drive on the beach except emergency vehicles, municipal cleaning vehicles, and perhaps vehicles for specific scientific research. There are also two launch points along the coast at Tableview and Melkbos, where vehicles towing boats are allowed on.

CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD

Pietermaritzburg
35 Mlinarova
7435
Tel: +27 21 550-1036
Fax: +27 21 550-2035
E-Mail: Moereman@bisaunberg.co.za
Web: www.bisaunberg.co.za

Pietermaritzburg
35 Mlinarova
7435
Tel: +27 21 550-1036
Fax: +27 21 550-2035
E-Mail: Moereman@bisaunberg.co.za
Web: www.bisaunberg.co.za

Pietermaritzburg
35 Mlinarova
7435
Tel: +27 21 550-1036
Fax: +27 21 550-2035
E-Mail: Moereman@bisaunberg.co.za
Web: www.bisaunberg.co.za

Peter Gerber, CEO - BISAUNBERG Administration

2 March 2001

Rolling Pictures Company

ATTENTION : MR. VINCENT FRANCO

FAX NUMBER : 462-5552

Dear Sir

FILM SHOOT : SILVERSTROOMSTRAND : 5 MARCH 2001

With reference to your facsimile dated 1 March 2001 I wish to confirm that Council has no objection to you doing a film shoot subject to the following conditions:

1. That a refundable damage deposit of R1 000-00 and an amount of R1 000-00 per day for utilising the area, be paid prior to the film shoot taking place. For every second day onwards an amount of R500 will be payable. With regard to the payment please liaise directly with ms. M. Lotter at # 550-1259 at our Pietermaritzburg offices.
2. Designated vehicles may only be allowed on the beach on the area hatched on the attached map. Vehicles are to access the beach from the road on the northern side of the caravan park or from the ramp used by the lifesavers. ONLY FIVE vehicles will be allowed on the beach and not eight as requested. Payment of R300-00 per designated vehicles should be paid for such vehicles.
3. Vehicles must drive on the same tracks and may not create new tracks. Vehicles may only be driven on beach for filming purposes and not for general transporting of goods or people.
4. Vehicles may only drive in the inter-tidal zone viz between the high-water and low-water marks.
5. All other vehicles and equipment must be parked or stored in designated parking areas.
6. No trampling, removal or destruction of dune vegetation may take place.

7. An approved Environmental Control Officer (ECO) from Peninsula Permits must be appointed at the expense of the applicant. Proof of such appointment must be supplied before permit will be issued. All instructions issued by the ECO are to be complied with.
8. Filming should not take place over the weekends as the filming may impact negatively on the safety and enjoyment of recreational users of the area.
9. No removal of sea creatures will be allowed without the required permit.
10. No disturbance of any nesting birds will be allowed.
11. No littering to take place.
12. No reshaping of the beach or dunes may take place.
13. That the **attached** indemnity document be completed and returned prior to the shoot taking place.

Yours faithfully

T N Hollis-Turner
Acting CHIEF EXECUTIVE OFFICER :
BLAAUWBERG ADMINISTRATION

§

INTERVIEW

Date: 28-02-01

Dennis Smit
Manager of Administration
Durbanville and Bellville Service Areas, Tygerberg Administration

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure).

Applications for permits of this nature are being handled by the offices of the area managers administration as well as the three principle admin officers, all forming part of the department administration represented in all six service areas of Tygerberg.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

The first applications I dealt with date back prior to 1995. However, the number of applications have increased since 1998 and even more so from 2000. The system of approval did not change much but we did improve our set of conditions (See attached copy). We now also handle it on a decentralised service area-based manner subject to a policy which was developed centrally with the aid of all role players of the various service areas of Tygerberg.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?

A total of approximately 15 film shoots occurred. However I must admit that our statistics are not good.

- What is your procedure for issuing a permit to a film company (including stills production companies).

First contact with the applicant is mostly by telephone where after a written application is received. The Admin Department is specifically tasked to deal with permits of this nature, and the frontline communication is aware of the fact that enquiries re filming must be referred to the Admin Department.

Normally applications are received on very short notice but the permit is issued within a period of two days.

- What is the tariff structure, and according to which criteria is it worked out?

An application fee of R200-00 is applicable plus the cost normally levied for supervision by the Traffic Department (usually a fee per officer per hour). A duty fee for officers needed to control traffic etc is charged, of R85 per hour per person, which increases to R110 after hours excluding Sunday labour cost.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment?

The letter of consent normally contains all guidelines and conditions to be complied with and one of the guidelines specifically provides that residents/owners in the immediate vicinity must be informed of the event.

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit?

No specific system is in place to monitor film crews with a view to establish whether they are operating within the ambits of a permit issued. The Traffic Department and Law Enforcement are normally present on the scene to ensure that conditions as indicated on the permit are adhered to.

- Are Environmental Conservation Officers employed on film shoots? If so, please describe their duties and qualifications/ training. Is a fee levied to film companies for their provision? Do you feel that their current involvement and cost are justified?

No ECOs are employed on film shoots. However, should the filming occur in a public open space or nature conservation area the applicable environmental conservation office i.e. Environmental District Officer etc. is informed of the event.

- Is unauthorised filming a problem in your area?

Unauthorised filming may have occurred. Unfortunately we do not have statistics available. To my mind the film industry is well organised. I have had no complaints about illegal actions by them.

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined - both in your area and that of the Cape Town Unicity. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Cape Town Unicity area?

To date the Tygerberg Administration has received a limited number of applications for film shoots and has not experienced any problems with their existing system, which is handled in the respective service areas of the Tygerberg Administration.

Due to the vast extent of the new City of Cape Town, it would be better to handle this matter on a regional basis subject to a specific policy guideline. As such Tygerberg has quite good experience in handling matters on a decentralised basis subject to adherence to specific policy and this type of application could easily be handled in the same manner.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

The permit fee is deemed to be general income for Council and the tariffs charged for services by Traffic Officers are channelled to the overtime budget of the Traffic Department.

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

All the comment I received stressed that a two-tiered tariff structure will be cumbersome and difficult to apply. How do we know it's a foreign country crew? And, administering a fee structure of this nature will be difficult. We want to encourage overseas spending in our country, not burden it with impossible and high tariffs bordering on exploitation of the industry.

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be environmentally or socio-culturally sensitive? Please justify your opinion.

There is no indication at present of certain preferred locations for film shoots. Filming has occurred in various locations throughout Tygerberg i.e. the rural area north of Durbanville, central business areas such as the Tygervalley Business Area, the Beach Area of Khayelitsha, Baden Powell Drive and specific locations such as a school or other institutions which play a role in the story to be told with the advert/film.

Although some of the areas mentioned may be sensitive from an environmental point of view, this is specifically considered when the application is received and where necessary conditions are stipulated to prevent environmental abuse.

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

None

KORPORATIEWE DIENSTE/CORPORATE SERVICES
DIREKTORAAT • ISEBE • DIRECTORATE

ADMINISTRASIE/ADMINISTRATION
Afdeling • Icandelo • Section

MISS. E. THIART

Telefoon • Bona • Ask for

(021) 918 2626

Faks • Fax

POSBUS / P O BOX 2

Adres • Idilisi • Address

BELLVILLE, 7535

(021) 918 2022

Telefoon • Ifoni • Telephone

ThiartE@tygerberg.gov.za

E-Mail

CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD

Datum • Umaka • Date

TYGERBERG

Administrasie • Lolawulo • Administration

E 15/2/2/3/4

Verwysing • Isalutliso • Reference

ATTENTION : Ann Woodman

FAX NO. : 434 0940

The Production Co-ordinator
Thunderbird Commercial Film Production

Draft

Dear Madam

FILMING OF COMMERCIAL : SATURDAY, 3 FEBRUARY 2001

Your letter dated 31 January 2001, refers.

There is no objection to the filming of a commercial on 3 February 2001 at the Santam Building, 1 Sportica Crescent, Tyger Valley, Bellville between 05:00 and 12:00, subject to the following conditions :

1. The City of Cape Town shall not accept responsibility for any damages or claims which may arise from the event and the applicant must indemnify the City of Cape Town against any possible claims which may be instituted against the Municipality directly or indirectly. **Please complete the attached indemnity form, affix a R2,00 revenue stamp and return the completed form to this office immediately.**
2. If traffic assistance is required a fee of R110,00 per officer per hour as well as a permit fee of R200,00 are payable before 2 February 2001 at the Traffic & Licensing Department, Hugo Street, Goodwood.
3. That all traffic regulations and signs be adhered to at all times.
4. Toilets must be made available.
5. Pedestrian, if any, and vehicular traffic may not be impeded.
6. Any request by traffic officials must be complied with.
7. Every precaution must be taken to ensure the safety and protection of the public

8. You will be held responsible for any damage that may occur during the filming of the commercial.
9. You will be held responsible for ensuring the area is left clean and tidy after the event has taken place. Council will recover all costs incurred to clean the area, should you fail to do so.
10. Permission for this event must also be obtained from Messrs. Santam and Logans Sportsmans Warehouse.
11. Permission must also be obtained from Civil Aviation.
12. This Administration reserves the right to cancel or amend this approval at any time.
13. Residents and/or businesses who will be directly affected by the filming of the commercial must be informed of the event.

For any further enquiries or arrangements in this regard please contact Mr. P. Oliver at telephone number 590 1750.

Yours faithfully

MANAGER : ADMINISTRATION

j:\user\bredenki\wpdoc\optogte\ads

Copies : Traffic - Goodwood (Mr. P. Oliver)
 Traffic - Bellville

INTERVIEW

Date: 27-02-01

Petru Durr
Principal Administrative Officer,
Northern Service Area (Durbanville), Tygerberg Administration.

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure).

The film permit function is part of the permit section, which falls under general administration.

- What is your precise area of jurisdiction?

Western Service Area, Tygerberg Administration. This covers Durbanville and surroundings.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

Filming started increasing slowly over the past three years. Previously we didn't charge for permits.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?

About 15 to 20 shoots occur per year, with about 10 of these around December and January.

- What is your procedure for issuing a permit to a film company (including stills production companies)?

The film company applies to our office and must state the numbers of vehicles and crew members that will be on location, as well as if they will be needing traffic assistance. We state that they should apply at least a week in advance, but usually they need us to issue a permit more quickly than that. The company must also sign a form indemnifying the local council.

- What is the tariff structure, and according to which criteria is it worked out?

R200 per day, plus R80 per hour per traffic officer (R160 after hours). Sometimes if the needs of the shoot are more specific, and there is a risk of damage to the location, then we require that a refundable deposit is paid. For example, last year a film production company paid a R40 000 cash deposit for one of their shoots.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment?

None other than the permit stipulations.

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit?

Traffic officers monitor traffic control at shoots.

- Are Environmental Conservation Officers employed on film shoots?

No

- Is unauthorised filming a problem in your area?

Not that we are aware.

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined.

We are understaffed, and have many other duties apart from issuing film permits. When a request comes in for a film permit, then everything else has to come to a standstill, because usually the film companies need things done very quickly.

- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

The amount we charge for permits is too low, especially as we often have to do them in a rush and put other tasks on hold.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Funds from film permits are channelled back into office administration.

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be environmentally or socio-culturally sensitive? Please justify your opinion.

The rural area of Durbanville; Vankoorstrand at the border between Tygerberg and Blaauwberg Administrations. Filming in these areas is mostly done on quiet rural roads. The surrounding area is mainly private farms; there's also a squatter camp in the vicinity. I don't think any of the areas are particularly sensitive.

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

None.

INTERVIEW

Date: 23-03-01

Felix Potgieter
c/o LP DEACON
Manager Administration (Central/West)
Goodwood Service Area, Tygerberg Administration

- What is your procedure for issuing a permit to a film company (including stills production companies)?
 1. *The Manager Administration receives an application in writing for a permit from a Film Production Company.*
 2. *Depending on the location of the film shoot, faxes are sent out to the relevant departments in that area for their attention and necessary approval.*
 3. *On receipt of all the comments from the various disciplines, a permit is issued under the signature of the Manager Administration. (See example of a permit, previously issued.)*
 4. *A R200.00 administration fee is charged and payable at the Traffic Department.*
 5. *If any Traffic Officials are involved, a normal hourly rate of R85.00 per hour per official is charged and R110.00 per hour after hours.*
 6. *The Area Electrical Engineer also has a fee where electrical cables or overhead lines are involved. To date, no film shoot required their services.*

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

The first application received in this office was for a television commercial on 24 August 2000. The system has not changed since then, although a few other offices in the Tygerberg have requested copies of our format.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?

Since 24 August 2000, six film shoots took place in the West Service Area. Only one was a stills shoot. The permit issued was for the utilisation of four of our parking bays for the duration of that afternoon.

One application was received from a TV station to film on site at a school in Bonteheuwel, but no permit was issued by this office, as the shoot would have been on school property and not on Municipal land.

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

A two-tiered tariff structure will only complicate the administration of an application. How would one prove that a film shoot is for a foreign company, unless the application is done from a foreign country? We should maybe encourage foreign countries to utilise our beautiful country. Money will automatically be spent in our City.

- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

The tariffs as they stand within the Tygerberg Administration are not sufficient and a uniform tariff structure throughout the City of Cape Town would be welcomed. (Must include tariffs charged by the various departments involved.)

- Is unauthorised filming a problem in your area?

To my knowledge, no unauthorised filming has occurred in this service area.

Since the first application, copies of the permits have been sent to the Ward Councillors for their information. They in turn notify their Ratepayers Associations, who are the eyes and ears of the Local Authority and would most definitely inform us of any unauthorised activities in their areas.

- Further comments:

All applications must reach the permit office at least 14 days prior to the event/film shoot in order for the application to be distributed to the various disciplines for comments. In some cases I do understand that shoots are weather permitting, but even then a provisional approval must be obtained well in advance.

INTERVIEW

Date: 23-03-03

Felix Potgieter
c/o Manager Administration (Central/West)
Goodwood Service Area, Tygerberg Administration

- What is the history of film permitting in your jurisdiction?

Permitting began in 1999; before that time there was nothing in place to deal with filming requests.

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?

No

- Do you consult with Environmental District Officers for shoots that could be environmentally sensitive?

No, if a shoot requires the use of public open space then Parks and Recreation is contacted.

- Is the wrap monitored to ensure that the area is left in the same, if not better, condition that it was prior to the film shoot?

The authorities involved with the shoot ensure that the area is left in good condition following a shoot.

- What is the institutional structure of the permitting function in your authority? i.e. How does it fit into the bigger picture?

Permitting is done by the Manager Administration Office for each of the five Administration Offices in Tygerberg. It is just one of the jobs that has been allocated to the office; there is no budget specifically set aside to deal with this responsibility.

- What is the tariff structure?

There is a R200 administration fee that goes into the Traffic Department's coffers. There is an additional R 85 per hour charged for each traffic officer needed, which increases to R100 after hours.

- Are there any commonly used locations that may also be environmentally sensitive?

None of the locations used are potentially environmentally sensitive. There really have not been enough shoots to have any commonly used locations. Some of the shoot locations have been: the old building on Voortrekker Road, Edgemean, and Parks (public open spaces). If an area is potentially environmentally sensitive, film permits will not be issued for it. For example, there is a nature reserve under the power line between Montevista and Edgemean where shoots are not allowed.

CORPORATE SERVICES
ADMINISTRATION
F POTGIETER
590 1520
590 1484
potgietf@tygerberg.gov.za

10 November 2000

PO BOX 100, GOODWOOD, 7459 WEST
VOORTREKKER ROAD, GOODWOOD, 7460

15/2/2/3/2

ATTENTION: Mr Deon du Preez
FAX: 480 3210

The Location Manager
Do Productions
CAPE TOWN

Sir

PERMISSION FOR A FILM SHOOT IN BOTHASIG/MONTE VISTA: 12 NOVEMBER 2000

Your fax application dated 2 November 2000 has reference.

There is no objection to the film shoot in De Grendel and Steenhoven Streets, Bothasig, on 12 November 2000, subject to the following conditions:

1. That pedestrian and vehicular traffic not be obstructed;
2. That all traffic laws be obeyed;
3. All instructions by authorised officials be obeyed;
4. The City of Tygerberg reserves the right to cancel or change this approval at any time;
5. Council shall not accept responsibility for any damages or claims which may arise as a result of the film shoot and the applicant must indemnify Council against any possible claims which may be instituted against the City of Tygerberg directly or indirectly arising from the permission granted; **Please complete the attached indemnity form, affix a R2.00 revenue stamp and return the completed form to this office before commencement of the film shoot.**
6. Two Traffic Officers will be provided @ R110.00/officer/hour, for the period 12:00 to 18:30. A permit fee of R200.00 is applicable. Total amount of R1630.00 be paid in advance at the Cash Office, Traffic Department, Hugo Street, Goodwood.

Yours faithfully
LP DEACON
MANAGER ADMINISTRATION (CENTRAL/WEST)

Copies to: Protection services West - Att. Mr S Barsby (fax - 591 9285)
Traffic Services West - Att. Mr C W Fraser (fax - 590 1775)
Cllr C Lee - (By hand)

INTERVIEW

Date:12-04-01

Eric Nontshiza
Administrative Assistant Officer
Khayelitsha Service Area, Tygerberg Administration

- Please give your job title (for our interview record)
Administrative Assistant Officer
- What is your exact area of jurisdiction?
Our area of jurisdiction is Coastal Service Area in Tygerberg Administration.
- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?
About five last year and one this year.
- What is your procedure for issuing a permit to a film company (including stills production companies)?
We issue permits in response to applications from film companies and also attach an indemnity form for applicants to indemnify the council against any damages and losses that may occur during filming.
- What is the tariff structure?
We charge R 15 for a permit, regardless of the duration or size of the shoot, and R 110 per traffic officer per hour because applicants normally ask for the assistance of officers.
- How are the funds obtained from permit tariffs channelled? Are they used to improve film locations, or to benefit the environment or local communities?
Funds are payable at our traffic department. I am not sure about the beneficiaries from financial charges.
- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggested improvements.
The current state of affairs to me is till correct and should be kept as such.
- Is there a set of conditions for filming activities that are issued with the permit?
Yes
- Is there a system to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit? Are Environmental Conservation Officers employed on film shoots?
We always depend on traffic officers to monitor the situation and all payments are done at the traffic department after permits are granted. I am not sure if Environmental Conservation Officers are being employed by film companies.
- What are the most commonly used locations in your area for film shoots? Are any of these environmentally or socio-culturally sensitive?
Most films are taken along the coastal road at Baden Powell Drive. This is an unoccupied area; whether is environmentally or socio-culturally sensitive I am not aware.
- Have there been any incidents in your area in which filming has had either positive or negative impacts on the environment or the local community?
There have benn no reported incidents, either negative or positive.



INDEMNITY

I, _____
acting on behalf of _____

and authorised thereto, which authorization is attached hereto, indemnifies the City of Tygerberg, (Coastal Service Area), ("THE CITY") against any claim of any nature which may be instituted against the City of Tygerberg, (Coastal Service Area) (directly or indirectly arising from the permission granted by City of Tygerberg, (Coastal Service Area) to

details of which are set out below, to take place:

- 1. Purpose / Event _____
- 2. Property _____
- 3. Date and time _____

EXECUTED AND SIGNED AT _____ ON THIS _____ DAY
OF _____ 2000

AS WITNESSES:

- 1. _____
- 2. _____

SIGNED

THIS INDEMNITY FORM MUST BE ACCOMPANIED BY A LETTER OF AUTHORIZATION
37875

Copy Sent
 Date _____

M E M O

ERIC NONTSITZA

Chief Executive Officer

(021) 3601119

Telephone

(021) 3601136

Our Fax No

CO 15/2/12

Our reference



CORPORATE SERVICES

Administration • Utunwazi • Administration

ADMINISTRATION

Departments • Isidaba • Department

28 NOVEMBER 2000

Attention : Mr Johan van Bergen

PERMISSION FOR A FILM SHOOT AT ENTRANCE TO MONWABISI PARK OFF BADEN FOWEL DRIVE : 1st DECEMBER 2000


Your facsimile dated 27 November 2000 has reference.

There is no objection to the film shoot at the entrance to Monwabisi Park off Baden Fowel Drive on 1st December 2000 subject to the following conditions :

1. That the pedestrian and vehicular traffic not be obstructed .
2. That all traffic laws be obeyed at all times.
3. All instructions by authorised officials be obeyed.
4. The City of Tygerberg reserves the right to cancel this approval at any time
5. Council shall not accept responsibility for any damages or claims which may arise as a result of the film shoot and the applicant must indemnify the council against any possible claim as may be instituted against the City of Tygerberg directly or indirectly arising from the permission granted
6. Two traffic officers will be provided @ R110.00 an hour each officer. A permit fee of R200.00 and R15.00 application fee are applicable and payable in advance at our Cash Office Traffic Department ,corner Steve Biko and Govan Mbeki Roads ,Mandela Park, Khayelitsha.

Please complete the attached indemnity form, affix a R2.00 Revenue Stamp and return the completed form to our Administration offices situated at Inhlazant Road Khayelitsha before the commencement of the film shoot.

Yours faithfully


V.W. Hako
Manager : Administration
South / Coastal



M. van Lier

shiza - APPLICATION FOR TV COMMERCIAL : KHAYELITSHA

Pa

From: Amanda Van Zyl
 To: Nantshiza, Eric
 Date: 11/28/00 9:35AM
 Subject: APPLICATION FOR TV COMMERCIAL : KHAYELITSHA

With reference to the request for the above mentioned, our department has no objection to your application of the date being 2000-12-01, however, please be in mind that should any part of the road be utilized the assistance of a traffic officer will be required.

Fees :

Application Fees :	R15,00
Services Fees from 06:00 - 19:00	
2 traffic officers for 13 hours @ R170,00 per hour per officer -	<u>R2860,00</u>
Total	R2875,00

Furthermore I wish to inform you that should filming encroach upon road users, it will not be allowed to do during peak hour traffic

Kind regards

DANIEL BELKA
 3620265
 0836359235

INTERVIEW

Date: 23-03-01

Mr. Janson
Administration Officer
Parow Service Area, Tygerberg Administration

- What is the permitting process in your jurisdiction?
 1. *Film company applies to the office in writing*
 2. *The Traffic Office is contacted if officers are required*
 3. *The application is considered and the company is notified of the decision*
 4. *The company must pay the administration fee prior to the initiation of filming*

- How are the funds obtained from permit tariffs channelled?
Funds go into the council income vote.

- Commonly used locations that are also potentially sensitive:
None in the Parow area.

- Any incidents in which filming operations have had either positive or negative impacts on the environment or the local community.
None

- Is the wrap monitored to ensure that the area is left in the same, if not better, condition that it was prior to the film shoot?
This is done by the Traffic Department

- Is there a system of fines in place for filming without a permit or outside the conditions of a given permit?
No

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?
No

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure).
Application for permits of this nature are being handled by the various offices to the Area Managers Administration in all six services areas of Tygerberg.

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.
A two-tiered tariff structure will be cumbersome and difficult to apply. We want to encourage overseas spending in our country, not burden it with impossible and high tariffs bordering on exploitation of the industry. At present Tygerberg charges an admin fee of R 200 plus a duty fee for officers needed to control traffic of R 85 per hour per person which increases to R 110 after hours excluding Sunday labour cost.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction? When did it begin? How has the system changed over the years?
The first applications dealt with date back to 1995. However, the number of applications have increased since 1998 and even more so from 2000. The system of approval did not change much but we did improve our set of conditions. We now also handle it on a decentralised service area-based manner subject to a policy which was developed centrally with the aid of all role players of the various service areas of Tygerberg.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?

A total of approximately 15 film shoots occurred. However, our statistics are not good.

- Is unauthorised filming a problem in your area?

Unauthorised filming may have occurred. Unfortunately we do not have statistics available. To my mind the film industry is well organised. I have had no complaints on illegal actions.

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be environmentally or socio-culturally sensitive? Please justify your opinion.

The most popular areas are Baden Powell Drive, the rural area north of Durbanville, central business areas and specific locations such as a school or other institution which plays a role in the story to be told with the advert/film.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment? ("Environment" here includes biophysical, socio-economic and cultural aspects.)

Yes

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit? Are Environmental Conservation Officers employed on film shoots?

Environmental Control Officers are not employed.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Go into central coffers

- Please site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community.

None

Van Riebeeck Road
Kuilrivier 7580
Private Bag X16
Kuilrivier 7579
Tel: 021 900 1900
Fax: 021 900 1562
E-mail: parsham@oostenberg.co.za
Ref:

Van Riebeeck Road
Kuilrivier 7580
Private Bag X16
Kuilrivier 7579
Umhoxaba: 021 900 1900
iFaksi: 021 900 1562
iE-mail: parsham@oostenberg.co.za
iRef:

Van Riebeeckweg
Kuilrivier 7580
Privaatsak X16
Kuilrivier 7579
Tel: 021 900 1900
Faks: 021 900 1562
E-pos: parsham@oostenberg.co.za
Verw:

CITY OF CAPE TOWN
STAD KAAPSTAD
ISIXEKO SASEKAPA

DEVELOPMENT SERVICES - OOSTENBERG ADMINISTRATION
ONTWIKKELINGSDIENSTE - OOSTENBERG ADMINISTRASIE

15 February 2001

Ms Olivia Rose-Innes
Department of Environmental
and Geographical Science
University of Cape Town
Private Bag
Rondebosch 7701

Dear Ms Rose-Innes

**SITUATION ANALYSIS OF THE ENVIRONMENTAL MANAGEMENT OF FILMING
ACTIVITIES IN DIE CMA**

Your e-mail dated 12 February refers. As far as we are concerned, we have not had any activities of this nature in our area of jurisdiction and to my knowledge there is no legislation pertaining to filming activities.

Depending on die nature of the activity, it might impact on the environment and the local community, therefore we are forwarding your correspondence to our Department of Economic Development and Planning as well as to our Department of Protection Services (Traffic Department), for their comments.

As soon as we have their input, we will report back to you.

Yours faithfully

PHILLIP GRAHAM
EXECUTIVE DIRECTOR : DEVELOPMENT SERVICES

c.c. D Cedras, CEO
P Steyn, Dept. Protection Services
J Wilbers, Dept. Economic Development and Planning

INTERVIEW

Date:15- 03-01

Aletta Jordaan
Cape Nature Conservation

- What is your procedure for issuing a permit to a film company (including stills production companies)

This is in the conditions for filming document.

- how are they referred/ do they make contact with you

We have a central point of contact which is the office of the head of communications. All applications are dealt with from this office.

- what is the tariff structure, and according to which criteria is it worked out?

We have a detailed internal filming policy that makes distinction between different filming projects i.e. wildlife documentaries, commercial shoots, filming commissioned by Cape Nature Conservation or with marketing potential for Cape Nature Conservation. The policy also makes provision for still photography in the same categories.

- how long does application for and issuing of permits take?

We require a minimum time period of 24 hours, but often have to issue permits in less than half a day.

We would greatly appreciate it if you could send us any documentation concerning your permitting procedure.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment? ("Environment" here includes biophysical, socio-economic and cultural aspects.)

Yes, we do. Compliance with all the standard conditions applicable to the utilisation of natural areas are required, as well as conditions specific to the shoot or the sensitivity of the location.

- Are Environmental Conservation Officers employed on film shoots?

ECO's accompany all film shoots in areas under our jurisdiction.

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit?

That is the brief of the ECO supervising the activities on location.

- How would you propose improving the permitting system to make it more effective and streamlined? What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Unicity area?

Many of our areas fall outside of the Unicity and requires specialist input before a permit can be issued, and fulltime supervision during a shoot. We do support a customer friendly "one stop shop" approach however, and are trying to deal with the companies that approach Cape Nature Conservation in that manner.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Funds obtained through filming in natural areas are reflected as income for that specific nature reserve and are ploughed back into the conservation of the natural resource. When filming occurs on a nature reserve and an adjoining conservancy (private land) a part of the income is directed to the conservancy.

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be particularly sensitive for environmental or social reasons?

We have quite a long list of locations. Please contact me if you require more detail.

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

It is quite difficult to site incidents without going into the detail of the location or the specifics of the shoot. I can mention however that filming without permission (trespassing in actual fact) or invasion of privacy of other official facilities without taking the other parties in consideration, might pose problems in the future.

INTERVIEW

Date: 23-03-03

Aletta Jordaan

Cape Nature Conservation

The policy sent by CNC is a draft policy only

- What is the history of film permitting within the conservation area/area of jurisdiction?

In 1997 CNC began to issue permits for film shoots, prior to this time crews only paid for the costs of entrance and use of the areas.

- How many film shoots are there per year and what is the income generated from film permit tariffs?

Twenty-five film shoots took place between November and January of 2000-2001; information on the income generated from film shoots was unavailable.

- Is the wrap monitored to ensure that the area is left in the same, if not better, condition that it was prior to the shoot?

An ECO is present for the entire duration of the shoot, and therefore ensures that an appropriate wrap takes place.

- Is there a system of fines in place for shooting without a permit or for shooting outside the conditions of a given permit?

If a company is caught filming without a permit, they are charged the permit tariff fee plus %100 of the fee. People are caught illegally filming from time to time.

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?

Yes, there is an annual report which detail finance and summarizes activities. Filming activities are reported within this annual report

Copy of permit from Kogel Bay

Will send

This document is in draft form

FILMING POLICY FOR **CAPE NATURE CONSERVATION**

COMPILED BY: Susan van der Merwe

UPDATED: 1 MARCH 2001

Communication Section, Head Office

MARCH 2001



APPROVED:

DATE:

CONTENTS

1. Background.....	3
2. Policy and procedures.....	3
3. Filming categories.....	6
4. Still photography categories.....	8

1. BACKGROUND

Filming/photography in nature reserves by professional producers/camera crew/ photographers should promote and publicize Cape Nature Conservation (CNC), be a marketing or image-building opportunity and/or a source of income. The nature reserve and what it has to offer are the major drawing cards, and Cape Nature Conservation provides that location at great cost.

Not only should the type of material and topic be taken into consideration, but also what the end product will be used for. Although material for a television news programme can be sold for other purposes, it falls into a different category than a video produced for international commercial distribution.

2. POLICY AND PROCEDURES

2.1. All filming requests are to be referred to the Head Office communication section, which will ensure that:

- detailed information is provided;
- the project is categorised for costing purposes;
- all information is forwarded to the regional manager or reserve manager (Southwest region) for his/her consideration.

2.2 Final decision rests with the regional manager in consultation with the management committee, reserve manager or the heads of other components.

- negotiation if at all, takes place centrally
- Service delivery is guaranteed

2.3 Communication section will be advised of the decision, and if approved, also be provided with the relevant contact name with which the company must make logistical arrangements.

- 2.4 Communication section will advise the company of the decision, the special conditions that apply and of costs involved. The written agreement must be signed by the producer and faxed back to CNC. All logistical arrangements should be made through the appointed contact person.
- 2.5 Fees are payable prior to the shoot, either at head office or the relevant regional office, depending on the type of project and whether the hourly rate applies. Only on receipt of this 100% deposit fee will a filming location be considered as booked and available to the film crew. The hourly rate is payable on a second invoice, after the shoot has been completed. The office of the director of professional services will issue invoices. Producers with outstanding payments can be refused further filming in reserves. Reserve or regional management must provide this office with details for invoicing within 24 hours of the completion of a shoot. Fees are payable to CNC within seven days of the invoice date.
- 2.6 After completion of the shoot, the reserve manager must provide the communication section with further feedback on the project through the regional manager: e.g. behaviour of group, success rate and planned follow-up shoots.
- 2.7 The waiving of any fees, including free accommodation and logistical support, should be done according to the stipulations of the policy or in specific cases as a joint decision by the communication section and the regional manager. Waiving of fees should be the exception rather than the rule, and only projects with real merit should be submitted for consideration. This is another reason why the initial contact between CNC and producers/photographers should be centralised as it ensures that the same criteria apply to all applications. No negotiations should take place between film crews and operational managers.
- 2.8 In cases where free accommodation is provided and/or location fees are waived for projects other than Category A, CNC must negotiate a BETACAM copy of video material and permission to use that material for its own production, or a related *quid pro quo*.
- 2.9 Film crews/photographers must always be accompanied by a CNC staff member while working in a nature reserve at the prescribed hourly rate.

- 2.10 Film crews/photographers and other members of the filming team should always be treated in the way a paying client would expect to be treated. We should endeavour to offer a service of such excellence within the limitations of our conservation mandate, that we attract return visits.
- 2.11 Producers/production companies will be liable for any damage resulting from their filming or actions of their filming crew. For example: should a fire, started by a member of the filming team, damage a nature reserve or spread to private property, the producer/production company will be held responsible for any claims arising from the damage. **This should always be noted in the list of conditions to which film crews must adhere.**
- 2.12 CNC reserves the right to refuse any filming request should it are considered harmful to the environment or to terminate any filming projects if the producers do not comply with the set conditions.
- 2.13 CNC reserves the right to refuse any future filming request or to terminate a current project if the film company is found to be filming without our written permission.
- 2.14 CNC may offer any filming company a discount of up to 10% on due fees if we failed to deliver the quality of service expected. This decision will be at the discretion of the head of communication in consultation with the director: professional services.

3. FILMING CATEGORIES

Category A: FILMS/VIDEOS/STILL PHOTOGRAPHS PRODUCED FOR/ON BEHALF OF/AS A CO-PRODUCTION/ON INVITATION FROM CNC, OR COMMISSIONED BY CNC

1. The requirements for these types of projects will vary considerably, and therefore no set criteria can be proposed. Each project and its conditions should be negotiated individually by the head of the communication section or a representative of this section. CNC should retain the full copyright of all material produced as co-productions or projects that have been commissioned by CNC.

2. This category includes all visits by the media and footage shot for television on invitation from CNC, e.g. news items or media projects initiated by the communications section/regional offices. CNC acts as host and provides accommodation, meals, ecological control officers and transport.

Category B: DOCUMENTARY FILMS/VIDEOS WITH SPECIFIC PUBLICITY FOR CNC AND/OR NATURE RESERVES

This category covers television broadcasts with large numbers of viewers that would provide excellent publicity for nature reserves/CNC. The production must be directly linked to our reserves or the organisation. If, for example, bontebok or leopard are filmed as part of an overall production on the antelope or predators of Africa, it is of little direct value to CNC and falls into Category C. Due to the considerable budgets of overseas producers, e.g. the BBC and the favourable exchange rate for overseas visitors, a differentiation must be made between local and foreign productions. Even if a local company does the filming for an overseas production, the foreign rate will apply.

1. LOCAL:

In this category the producers of television programmes, e.g. 50/50 are expected to pay for real costs. News crews, depending on the topic and at the discretion of the head of the communication section, could fall into category A or B.

- Accommodation (when applicable)
- Ecological Control officer fee (compulsory)
- Additional vehicles, boats and other logistical support at the prescribed rate
- No location fee applicable for local productions

NOTE: This category does not apply to videos produced for commercial resale. Private producers who produce programmes for resale to SABC/MNET or other television networks will be required to pay the location fee as stated in Category C unless negotiated differently with CNC. This will depend on the value that the programme holds for the reserve/conservation body, and is determined by the head of the communication section.

2. FOREIGN:

- Accommodation (where applicable)
- Ecological Control officer (compulsory)
- Location fee
- Additional vehicles, boats and other logistical support at the specified rate.

**Category C: DOCUMENTARY FILMS FOR COMMERCIAL
USE/DOCUMENTARY FILMS WITH LITTLE OR NO
PROMOTIONAL VALUE FOR RESERVES/CNC**

- Accommodation (where applicable)
- Ecological Control officer (compulsory)
- Location fee
- Additional vehicles, aircraft or other logistical support at the prescribed rate.

**Category D: FEATURE FILMS, DOCUMENTARIES AND COMMERCIALS
(ADVERTISEMENTS) WITH NO DIRECT VALUE TO NATURE
RESERVES/CNC**

The approval of these productions will be subject to no/minimal disruption of everyday tourist and management activities as well as the environmental impact and the practical implications of the filming.

- Accommodation (where applicable)
- Ecological Control officer (compulsory)
- Location fee
- Additional vehicles, boats or other logistical support at the specified rate.
- Refundable deposit (where applicable)
- Script and other specifications of the set-up must be provided to the regional manager as part of the filming application
- CNC reserves the right to request an EIA accompanying the filming application and/or an evaluation of the impact after completion of the filming project. The producer/production company will carry the costs of the EIA and/or evaluation report.

Applications should be carefully evaluated. Should a project be approved which involves temporary changes to buildings or other structures, or if it should require rehabilitation of a specific section, the production company has to pay a refundable deposit BEFORE the production commences. The amount should be

determined by the regional manager and should reflect the cost of returning the building/structure/environment to its original state before filming starts. Only once the rehabilitation and/or removal of filming structures have been completed, will the amount be refunded. If a filming company does not comply with the set regulations, the deposit or part thereof will be used to pay for the removal of structures and/or rehabilitation. Activities that could negatively impact on the natural environment or management and tourism functions should not be allowed.

4. STILL PHOTOGRAPHY

Category A: Advertising shoots

- Accommodation (where applicable)
- Ecological Control officer (compulsory)
- Location fee
- Additional vehicles, boats and other logistical support at the specified rate
- Refundable deposit (if applicable)

Category B: Wildlife photography

(commercial wildlife photographer: earning a living from photography)

- Accommodation (where applicable)
- Ecological Control officer (compulsory)
- Location fee
- Additional vehicle, aircraft and other logistical support at the specified rate.

Category C: Magazine/newspaper photographer

(Article publicising and promoting nature reserves/CNC. Paragraph 2.5 could apply)

- Accommodation (where applicable)
- Ecological Control officer (compulsory)
- No location fee

5. TARIFFS

5.1 ACCOMMODATION AND ENTRANCE FEE

Self-catering accommodation in accordance with the rates charged for tourists.

5.2 Ecological control officer (compulsory)

- R100 per hour for reserve staff member (ecological control officer) accompanying group in company's own vehicle.
- R400 per day for reserve staff member and CNC vehicle, as well as per kilometre tariff for vehicle.
- CNC staff member (eg reserve manager) required on location (away from his home base): R100 per hour. Travelling time to be included.

3. LOCATION FEE FOR FILMING

Category A: no location fee

Category B (2): R2 000 per day (foreign only)
R1 000 per day (waters around island [within 500m]) -

Category C: R2 000 per day (foreign)
R1 000 per day (local)

Category D: R5 000 per day

4. LOCATION FEE FOR STILL PHOTOGRAPHY

Accommodation and Ecological control officer fee as for filming applies.

A: Advertising shoots

- Location fee: R1 000 per day
- Refundable deposit as per discretion of regional manager if any temporary cosmetic changes or constructions are required.

B: Wildlife photography
(commercial wildlife photographer)

- Location fee: R150 per day

C: Magazine/newspaper photographer
(article promoting and publicising nature reserves/CNC)

- No location fee charged, only direct costs, for example accommodation, entrance and guiding fees.

NOTE: ADDITIONS TO TARIFF STRUCTURE

In this category accommodation and guiding fees may be waived on merit at the discretion of the head of the communication section. See 2.5.

1. Tariffs according to sliding scale applies to long-term filming projects:

Days 1-5: 100% of applicable tariff
Days 5-10: 50% of applicable tariff
Days 10 – end of project: 25% of applicable tariff

2. Filming for less than a full day:

A reduced tariff of 50% for all rates in all categories applies to filming for less than one full day. This will apply to filming for a morning (from sunrise to 12:00) and for an afternoon (from 12:00 to sunset). This discount does not apply to the rate for pre and post-production of commercial shoots.

3. Filming without permission:

The location fee for filming without written permission would be the normal tariff in all categories plus 100%, with the sole objective of discouraging filming without approval. This condition will be published and written into all agreements reached with filming companies.

4. Cancellation fee:

A 100% deposit will be required from the company before filming commences. This will apply to filming in all categories. A location site will not be regarded as booked/available to a film company before the deposit has been received. The deposit must be paid at either Head Office or the relevant Regional Offices. In any of these instances a copy of the receipt must be faxed to Head Office for approval.

5. After-hours rate for ECO:

There will be no after-hours rate for the ECO.

6. Pre-production/post-production fees:

Scouting and location site visit will be free of charge. Pre-production and wrap-up fees will be 50% of the location fee per day – applicable to all categories.

7. Charity:

A reduced fee for commercial shoots on behalf of charity organisations will only be considered in the case of pro-bona advertising campaigns, supported by the relevant paperwork and registration numbers. In such instances CNC's contribution to the campaign will have to be acknowledged.

8. VAT:

VAT must be raised on all invoices.

9. Monies payable to neighbouring landowners or co-managers of an area:

A percentage payment to adjacent landowners or conservancies will be considered where applicable. Any other percentage payment of fees (e.g. ESKOM) will have to be negotiated according to the merit of the situation.

All third parties (e.g. ESCOM or conservancies) must invoice CNC for the monies due.

7/3/2001

PLEASE NOTE THE SPECIAL CONDITIONS ATTACHED TO THIS CORRESPONDENCE

Permit conditions for filming in the Rockview Dam area within the Kogelberg Biosphere Reserve.

The following permit conditions apply, and will be strictly enforced:

1. Ensure that all vehicle movement, including helicopter landings, is restricted to the permitted road(s) as arranged with the Reserve Manager, including turning vehicles.
2. Under no circumstances will any vehicle be permitted to leave the road surface.
3. In no way disturb, trample, harm or remove any animal or plant.
4. Ensure that no dogs or pets are taken into the reserve.
5. At no time, bring any plant or animal matter into the reserve (including bales of hay/luceme).
6. Be held responsible for all actions of people working with or under him/her while inside the reserve.
7. Remove all refuse generated by him/herself or those involved in the filming production from the reserve.
8. Permit any fire, of any description, under any circumstances to be lit or any pyrotechnics to be used. No smoking is allowed in the nature reserve.
9. Be held liable for any damage resulting from filming or actions of the filming crew.
10. No one may overnight on site.
11. Supply all toilets used by the filming company or their staff and ensure that all human waste is removed from the reserve.
12. Comply with all prescriptions of the Forest Act 1984 (Act 122 of 1984) and the Nature and Environmental Conservation Ordinance (Ord. 19 of 1974) as well as the regulations pertaining to both.
13. Produce this permit on demand.
14. Pre arrange all filming projects through the office of the communication manager in Cape Town. Please phone (021) 483 3199 or 082 57272 11.
15. All logistical arrangements to be made with the reserve manager at 028 271 5138 or fax 028 272 9425 within a reasonable period.
16. Entry into the Kogelberg Nature Reserve is entirely at own risk and the Western Cape Nature Conservation Board, ESKOM or DWAF can in no way be held responsible for any damage/loss/injury/death to you, your employees, or your/their property.

Please note: In addition to the above conditions all ESKOM's requirements are to be complied with:

1. Restrict all refuelling of all vehicles, including helicopters, to the area outside of the reserve.
2. Arrangements can be made with ESKOM regarding refuelling in the area adjacent to the Visitor Centre.
3. No filming of ESKOM or DWAF structures without their written approval.
4. DWAF and ESKOM require access in the area at all times.
5. The level of the Rockview Dam can vary rapidly due to ESKOM's operations.
6. Ensure that all catering and eating facilities are restricted to the open grass area behind the visitor centre, and not in the visitor's parking area.

Failure to comply with any of the above conditions will result in the immediate cancellation of this permit.

All fees are payable to Cape Nature Conservation.

INTERVIEW

Date: 10-03-01

David Hart
South African Heritage Resources
Acting Provincial Manager : Western Cape

Because SAHRA currently acts mostly only as an approval authority for alterations required for filming, many issues are not applicable. The capacity of SAHRA does not currently allow for proper involvement.

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure).

We scrutinise applications for alterations to heritage resources.

- What is your precise area of jurisdiction?
Heritage Resources in the Western Cape

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

N/A

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?

Do not know

- What is your procedure for issuing a permit to a film company (including stills production companies) i.e.
 - how are they referred/ do they make contact with you?
 - what is the tariff structure, and according to which criteria is it worked out?
 - do you meet with members of the film company or visit proposed locations prior to filming?
 - how long does application for and issuing of permits take?

We would greatly appreciate it if you could send us any documentation concerning your permitting procedure, including tariff structure and sample permit letter.

Body responsible for ownership/ management of the site, film company or local authority. Permit Committees sit every month.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment? ("Environment" here includes biophysical, socio-economic and cultural aspects.)

Not usually

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit? Are Environmental Conservation Officers employed on film shoots? If so, please describe their duties and qualifications/ training. Is a fee levied to film companies for their provision? Do you feel that their current involvement and cost are justified?

Not aware

- Is unauthorised filming a problem in your area?

N/A

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined - both in your area and that of the City of Cape Town in general. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire City of Cape Town area?

Not aware of problems re damage - a one stop shop sounds a good idea. Environmental Officer important.

- Do you feel that permit tariffs for filming are fair, or too high in certain areas of jurisdiction? Please justify your opinion.

N/A

- How are the funds obtained from permit tariffs channelled in your area? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

N/A

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

N/A

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be environmentally or socio-culturally sensitive? Please justify your opinion. *If possible, please send us the guidelines/ conditions for filming in these areas.*

Castle, Rhodes Memorial, Table Mountain, Bo-Kaap, National Mutual Building Church Square. All historical sites are sensitive, and there should be a system to ensure they are monitored.

- Please site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community.

Not aware of any

- What is the annual income from film permits in your area of jurisdiction? (either an exact figure for last year or a general approximate figure).

None

INTERVIEW

Date: 14-03-01

Dr. Jeremy David
Marine and Coastal Management

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure).

Marine & Coastal Management is responsible for the application of the Marine Living Resources Act of 1998 (MLR Act), which specifically protects whales, dolphins and white sharks from hunting and from harassment or disturbance. Hence, the only authority we have regarding filming concerns activities which require an approach to whales closer than 300m or the use of bait to attract white sharks. By law no person may approach a whale closer than 300m without a permit, nor use bait to attract a white shark ("chumming").

- In terms of the City of Cape Town coastline, what is your precise area of jurisdiction?
The MLR Act applies to the whole coastline of SA.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

It has been illegal to approach whales in SA without a permit since 1981, so any close approach for filming would have required a permit from us. The ban on chumming for white sharks was introduced in 1998.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year?

The number of film shoots is still small. Exact statistics are not kept, but probably only 10-15 per year.

- What is the annual income from film permits in your area of jurisdiction?
Total income is probably no more than R1000 or so.

- What is your procedure for issuing a permit to a film company (including stills production companies)?

It is an ad hoc procedure. If an application is received by the permit section it is referred to the marine mammal scientists for comment and endorsement before any permit is issued. If received first by the scientists it would be referred to the permit section after commenting/endorsing. The tariff for a permit is a flat fee of R100. The issue of a permit takes approx. 1 week.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment? ("Environment" here includes biophysical, socio-economic and cultural aspects.)

Written guidelines regarding onsite activities are issued as permit conditions.

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit? Are Environmental Conservation Officers employed on film shoots? If so, please describe their duties and qualifications/ training. Is a fee levied to film companies for their provision? Do you feel that their current involvement and cost are justified?

Monitoring of film crews: only licensed boat based whale watch vessels or licensed shark cage dive vessels, which must abide by the relevant code of conduct for their industry are allowed to take out film crews. Further, a Fisheries Control Officer must be on board each time the boat goes out to film. A fee is not currently levied for this, but consideration could be given to a fee for his services.

- Is unauthorised filming a problem in your area?

We have not had reports of unauthorised filming, but it could occur given the length and remoteness of sections of our coast.

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Cape Town Unicity area?

Our present system is adequate given the small numbers of permits issued. A review might be required if numbers were to increase substantially. A "one-stop-shop" will not work for filming marine mammals and sharks because the input of experienced scientists is required to vet the applications.

- Is communication and co-operation between your own and other permitting authorities as regards filming a problem? Please mention any suggestions for improvement in this regard.

No other authorities are involved

- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

Tariffs are currently too low and should be revised (R100 see above).

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Permit fees are paid into the Marine Living Resources Fund. These are used mainly for research but also for law enforcement.

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

The idea of a 2-tiered fee structure has been mooted and supported previously in M&CM. It could be implemented in the future if a revised fee structure is agreed.

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be environmentally or socio-culturally sensitive? Please justify your opinion.

The most commonly used locations are False Bay, Danger Point/Dyer Island and Plettenberg Bay. The latter is probably the most sensitive as it attracts more tourists.

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

None that I'm aware of.

INTERVIEW

Date: 23-03-01

Dr. Jeremy David
Marine and Coastal Management

- Please tell us your job title (for our interview records).
Specialist Scientist dealing with marine mammals
- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?
There is no formal reporting system.
- Is there a system of fines in place for shooting without a permit or for shooting outside the conditions of a given permit?
No, penalties are not spelled out, the company is blackballed and permission for shoots in the future is withheld.
- We heard a rumour/complaint from some film-makers that the Marine and Coastal tariff for filming whales and sharks is \$1000 a day! Might there be circumstances in which you would charge such a fee (high risk of disturbance, for example), or are these film-makers possibly confusing your role and tariffs with that of private whale/shark -watch vessel operators?
This existed temporarily as a mistake in the government documents that was difficult to amend. It was introduced in error and never applied. The authority does however believe that the current tariff is too low and needs to be amended. Amendment is difficult because the fees are in a separate schedule in the Act, and must be approved by the Minister of Finance.
- Are you aware of the fee private vessel operators would charge a film crew?
No

We would greatly appreciate it if you could send us a sample permit letter; we are particularly interested in the conditions for filming.



FOR JENNIFER & ROSE

REFERENCE: V1/8/5/1 → FILE
TELEPHONE: (021) 4023229
ENQUIRIES: Ms K van Zyl
Marine and Coastal Management
Private Bag X2
ROGGEBAAI
8012

PERMIT

Permission is hereby granted in terms of Section 13 of the Marine Living Resources Act, 1998 (Act No 18 of 1998), read together with Regulation 30, promulgated thereunder to **DOWNHILL ADVENTURES AND CREW** to film great white sharks in **GANSBAAI** by using the vessel **CARCHARIAS, MBM 641**.

This permit is issued, subject to the following conditions:

1. The chumming for white sharks and cage diving shall only be permitted during day light.
2. The Permit holder shall notify the Fishery Control Officer, Mr G van Eeden, at telephone (021) 4307007, prior to an intended boat trip.
3. The Permit holder shall abide by all the conditions of the Shark Cage Diving Code of Conduct, as stipulated in the attached document, marked Annexure A.
4. The video, resulting from this permit, shall display the following wording, as a credit "The filming of the great white sharks were made with the permission of the Department of Environmental Affairs and Tourism, for educational purposes, and in the interests of promoting shark conservation".
5. **No free diving with white sharks are permitted.**
6. This permit is valid for 1 filming day on 16 February 2001

Daan van der Merwe
MINISTER

DATE: 2001-02-15

Receipt of R 1 000,00 per receipt no **D494024** per filming day is hereby acknowledged.

CODE OF CONDUCT

1. The operator should be a responsible person with a knowledge of the sea and the white shark.
2. All operators to ensure that the vessels they use for cagediving operations, either their own or chartered, are registered by the Department of Transport (DOT) as white shark diving class A1 or A11.
3. White shark cage-diving vessels are to be skippered only by DOT commercially registered skippers, and there must at all times be a second DOT commercially registered skipper on board.
4. Detailed plans of all shark cages used to dive with white sharks must be submitted to the Chief Director, Sea Fisheries. The cages must comply with standards required by DOL for cradles, including certificates from a registered engineer and a coded welder. The cage must be checked annually, one month prior to the renewal date, by an engineer whose report must be submitted to the Chief Director, Sea Fisheries.
5. A qualified divemaster or a person with the equivalent diving qualification must attend all cage diving operations with sharks. The divemaster must also have completed an additional diving course specialising in diving with white sharks.
6. A SATOUR registered tour guide who has specialised in marine environment must be on board at all times.
7. Operators are to ensure that all clients are thoroughly briefed on all safety and operational procedures, both on the vessel and in the cage, before any operation is carried out.
8. At all stages the safety of the customers must be ensured.
9. All operators must have public liability insurance.
10. The vessel must never carry more persons than the number for which it is certified.
11. Shark cages are intended to be carried externally on the vessel and, if not, the number of persons the vessel is certified to carry be reduced by two.
12. Safe access to the cage must be provided by the operator.
13. All vessels should carry the facilities and equipment stipulated for dive charter boats.
14. All the safety equipment as required by DOT must always be on board.

- ~~15.~~ Vessels should carry both a 29 MHz and either a VHF radio or a cell phone.
16. No refuse is to be dumped at sea. All such material is to be brought back to the mainland.
17. All vessels must provide basic facilities, such as a permanent toilet and drinking water.
18. Vessels can only proceed to sea and operate in favourable weather conditions.
19. Operators are aware of the law in regard to sea conditions and safety and it is expected that they will obey the law at all times.
20. The operators must inform their nominated safety officer before going to sea and after their return, providing information such as number of people on board and expected duration of trip, and must stay in continuous radio contact for the whole time at sea. Inform Chief Director: Marine and Coastal Management of the identity of the safety officer (e.g. SAPS, harbour master, next of kin).
21. All vessels must be properly maintained and be in a clean, presentable and seaworthy condition.
22. Each operator should have an emergency flow chart. The operators, with the exception of Mossel Bay, should make use of an appropriate medical rescue such as Medical Rescue International. The Mossel Bay operators can use the emergency flow chart compiled by Infanti. Emergency phone number and procedures are to be displayed prominently on the boat.
23. All crew members should have a valid Level 2 first aid training, with extension for trauma training and oxygen management.
24. Vessels engaged in diving operations must carry an oxygen cylinder and a shark trauma kit on board.
25. All staff should have 180 hours of white shark experience (logged and verified). New staff members may only observe and assist dive operations involving clients during their 180 hours of field training.
26. Great care should be taken by operators to prevent injury to the sharks. Handling of sharks on bait lines near cages and motors at the stern is not permitted.
27. Only natural fish based products to be used for bait, not exceeding more than 25 kg per day. No seal remains are allowed to be used as bait. Artificial lures to attract white sharks may only be used after written permission has been obtained from the Chief Director: Marine and Coastal Management. If decoys are used, every effort should be made to prevent contact with the shark.
28. The bait must be tied down only with a rope of natural fibre and no metal shackles or chains may be used.
29. The shark should not be encouraged to ingest the bait, to prevent the conditioning of the

shark, and the amount of bait used should be restricted to a minimum.

30. Only fish-based products are to be used for chumming.
31. No chumming or baiting may be done closer than two km from the mainland with the exception of Mossel Bay under conditions stipulated in point 30.
32. The operator must ensure at all times that his/her operation does not interfere with the normal behaviour of seabirds, especially the endangered penguins, and marine mammals such as Cape fur seals.
33. All shark cages should be constructed from galvanised steel and must be regularly inspected for DOT certification.
34. The shark cage must be attached to the boat with one or two ropes of at least the same thickness as the anchor rope when in the water.
35. Suitable flotation is to be attached to the shark cage in such a way that it is protected from possible damage by the shark. Variable flotation may not be used for tourist diving.
36. Fully loaded the shark cage should have a freeboard of at least 300 mm.
37. The shark cage should have an access door on top.
38. For use by two divers, a round shark cage should have a diameter of at least 1.3 metres and the sides of a square shark cage should be at least 2.3 metres.
39. A diving flag should be raised during cage diving operations.
40. The divemaster is to ensure that all diving equipment used is of a high standard and serviced on a regular basis.
41. All divers should have at least an entry level qualification. Non-qualified divers are allowed to use a fixed cage provided that DOT accepts the mechanical fixing of the cage to the vessel. The divemaster must use his own discretion when a diver is too stressed to continue diving.
42. The divemaster must ensure that all divers understand all diving procedures, as well as emergency procedures, and are geared up correctly.
43. The use of dive capsules or any other apparatus, designed as a dry passenger carrying pressure vessel, is prohibited.
44. The operators should at all times display a positive attitude towards conservation of the area they are working in, and for the protection of the white shark.
45. The operators should display an interest in research being done on the white shark and assist with data collection when requested by a qualified researcher or registered student. Researchers to be allowed on board free of charge with 48 hours notice. All researchers

and research projects must first be approved by the Chondrichthyan Working Group of SFRI.

46. A standardised logbook should be kept by all operators in which shark sightings, hours spent at sea and other relevant information are logged.
47. The operators should conduct their business in an honest and straightforward manner, strive to improve the image of the industry, maintain a high standard of professionalism and to attract and satisfy their clients.
48. Cage-diving operators and crew should be helpful and friendly to other operators and their crew at sea, and strive to build up a good rapport with local fishermen and other users.
49. All operators must operate in conformity with the standards set out in this Code of Conduct.
50. The following restrictions in the Mossel Bay area should be adhered to:
 - (a) Where possible all cage-diving around the island should take into consideration other users.
 - (b) The area from the Hartenbos River mouth along the beach up to the Bayview/Voorbaai kloof not to be entered.
 - (c) No cage-diving should occur near the island without the prior consent of Pentow Marine management.
 - (d) The maximum amount of bait allowed aboard is limited to 25 kg even if trips are double.
 - (e) For the duration of the summer Cape school holidays, cage-diving will be prohibited in the Mossel Bay area.
51. A minimum of 800 litres of free air high pressure bottle, equipped with an octopus rig (two times demand valves) must be fitted securely to each cage outside the reach of any white shark.
52. The use of POD or any similar device is not permitted in any diving activity with white sharks, with the exception of an emergency situation.
53. No person shall, except on the authority of a permit, free swim outside a shark cage during or after chumming.
54. No bait is to be attached to, or offered from the cage.

coda.yb

INTERVIEW

Date: 02-15-01

Stephen Hulbert: Communications Officer, Cape Peninsula National Park
Leigh Ann Ferreira: Peninsula Permits

- What is your procedure for issuing a permit to a film company (including stills production companies)?

Listed below is the methodology that will be utilised when a standard permit application is received.

1. *Initial telephonic contact with production house/location manager.*
2. *A standard application form is faxed/E-mailed to the production house.*
3. *The completed application form is return faxed/E-mailed to Peninsula Permits for processing.*
4. *Where there are set rules and regulations for the location requested, a formal quotation (as per the tariff system) is sent to the production house. Where the request is out of the norm or special permission required, contact will have to be made with the relevant Section Ranger for his/her authority. These conditions are then forwarded with the quotation. The SANP's bank details are made available for direct bank payment.*
5. *The production house faxes a copy of the deposit slip to Peninsula Permits confirming the payment of the permit. The Production house can make direct payment to Peninsula Permits, whereupon a receipt will be issued. All cash or cheques will be deposited into the SANP's bank account and deposit slips forwarded to the SANP's Commercial Manager weekly.*
6. *Where productions are of a nature that a location deposit is required, cheques made payable to the SANP are to be hand delivered to Peninsula Permits for safekeeping. If there is no damage to the location the cheque will be returned to the production house. If there is damage to the location or non-compliance with the rules and regulations as set out in the permit, then this cheque is immediately deposited into the SANP's bank account. The SANP's visitor management section will then take up the matter with the production house.*
7. *A permit is issued with all the relevant rules and regulations pertaining to the location requested. A copy of the permit is faxed to the relevant Section Ranger for information.*
8. *An ECO will accompany permit holders where necessary (as required by the SANP). The ECO's function is to ensure that all rules and regulations as listed in the permit are complied with as well as ensuring that the location is left as it was found.*

- How are they referred/ do they make contact with you?

They either know that we administer the area, or the area manager informs them whom to contact. There are also referrals from the other permitting agencies.

- What is the tariff structure, and according to which criteria is it worked out?

See attached

- How long does application for and issuing of permits take?

Depending on the nature of the production. E.g. A stills shoot that conforms to the pre-set rules and regulations can take 10 min, however a request that is out of the norm could take longer depending on the site meetings, determination of environmental guidelines, residents, visitors, management operations etc. Most permits do not take more than 24 hours to arrange and issue.

We would greatly appreciate it if you could send us any documentation concerning your permitting procedure.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment? ("Environment" here includes biophysical, socio-economic and cultural aspects.)

Yes, see attached example

- Are Environmental Conservation Officers employed on film shoots?

Yes

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit?

Yes, the ECO controls the shoot if present, if not (mostly stills shoots) the area managers, their staff and law enforcement officers check on the shoots. Peninsula Permits also asks all the ECOs to check on shoots that they observe in the areas administered by PenPerm.

- How would you propose improving the permitting system to make it more effective and streamlined? What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Unicity area?

One controlling body, that applies tariffs, rules and regs as well as on the ground management in a uniform way. The concept of a "One-Stop-Shop" is supported, on condition that it has or can source the expertise and professional staff available to handle the requests.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Revenue received is used by the CPNP for normal operational purposes, which include general environmental management of the entire park as well as maintenance of the locations themselves. Such financial contributions obviously offset the fact that the majority of visits to the CPNP – in excess of 3-million p.a. – are entirely free. While as a matter of course the CPNP attempts to provide benefits to PDIs (through e.g. employment opportunities) wherever possible, no revenue from filming is specifically invested in this way. This is based on the argument that it would be unfair to base the distribution of benefits on the historical accident of this or that community's physical proximity to the location. That said, there is the argument that a quid pro quo (in the form, e.g. of improved amenities) may be appropriate when filming significantly inconveniences specific communities. Noordhoek beach could be such a case, for example.

- What are the most commonly used locations in your area for film shoots? Would you consider any of these to be particularly sensitive for environmental or social reasons?

Table Mountain, Noordhoek Beach, Silvermine, Rhodes Memorial & Animal Camp. As to sensitivity, see reference to Noordhoek beach above.

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

See points above. However, social impacts to date are somewhat subjective, and difficult to quantify – a few residents of Noordhoek have clearly expressed their unhappiness, while the majority appear to have no strong feelings on the subject. In the case, of the CPNP, the positive impacts of our current operation, contracted to PenPerm, have been improved control of shoots, lower levels of damage to locations, and significantly higher income.

Informal Interview

Date: 12-02-01

Leigh Ann Ferreira
Peninsula Permits

Is there cooperation amongst the film permitting authorities?

- No, only in the case of redirecting someone to the correct office
- Do police other areas, i.e. see someone shooting then make sure they have a permit
- May be co-operation amongst municipalities as they have more in common

Do the ECOs have a job profile?

- There is no formal list of job responsibilities as each ECO is hired on contract basis
- If there were to be one, it would include the following:
 - ensure that environment is left as found-no damage to it
 - visitor management control
 - keep the public happy
 - keep the crews happy

Hot Spots

- Noordhoek
- Animal Camp
- Boulders
- Many areas in National Parks

INTERVIEW

Date: 13-02-01

Stephen Hulbert
Communications Officer, Cape Peninsula National Park

- Filming "hotspots" i.e. sensitive areas commonly used for filming: please describe why these areas are considered sensitive.

The more popular locations are not especially sensitive. Some less popular areas are, however, e.g. some beaches have oystercatcher nesting sites, and I am under the impression that if/when filming happens at such a location the nesting (or other sensitive) sites would be/are entirely cordoned off.

- ECOs: what are their qualifications, and do they receive specific training for monitoring film shoots? What fee is levied for provision of an ECO?

ECO's are generally experienced ex- or serving conservation officials, with the national diploma or an equivalent degree. Their experience & appropriateness has been assessed by the CPNP's regional managers, rather than by me. I would assume that some additional training has been involved, though probably focusing as much on how to liaise with film crews as on purely environmental issues. The need for some academic qualification and/or considerable field experience has proven something of an obstacle to making employment opportunities available to PDIs, and PenPerm has recently proposed a strategy to partially counter this. The ECO fee is something like R140 or R160 an hour, I think.

INTERVIEW

Date: 12-03-01

Leigh Ann Ferreira
Peninsula Permits

- Please state your job title (for our interview record).

Member of cc

- To your knowledge, please briefly describe the history of permitting and management of the film industry in your area of jurisdiction prior to 1998. When did it begin? How has the system changed over the years?

In 1999 Peninsula Permits was awarded the contract for the administration of film/photographic permits within the CPNP and Kirstenbosch Botanical Gardens. Previously each section ranger administered his or her own permits.

- Roughly how many film shoots and how many stills shoots occur in your area of jurisdiction in the course of a year?

536 permits were issued from the 30 Nov 99 - 30 Nov 2000.

- Is unauthorised filming a problem in your area?

Yes

- What is the annual income from film permits in your area of jurisdiction? (either an exact figure for last year or a general approximate figure).

Please contact Stephen Hulbert of CPNP for this information - I do not have the authority to give it out.

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies?

Impossible to manage - who can say whether it is local or international?

- You mentioned Table Mountain, Noordhoek Beach, Silvermine, Rhodes Memorial & Animal Camp as common areas for filming. We are trying to draw up a list of "hotspots" (i.e. commonly used locations that are also sensitive), but we need to explain why these areas might be sensitive. Of course, in many cases the reasons are well-known (e.g. they fall within a protected area, contain rare flora and fauna etc). However, if possible, please supply any additional detail about filming-related aspects of which we may be unaware (as you already have for Noordhoek). Any guidelines/conditions for filming at these locations would also be useful. Other locations mentioned in Maretha Shroyer's 1998 Guidelines, some of which you may consider to be "hotspots":

Cape Point

Chapman's Peak (*part South Peninsula Municipality*)

Newlands Forest

Signal Hill and along Signal Hill Road

Tafelberg Road verges

Kirstenbosch

Cecilia Forest (Safcol)

King's Block House: *no filming has taken place at this venue since I have been administering the permits*)

Botha's Hill (*as above*)

Black Hill (*as above*)

Red Hill: *This is a very sensitive area. Crews are restricted to 10 or less, unless special permission is gained with specific guidelines from the relevant Section Ranger. No-one is permitted into the veld. Impact on the areas is monitored by the ECO as well as the CPNP conservation staff. Were there is any potential for environmental degradation the shoot is not permitted or that part of the shoot is cancelled.*

Boulders: *Also a sensitive area, not only due to environmental issues, but also because of the high number of visitors and it being a residential area. Groups are restricted in size, and no filming is allowed to take place over weekends and after 10 in the morning. No filming is permitted on Foxy Beach or in the areas where the penguins breed. Crews have to be accompanied by an ECO at all times as well as having to stay on the boardwalks.*

Rhodes Animal Camp: *This has been opened to the industry since we have been managing the permits. Due to the Quaqqa Breeding Program, as well as the other animal species inside this camp, ECOs accompany all shoots. Only one vehicle is permitted into the camp, and it may not go further than 200m into the camp.*

Kirstenbosch: *Because this is a high tourist area as well as the nature of the business conducted at Kirstenbosch, shoots are restricted to certain areas and only permitted on certain days.*

Were there is any potential for environmental degradation or where it might negatively impact on the users/visitors and/or residents, a shoot will not be permitted to take place. It is not only the shoot, but also the impact of the crew, catering, toilets etc. that has to be managed. These usually cause more problems than the shoot itself. This is taken into account before any permission is granted for a shoot to take place.

INTERVIEW

Date: 27-03-01

Steven Hulbert: Communications Officer, Cape Peninsula National Park

- How much income is generated from film permit tariffs per year?

Approximately R800 000

- Is there a system of fines in place for filming without a permit, or outside the conditions of a permit?

Yes, there is a system of fines that is under the provisions of the National Parks Act. The National Parks are policed very tightly.

- Is there an ECO handbook for each location?

Speak to Roy Emsontzch 789-2455.

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?

Peninsula Permits submits (to the financial section) a report in the form of a spreadsheet detailing: the areas shoots are taking place, the number of days that shoots take place, the permits that are issued, the amount of time spent on shoots by ECOs, the types of shoots that are taking place. This then goes to Stephen Hulbert who adds input and then sends it to the director of National Parks in Pretoria.

PO Box 30223
TOKAI
7966
Tel: (021) 715-0011
Cell: 082-4164804
Fax: (021) 715-0011
E-Mail: penperm@iafrica.com

Date: 20 March 2000

Ref No: CPNP71/00Noordhoek

Vineyard Productions
41 Church Street
Cape Town

(for the attention of Vaughan Leach) 082 8896454

Dear Vaughan

**AUTHORISATION TO SHOOT ON NOORDHOEK BEACH -
CAPE PENINSULA NATIONAL PARK**

There is no objection to your company (maximum 1040 people and 30 vehicles) conducting a video shoot at the above mentioned venue on the 22 March 2000 with the 21 March as a setup day.

Such permission which Peninsula Permits reserves the right to withdraw in whole or in part should it be deemed necessary to do so, is subject to the following conditions being made applicable:

1. That the fee of R27 350.00 be paid in advance as per the written quotation. *That an ECO shall be present from 08H00 - 17H00 for set building on the 21/3/2000 and three (3) ECO's from 07H00 - 19H00 on 22/03/2000 the day of filming as per your request. A refundable deposit of R10 000.00 is to be handed to the ECO prior to any set building taking place. This refundable cheque will only be returned on the successful rehabilitation of the location on the completion of this shoot.*
2. The use of accepted pathways and roadways only shall be permitted. *Vehicular access to the beach has been granted for two (2) vehicles on setup day and five (5) vehicles on the day of filming . Please ensure that these vehicles drive along the same tracks and use the shortest route possible to the sea. No driving in or onto the dunes. No parking or driving onto the grassed area.*
3. No damage shall be permitted to any natural vegetation, environment or property. Any damage done shall be made good at your expense.
4. No parking shall be permitted in entrances to access roads. Please ensure that all vehicles parked in the parking area, do so legally i.e. within demarcated parking bays. Where possible, park crew and non required vehicles away from the beach, as this is a public parking area, for the use of the general public.

5. ***Strictly no fires, smoke machines or audible generators will be permitted.***
6. The use of additional equipment must be approved by the Environmental Control Officer.
7. The instruction of the Environmental Control Officer or SANP staff shall be complied with.
8. The areas used must be left in a clean and tidy condition at the conclusion of the shoot.
9. Filming/photography shall be restricted to the area applied for, as per the map finalised with the Peninsula Permits/Environmental Control Officer. ***Permission has been granted for the construction of a set on the beach as per our site meeting.***
10. ***Please ensure that no directional signage boards are placed on traffic lights or road signs as this could result in a fine from the relevant local authority.***

Visitors to the area may not be hindered in any way.

320m² may be utilised for this production.

Please note that the filming of this production must occur between the high and the low water mark. Due to the African Black Oyster Catchers breeding areas (above the high water mark and the southern section of the beach) filming will not be permitted for more than 300m Southwards towards Kommetjie.

The areas under the control of SANP are used entirely at your own risk and neither SANP or Peninsula Permits shall be liable for any claims, accidents, injuries or loss, etc. arising from such use.

Please note that you are subject to Section 21 of the National Parks Act (Act 57 of 1976) and Chapter II-Regulations-All National Parks (Government Gazette No R 2006 Dated 6 October 1978) for the duration of your stay in the National Park. Your permit must be retained and kept on your person at all times, and produced on request.

Furthermore, it is imperative that you liaise with the Environmental Control Officer, Hilton Blumeris on cell phone number 082-7046474 in order to finalise arrangements, especially the exact times of the shoot.

Yours faithfully

**LEIGH ANN FERREIRA
PENINSULA PERMITS**

CAPE PENINSULA NATIONAL PARK TARIFF LIST FOR COMMERCIAL FILMING/PHOTOGRAPHING

ITEM	TARIFF UNIT	TARIFF
Permit fee Very large (over 30 vehicles; more than 60 people, max vehicles & 100 people after which a special tariff is to be negotiated) Large (16 to 30 vehicles; 31 to 60 people) Medium (6 to 15 vehicles; 11 to 30 people) Small (0 to 5 vehicles; 10 or less people)	Per day or part thereof	R6 000.00 R3 000.00 R1 500.00 R 750.00
Additional to shoot Vehicle(s) off public roads Animals (where permissible) Staff fees/ECO fees Area required (for production and catering) Helicopter landings	Per vehicle per day or part thereof Per animal per day or part thereof Per hour or part thereof Per m ² per day or part thereof Per landing	R 300.00 R 100.00 R 114.00 R 10.00 R 500.00
Cancellation fee (due to bad weather/loss of location etc)	Per application @ full permit fee	15% of fee

The above Tariffs are VAT inclusive.

No entrance fees are payable for those persons and vehicles indicated on the permit to enter the four paid entry access points.

(If a production company is found deliberately misinforming Peninsula Permits on the exact number of persons and vehicles on the shoot, that would take the permit fee into another category, then they will be levied an additional amount. If this re-occurs then stronger action will be taken)

INTERVIEW

Date: 02-04-01

Garth King

Consulting Editor: Robben Island

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure)

Film permitting is done through the Marketing Department. The Media Liaison Officer (MLO) is the principle person who deals with film permitting; this is not the only responsibility of the MLO.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

The island officially opened to the public in 1997. People wanted to start filming immediately, however initially there was only a very small marketing department to deal with filming. The marketing department has grown since then, along with filming policies and procedures. Initially Robben Island lacked the capacity to deal with filming and there were no regulatory structures in place. Currently filming is being regulated very carefully, with a draft policy in place that has replaced the media policy that was implemented in 1998.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year? What type of filming is this i.e. documentary/travel/feature films/commercials?

There is no precise record-keeping regarding filming, but it is estimated that on average there are 3-4 media visits per week throughout the year. This includes film shoots, documentaries, reporters and photographers etc.

- What is your procedure for issuing a permit to a film company (including stills production companies) i.e.

- how are they referred/ do they make contact with you?
- what is the tariff structure, and according to which criteria is it worked out?
- how long does application for and issuing of permits take?

Individuals usually find out who to contact via Robben Island's website

1. *Contact is made with the Marketing Department, specifically the Media Liaison Officer.*
2. *The company then sends information about their intended visit and fill out a Media Visit Application Form. This form is essential; companies are not allowed to film unless this has been filled out. This must be done at least 5 days before the intended visit. For medium to large productions, one month's notice must be given.*
3. *The Marketing Department decides if the requests can be accommodated; if so they then must make arrangements for a tour guide, vehicles, accommodation if necessary as well as a member of staff to be on the shoot at all times.*
4. *The company must pay up front for the location fee, ferry tickets and any other services necessary.*

- What is your tariff structure?

There are 8 categories of fees ranging from R1000 to R10 000. Sometimes a discount will be offered if the company gives the island a packaged product that the island wants.

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined - both in your area and that of the City of Cape Town in general. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire City of Cape Town area?

It is really important for the island to be able to communicate its policy and procedures to the industry, so they are well aware of what is possible and not as well as the restrictions on the island.

The idea of a one-stop shop is a good one; it would be useful and save time.

- What is the annual income from film permits in your area of jurisdiction? (either an exact figure for last year or a general approximate figure).

Only an approximate figure could be provided, under R 20 000.

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Unsure of this, it is assumed that the money goes into the Marketing Departments coffers.

Overall, filming does not bring in very much income to the department, so it is probably used to help keep the department running.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment?

Yes, film companies are provided with very specific guidelines as to what can and cannot be done.

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit?

A member of the Marketing Department is always on site to monitor the shoot, especially important in areas that are sensitive, i.e. the maximum-security prison.

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

A Positive impact of filming is the spread of information about Robben Island internationally. It has impacted on the tourism to the area by increasing awareness about the Island.

A negative impact has been the increase in tension between the Marketing Department and the Heritage Department. Often there are requests to film in areas, which are still being assed by the Heritage Department, which the Marketing Department wants to open up to the public.

- Is unauthorised filming a problem?

This is a very big problem and occurs all the time, especially with small crews.

- As part of the monitoring process: Do you have any formal system of reporting on film crew activity and is this report submitted for any kind of review?

There is no specific report dealing with filming, however information on filming is couched in general reports.

The Robben Island Museum

Media Visit Policy

All media companies (TV crews/film crews/radio broadcast teams/photographers/magazine feature writers/commercial book writers-researchers/website developers/e-zine representatives) intending to visit the Robben Island Museum must complete a Media Visit Application Form before any visit can be considered.

The completed form must be received by the Marketing Department of the Robben Island Museum at least five working days before a proposed visit. Medium to large-scale productions require a minimum of one months' notice.

The purpose of this new policy is to streamline the Robben Island Museum's Marketing and Communications Department's operations and to provide a professional and informed service for media companies. Relentless global interest in the island means that media visits need to be properly paced and controlled, to prevent disruption to tourism and to facilitate the appropriate use of limited services and facilities on the Island.

While the Marketing Department of the Robben Island Museum will make every effort to be helpful and accommodating, it nevertheless reserves the right to refuse entry to any media company without having to provide reasons for such a refusal.

Media Visit Application Forms are available from the Media Liaison Officer, Robben Island Museum Marketing and Communications Department, Robben Island Museum, Robben Island 7400. Alternatively, e-mail esther@robben-island.org.za; phone (021) 409-5181; fax (021) 411-1200.

Media Visit Application Form

1. Name, address, full contact details of the media company you represent.
2. Describe your media company.
3. Size of readership, or how many listeners/viewers? (If applicable).
4. What is the precise purpose of your proposed visit?
5. What is the nature and purpose of the media product you intend to create?
6. Describe the target audience of the product.
7. If the media visit entails a film shoot, attach a script or synopsis.
8. What is the approximate envisaged time-length or word and page-size of the product?
9. The date/s, or approximate date/s, of the transmission or publication of the product.
10. How many people from your company want to visit the island and what are their roles? List their names and functions.
11. The proposed date of your visit and the precise length of your stay.
12. Carefully list the requirements you have for your proposed visit, for example meals, guides, transport and accommodation, mentioning any special needs.
13. What equipment needs to be transported to and from the island and on the island? (Please be precise and list the weight and size of all equipment. If the information you provide is inaccurate in any way, the Robben Island Museum and its ferry service provider reserve the right to refuse the loading of such cargo. It is in your interests to be meticulous in the provision of accurate information.)

Important information

The island is fairly large (approximately 2km by 5km) and equipment and people need to be transported firstly by ferry and then from the island's harbour to various destinations on the island, which may be several kilometers away from each other. Heavy equipment, or sizeable quantities of equipment, cannot be loaded onto the ordinary tourist ferry and arrangements must be made to load it separately onto our cargo vessel.

All fees necessary for your visit, including ferry tickets, transport on the island, location fees and accommodation fees are payable upfront. No media team will be allowed onto the island unless proof of such payment is furnished. In addition, no media representatives will be allowed to board a Robben Island ferry without a Robben Island Museum Media Visitor's card, which will be made available at the Robben Island Museum Information Centre shortly before a media team's departure from Cape Town. During your visit all members of your team must always visibly display these cards on their persons. These cards must be handed over to the Media Liaison Officer before your departure from Robben Island. Media teams operating on the island without the Media Visitor's Cards run the risk of being escorted off the island by our security guards. The media card system has not yet taken effect, please ignore until further notice.

Inclement weather, rough seas, and other factors may result in the cancellation of ferry trips, and the Robben Island Museum does not accept liability for losses, which may be incurred because of such cancellations. However, the Robben Island Museum will enter in negotiations for the re-scheduling of visits, or the refunding of fees already paid if the visit is cancelled completely. Should you have booked a caterer with the Robben Island Museum; but inclement weather or other factors, beyond the control of the Robben Island Museum, result in the cancellation of ferry trips, a fee constituting 10% of the total catering cost is payable to Robben Island Museum (or non-refundable in the case of advance payments) towards the caterer for any losses suffered.

The Robben Island Museum is a World Heritage Site, National Monument and National Museum. The whole of the Island is a museum. It is a criminal offence to remove or deface an object or structure on the Island. Access to spaces on the Island is carefully controlled and is always conditional.

Third Party rights. The Robben Island Museum does not, generally, own the copyright in any works of art or objects in its collections where copyright subsists. The media company/photographer/journalist acknowledges

The Island is a gun-free zone. Please be courteous and sensitive when interviewing ex-political prisoners and ex-warders. Do not, under any circumstances, interrupt the flow of tourists on the Island, or attempt to pull a guide away from his or her tourist guide duties. Ostriches on the island can be dangerous - exercise extreme caution on the plains of the island if you are on foot.

During summer, heat and glare can be intense so dress accordingly. Mosquitoes can also be a problem, so insect repellent is a good idea if you're staying overnight.

The Island itself has a one-nautical mile exclusion zone. Ocean-going craft wanting to enter this zone must first receive permission to do so from the Robben Island Museum Estates and Services Manager, Mr Ashley Forbes, or Karen Lloyd at 409-5188 (karenl@robben-island.org.za).

There are many legal restrictions on aviation movement over the Island. Before fly-overs and/or landings take place, permission must be granted several days before such an event. In this regard, contact Mrs Lloyd.

In some cases, the Robben Island Museum may negotiate a partial or total refund of the location fee after the Robben Island Museum Marketing Department receives a properly packaged copy of the media product you have created. In the case of photography, for example, this will mean a selection of at least 10 different good quality prints or trannies of the work completed on the Island.

The Robben Island Museum reserves the right to use such images received, (whether they be prints, trannies, images on disk, or CD, or video footage) or audiotape, at will, in perpetuity, in any country. There will be no restriction on the use of these images, video or film footage, or audiotapes by the Robben Island Museum, although the Robben Island Museum will endeavour, where possible, to name the photographer or company who created and produced the images or material. The Robben Island Museum will, in perpetuity, not be held liable for any payments, of any kind, for the use of such images or material.

I hereby declare that I have read this document and understand the contents. I further agree fully to all the conditions and procedures as outlined above. My media company undertakes to respect the dignity of the Robben Island Museum space during our visit and to obey all legal and other requirements in connection with the visit.

Name:
Designation:
Media company:
Signature:

Date:

Location fees and categories

1. Professional, private companies, using a TV/film crew, involved in a purely commercial film shoot. Upfront location fee per day, or part thereof: R10 000. (Ferry fees, transport, use of a guide etc are extra). Recce handling: R1 000 per day, or part thereof. (Ferry rides, transport, use of a guide etc are extra)
2. Professional private or public media companies, using a TV/film crew, such as the BBC and the SABC or their proxies, involved in a commercial/feature film/film insert shoot. Upfront location fee: R2 500 to R5 000 per day, or part thereof. (Ferry rides, transport, use of a guide etc are extra). Recce handling: R1 000 per day or part thereof. (Ferry rides, transport, use of a guide etc are extra)
3. Professional individual or pair of TV/film professionals working for a private or public company, involved in a commercial/feature film/film clip shoot. Upfront location fee: R2 500 to R5 000 per day. (Ferry rides, accommodation, transport, use of a guide etc are extra). Recce handling: R500 per day or part thereof. (Ferry rides, transport, use of a guide etc are extra)
4. Overseas magazines/e-zines/websites wanting to do a feature story. R2 500 per day. Subsequent days R1 000 per day (Ferry rides, transport, use of a guide etc are extra). Freelancers working "on spec" pay the same.
5. All national magazines/websites/e-zines: R2 000 for the first day. Subsequent days R1 000 per day. (Ferry rides, transport, use of a guide etc must be paid for.) Freelancers working "on spec" pay the same
6. All media involved in covering breaking news stories on the island, and who have been invited to cover those stories by the museum's Marketing and Communications Department: No charge. Ferry trip: free. (But the museum reserves the right to designate specific ferry times and it also reserves the right to restrict numbers and the amount of equipment ferried.)
7. All newspaper, radio and news agency professionals doing any story: No charge for the first day. Subsequent days: R1 000 per day. Free ferry rides. Accommodation to be billed. (Note: this category excludes arrangements for on-site radio studio work and excludes lengthy features. Fees for such must be negotiated separately.)
8. An additional special category are professional photographers who may be taking pictures for postcards, websites, magazine features, media libraries and the like. Upfront fee of R3 000 per day, which is refundable within 30 days on receipt of at least 10 different examples of Robben Island-location prints/quality scans on CD or zipdisk/colour transparencies.

INTERVIEW

Date: 16-04-01

Major Freda Williams
Public Relations Office, The Castle

- Please define the institutional structure of your film permitting function. (i.e. where it "fits in" to the larger authority structure)

The film permitting responsibility is that of the Public Relations office. It is only one of their responsibilities.

- Briefly, what is the history of permitting and management of the film industry in your area of jurisdiction. When did it begin? How has the system changed over the years?

The castle has been issuing film permits since 1996.

- Roughly how many film shoots and how many stills shoots occur in your area in the course of a year? What type of filming is this i.e. documentary/travel/feature films/commercials?

Approximately 20 shoots are shot at the Castle each year. The number has been increasing since October of last year.

- What is your procedure for issuing a permit to a film company (including stills production companies) i.e.

1. *The film company must first contact the Public Relations Office and detail exactly what they want to do.*
2. *Their application is then submitted to the Castle Control Board (civil members) for final approval.*
3. *The permit tariff must be paid prior to the initiation of filming.*

If possible, we would greatly appreciate it if you could send us a sample film permit for inclusion in our appendix..

- Do you feel that your current permitting system for filming is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined - both in your area and that of the City of Cape Town in general. What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire City of Cape Town area?

Current permitting system works very well the way it is set up now.

- What is the tariff structure?

The castle has a two tiered tariff structure:

<i>Type of shoot</i>	<i>Local</i>	<i>Foreign</i>
<i>Fashion</i>	<i>R 1500</i>	<i>R 2000</i>
<i>Film/commercial</i>	<i>R 5000</i>	<i>R 7000</i>
<i>Documentary</i>	<i>Free</i>	<i>Free</i>
<i>Movie</i>	<i>R 4000</i>	<i>R 6000</i>
<i>Still</i>	<i>R 1500</i>	<i>R 2000</i>
<i>Music Video</i>	<i>N/A</i>	<i>R 5000</i>

- What is the annual income from film permits in your area of jurisdiction? (either an exact figure for last year or a general approximate figure).

An approximate figure was unavailable

- How are the funds obtained from permit tariffs channelled? Specifically, are they used to improve film locations, or to benefit the environment or local communities? If not, do you feel this to be an important direction in future?

Funds go to the Castle Control Board that use them for maintenance, upkeep and marketing of the Castle.

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

The Castle currently utilizes a two tier structure which works very well. There has never been a problem differentiating between local and foreign film companies. If a company is untruthful about this, it becomes evident very fast. This system works very well for them.

- Do you issue film companies with any written guidelines as to onsite activities that might have negative impacts on the environment?

Yes, conditions are in the filming contract. This is very important as the Castle is a museum.

- Is there a system in place to monitor whether film crews are operating with a permit or are adhering to conditions of being issued a permit?

There is always a senior member from the office on location with the film crew throughout the duration of the shoot.

- Are Environmental Conservation Officers employed on film shoots? If so, please describe their duties and qualifications/ training. Is a fee levied to film companies for their provision? Do you feel that their current involvement and cost are justified?

ECOs are not used by the Castle; it is a member of their office who does the monitoring

- Can you site any incidents in your area in which filming operations have had either positive or negative impacts on the environment or the local community?

No

- Is unauthorised filming a problem?

No



CONTRACT FOR FILM AND FASHION SHOOTS AT THE CASTLE OF GOOD HOPE

1. I, _____, who have been duly authorised thereto, hereby apply to make use of the Castle of Good Hope for the production of _____
on _____.
2. Final cleaning-up will be done by the production team on _____.
3. It is understood and agreed that the following conditions (should permission be granted for the production) will be the only basis of agreement and that no deviations from the agreement will be allowed unless confirmed in writing to the applicant by the Controlling Authorities of Western Province Command.
4. Conditions
 - a. In case of a lawsuit this agreement will serve as the full contract between the applicant and the Castle Control Board.
 - b. The production company accepts full responsibility for any damage caused to the Castle, whether it be intentionally or through negligence. It is also agreed that the estimating and value of such damage is within the sole discretion of the Castle Control Board.
 - c. It is further agreed that no vehicles are allowed inside the Castle under any circumstances.
 - d. None of the members of the production team will be allowed into areas other than those agreed upon.
 - e. No item may in any manner whatsoever be attached to the structure of the Castle.
 - f. No disruption of normal working procedures or tourist groups may occur.
 - g. The set must be kept neat at all times, and no refuse may be scattered.

- h. A representative of the William Fehr will be on duty after hours at a overtime rate of R50.00 per hour.(if access is required to William Fehr Collection)
- i. It is further agreed upon that 50% of location fee will be charged for preparation on day prior to date of filming as well as cleaning up of venue on the day after filming. (if applicable)
- j. It is further specifically agreed upon that a deposit of R250.00 is payable to the Castle Control Board Development Fund 3 (three) days prior commencement of the production. If the production company is unable to continue with filming the production for whatever reason, the deposit will be forfeited in favour of the Castle Control Board Development Fund.(with exception to weather conditions)

5. Further details

- a. Contact person: _____
- b. Contact number: _____
- c. Location manager: _____
- d. Contact number: _____
- e. Number of people in production team: _____
- f. Number of actors/models, extras etc. : _____
- g. Type and number of animals to be used(if applicable). _____

- i. Duration to be used: _____

- h. Area on the terrain that will serve as a control point for all personnel involved.

- i. Areas in the Castle that will be used in the production including the time schedules:

j. Equipment to be used: _____

k. Parking is limited during the day. Areas to be used as agreed upon, the type of vehicles to be parked there and their registration numbers:

l. Special effects to be used for example the lighting of fires(if applicable):

m. Catering full detail as well as area to be used: _____

n. Further conditions agreed upon: _____

6. The amount payable for the use of the Dungeon and Garrison cells for the period agreed upon is R 500,00 (excl additional payments as specified in this contract), which is payable in full on or before the period mentioned in paragraph 1.

7. The representative of the Production Company hereby confirms that he/she has the authority to bind the Production Company by law and chooses as Domicilium Citandi et executandi the address given below:

Signed at Cape Town on : _____

Full name and surname: _____

Signature: _____ Date: _____

Address: _____

Telephone number: _____

Witness: a: _____

b: _____

Liaison Person

Full name and surname: _____

Signature: _____ Date: _____

Telephone number: _____

APPENDIX E

Industry Associations

INTERVIEW

Date: 25-02-01

Barry Greyvenstein:
NTVA

Permitting system:

Do you feel that the current permitting system for filming in the Unicity/ Cape Metropolitan Area is satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined.

We are a membership-based organisation and as such have no direct comment to make here. What is important is that everyone feels that the system is equitable and well managed. We have had positive comments about the Film Office.

We are of the opinion that the Cape Film Commission and the Cape Film Office should be under the same roof and that there should be a close working relationship between these two bodies.

What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Unicity area?

This is a wonderful concept and must be encouraged. The Western Cape is in the forefront of the Film and Television industry in South Africa and we must do everything to ensure that this remains so. The other provinces are hitting back with a good fight as they realize that the W/Cape is more attractive at present. We MUST keep ahead of the game by being more organised than the rest.

Permit tariffs:

Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

No comment here. As long as they are in keeping with international trends and do not put a producer off using the Cape. We must not have a "get rich quick" attitude.

What criteria should be used when deciding on a tariff structure?

Criteria must take into account the impact of the production, i.e. Student/training, Low impact (stills and small productions) Medium impact (Documentaries) and High impact such as commercials and longer movies.

Fees must be charged on a sliding scale according to size of production

How would you like to see funds obtained from permit tariffs channeled? (E.g. to improve film locations, benefit the environment or local communities, etc.)

Fees must firstly go towards improving the general professionalism of the service we offer in the Cape. Trained office staff with experienced back-up if necessary. Pleasant offices, easily accessible with parking. Advertising of the Western Cape facilities/locations and services.

There must be a portion which is then intended to support the services and locations used insofar as management, protection, improvements etc. There should also be a training and development part of this structure. Educating the general public is also a major factor to be addressed.

Environmental and social impacts:

- To your knowledge, what are some of the most commonly used locations in the Unicity area for film shoots? Would you consider any of these to be particularly sensitive for environmental or social reasons?

All locations are sensitive for some reason or another. Each particular location must be addressed accordingly. Eco-sensitive areas must be protected, as must religious areas.

Film crews must be managed well and foreign crews must only be allowed to work through a local company to allow for responsibility after the shoot.

- Can you site any incidents in which filming operations have had, in your opinion, either positive or negative impacts on the environment or the local community?

All film shoots are invasive by their very nature and will cause various degrees of inconvenience to the public. What must be stressed is that film shoots create business for a variety of other business and promote the region for potential tourism as well.

In other words they must be supported and encouraged as much as possible. The public must be taught to be more considerate, understanding and accepting of film crews as they are abroad.

We must go down on our knees to welcome film crews and accommodate them.

- Environmental Conservation Officers are employed on certain locations deemed to be environmentally sensitive areas. Do you feel that their involvement and remuneration are justified? Please include any problems you may have experienced or suggestions in this regard.

Absolutely essential to have responsible persons at all film shoots, as the nature of the business is that it requires unusual and invasive efforts to "get the shot". Strict control over all areas of shoots must be maintained.

INTERVIEW

Date: 27-02-01

Commercial Producers Association (CPA)

Name of interviewee: The CPA conducted an internal informal "poll" of members, and responded to the questions posed as a group.

- **Background On The CPA**

The Commercial Producers Association was set up as a body representative of the Advertising filmmaking industry in South Africa.

The Association strives to promote the aims, interests and objectives of its members to enable them to have a representative and authoritative voice in the industry, while promoting the highest professional and ethical standards within the industry.

One of the CPA's objectives is to conserve and protect our locations, which we regard as valuable resources. One of the contributing factors of our flourishing international service work is the variety and beauty of locations in the Cape. To ensure the ongoing success of this industry, it is vital that these are preserved.

We have a Location Code of Conduct, to which we expect all our Members to adhere.

We have also asked Malcolm Calderwood of the Cape Film Office to give us a document outlining procedure when on a location shoot. This will give production companies a step by step guide and hopefully circumvent a number of the problems being experienced at present.

- **Permitting system:**

Do you feel that the current permitting systems for filming in the Unicity/ Cape Metropolitan Area are satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined.

All feel that the Cape Town Film Office is doing a good job. Not so for Southern Peninsula permits which is considered to be corrupt and charging exorbitant location hire fees. The fact that the environmental officer's wife has the tender for the permit office is regarded with a great deal of suspicion.

Deposits required when booking provincial roads sometimes take up to four months to be reimbursed.

- **What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Unicity area?**

Feelings were a bit divided on this one. Some felt that a one-stop-shop would be overloaded and not cope with the workload.

The majority felt that this would be the answer to a lot of problems and that it would save them a lot of running around to deal with just one office.

- **Permit tariffs:**

Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

National Park fees are too high. Southern Peninsula permits charge by the square metre and this is considered to be very expensive. CTFO tariffs are considered fair. All want to know why there is such a huge difference.

- What criteria should be used when deciding on a tariff structure?

Tariff structure should be based on the impact the unit shooting there will make on the area and the hours used. A small unit who will not obstruct or make an area inaccessible should be charged less than one that who would for example require exclusive use of the area.

- How would you like to see funds obtained from permit tariffs channeled? (E.g. to improve film locations, benefit the environment or local communities, etc.)

The overwhelming response was that the public do not get to see the money made from location rentals being used to upgrade the area and to benefit the communities living/working there who are affected by the shoots. Therefore a large portion of the money must go back into the location used and benefit the immediate environment and its community.

- Environmental and social impacts:

To your knowledge, what are some of the most commonly used locations in the Unicity area for film shoots? Would you consider any of these to be particularly sensitive for environmental or social reasons? Please site any incidents in which filming operations have had, in your opinion, either positive or negative impacts on the environment or the local community.

There were many varied answers regarding this from shooting in the very Muslim area of Bo-Kaap, where sensitivity to Muslim lore should be respected i.e. an alcohol shoot was done there which caused great concern to the community. Companies shooting in town blocking trade for shops etc. has been another common impact. Also other areas where care has to be taken regarding ecologically fragile areas and protection of wildlife i.e. birds nests etc. - everyone had a variety of examples. All these issues need to be made very clear and plain to companies shooting there. Before a permit is granted it should be known if, for example, birds are nesting and cannot be disturbed.

It seems though that the city centre and the beaches are the most commonly used locations and the feeling is that the amount of road closures are causing too much inconvenience to the public, resulting in bad feeling. But again it was felt that if the public can see tangible benefits happening to their city from the money created by location fees, this would be alleviated.

The lack of parking was considered to be exacerbating the problems.

There is concern that due to the booming international facilitating industry there are Production Companies operating without sufficiently experienced management, resulting in badly managed shoots impacting on the public and the environment in a negative way.

- Environmental Conservation Officers are employed on certain locations deemed to be environmentally sensitive areas. Do you feel that their involvement and remuneration are justified in all cases? Are there areas in which you would like to see greater use of ECOs? Please include any suggestions in this regard.

All felt that environmental officers did their jobs and were very necessary and their involvement and remuneration are justified.

There were allegations that when there where a lot of shoots, students were hired and paid R50-00 a day - when the officer was being charged out at R350-00 a day and that these students were not capable.

Some were also more than willing to pay for a Film Office representative to be on set.

Commercial Producers Association

CREW / CPA WORKING CONDITIONS

These revised working conditions become effective as of 1 September 2000. Any deviation from the following agreements must be agreed upon in writing prior to booking confirmation.

1. DEFINITIONS

- 1.1 **Crew** means all freelance crew who are contracted from time to time by the Producer
- 1.2 **The Producer(s)** means a person, or body of persons who are CPA members (non CPA members should also abide to these rules but are encouraged to become affiliated to the CPA) and who contract to produce commercials, or a representative nominated by the Production Company.
- 1.3 **Wrap** means the end of a shooting session or technical wrap as called by the Producer
- 1.4 **Standard day** shall mean any day other than a premium day.
- 1.5 **Premium day** shall mean any Sunday, Public Holiday or first night of a night shoot.
- 1.6 **Public Holiday** shall mean the following public holidays as defined in the Public Holidays Act 36 of 1994, namely New Year's Day, Human Rights Day, Good Friday, Family Day, Freedom Day, Worker's Day, Youth Day, National Woman's Day, Heritage Day, Day of Reconciliation, Christmas Day and Day of Good Will. (Only the public holidays – not public holidays given because they fall on weekends)
- 1.7 **Split Shift** shall mean a day/night called as such by the producer in which a minimum time out of 4 hrs is called. *This does not have to be where crew can go home/hotel. This is from wrap to call time on set.* The producer must inform the crew/crew agents of the split shift prior to the commencement of the first shoot day.
- 1.8 **Time Out** is the interval called by the producer to create a split shift day and shall not be less than 4 hours.
- 1.9 **Travel day** shall mean a day called as such by the producer and in which the travel time is no greater than standard day hours (i.e. 10 hours)
- 1.10 **Gear Check day** means a day called as such by the producer in which a maximum of only half the hours stipulated in a standard day are worked (i.e. 5hrs)
- 1.11 **Pre-light day** means a day called as such by the producer and in which no filming is undertaken and the hours worked do not exceed half of the hours stipulated in the standard day (i.e. 5 hours).
- 1.12 **Technical Recce** means a day called as such by a producer and in which the time worked does not exceed that of the standard working day.
- 1.13 **Night shoot** means a shoot in respect of which call time is 15H00 or later. If a shoot is called between 12h00 and 15h00 but continues after 00h00 – it will revert to being deemed a night shoot. Crew agents should be notified 5 working days in advance of a night shoot.
- 1.14 **Day shoot.** Call time for a day shoot cannot be called earlier than 02H30. Agents should be notified well in advance – with a minimum of 3 days advanced warning. If call time is any time before 4 a.m on the first shooting day.
- 1.15 **Call time** means the call time stipulated by the producer in which the technician is required and obliged to be on set or any specific place.

2. RATES OF PAY

2.1 Wrap

- 2.1.1 Wrap is wrap and payment for any additional work thereafter needs to be negotiated before time sheets are signed.

2.2 Standard Day

- 2.2.1 Overtime at time and a half or double time is payable in respect of shoot days only. Overtime on other days is payable on a pro rata basis. The following crew members are excluded from overtime: runners, trainees and junior assistants in all departments, all production staff and chaperones.
- 2.2.2 Crew members will be paid overtime as follows: 1st 4 hours x 1.5, thereafter x 2. (refer 2.2.1 for exceptions)
- 2.2.3 Overtime will be charged for in quarter hour increments i.e. Wrap called after the quarter hour will be rounded up and wrap called up to the quarter hour will be rounded down.

2.3 Premium Day

- 2.3.1 Premium days will be paid at 1.5 times the standard daily rate - this applies to all crew. A night shoot on a premium day however, will only be paid at time and a half.
- 2.3.2 Overtime rates shall be calculated at premium day rates in respect of premium days. (i.e. 1.5 x time and one half for the first 4 hours and 2 x time and one half for the hours thereafter)
- 2.3.3 A premium rate will be paid for all shooting days after 6 consecutive shoot days. Sundays and Public holidays will be paid at normal premium rates.

2.4 Split shift day

2.4.1 The producer has the option to call a split shift day. The minimum payment will be for a standard day. If standard day working hours are exceeded, the normal overtime structure applies.

2.4.2 If a split shift day is called on a premium day, then premium rates shall be paid.

2.5 Travel

2.5.1 For a travel day half day rates shall apply. (A standard day rate is paid even if travel occurs on a premium day) If more than 10 hours are traveled, payment will be on a pro rata basis calculated at standard day rates, regardless of what day the travel occurs.

2.5.2 Travel to and from a shoot over 60 km's, outside of shooting hours will be charged at normal pro rata rates. This also applies to a sleep out shoot.

2.5.3 Designated drivers shall be paid for travel at normal overtime rates.

2.6 Pre-light Days

2.6.1 If less than half (half being five hours excluding the meal hour) of standard day hours are worked on a pre-light day, then half the standard day rate shall apply. If more than five hours are worked, payment will be on a pro rata basis calculated at standard daily rates. On a premium day, premium rates will apply.

2.7 Recce

2.7.1 Technical recces (5 hrs) will be charged at half-day rates. A premium rate will be charged on premium days. An hourly pro rata amount is paid for any hours over the 5 hrs.

2.7.2 If the production house is prepared to wait for confirmation of a recce 24hrs before it is due to occur, only an hourly pro-rata rate will be charged. (i.e. no work has been lost by the crew member).

2.8 Night Shoots

2.8.1 The first night of a night shoot will be the same as premium day rates i.e. time and a half for the first night of a night shoot.

2.9 Turnaround

2.9.1 Turnaround on any given shoot will be paid for all hours less than 10 hours given from wrap/technical wrap, or return to base from location shoots further than 60 km's. Payment for this will be calculated as follows: the hours eroded the following day will be penalized by the hourly rate x 2. Eg: Rate of R500 per day / 6 hours rest given.

There is 4 hours penalty for the first 4 hrs of the following day paid at $R50 \times 4 \times 2 = R400$. The remainder of that effected day will be paid normally. Therefore if there is no overtime on the following day, the pay will be the R400 for the first 4 hours and $R50 \times 6 = R300$ for the remainder of the day. A total of R700.

No less than 6 hours rest should ever be given to crew members.

3. CALL TIME

3.1 *If the set/location is within 60km's of the production office, then call time will be the time the technician is required on set regardless of own or provided transport. If the location is further than 60km's away from the production office, transport will then be provided. Crew who do not utilize the provided transport must make their own way, at their own expense, to the location. If a specific crew members call time on set is later than the departure time of the provided transport, then that crew members travelling expense will be remunerated.*

3.2 Production companies will pay the AA rate per kilometer for the use of their own transport by crew, unless otherwise negotiate up front. (This rate includes the cost of fuel).

4. WORKING HOURS

4.1 Standard working hours per day and to which no overtime applies, shall be 10 hours including meals. Only after the specified hours are worked will overtime apply.

4.2 Producers will use their best endeavors to ensure a minimum of 10 hour turn around period between wrap and recommencement of the same shoot (or on arrival back at base when travel is involved for shoots over 60 km's from base), it being acknowledged that a turnaround of less than 10 hours is the exception and not the norm. If turnaround time is less than 10 hrs the crew will be compensated for the corrupted working hours the following day.

4.2 Crew shall not be booked on a day shoot which falls on the day immediately following a night shoot.

5. PAYMENT

5.1 Crew will be paid within twenty (20) days of submission of an invoice, and only once any outstanding floats (if applicable) are reconciled.

5.2 Invoices must be submitted by crew/agents within twenty-one (21) days of completion of the shoot. If invoices are not submitted within twenty-one days, payment will be made forty-five (45) days from receipt of invoice.

5.3 Should a crew member handle his/her own invoicing and not go through an agent, income tax will be deducted by the producer at the rate as directed by the Receiver of Revenue unless the producer is provided with a specific written directive from the Receiver of Revenue addressed to the producer.

6. CANCELLATION FEES

6.1 Remuneration for cancellation (*not postponement, unless postponed for more than 21 working days*) within 5 working days (Monday-Saturday) of commencement of a confirmed day shall be paid at the following rate:

100% for days 1 and 2
50% for days 3 to 5
25% for days 6 and 7

6.2 In the event that a confirmed booking that is cancelled ten (10) to six (6) working days prior to commencement of a confirmed day, a cancellation fee of 50% of rates listed in 6.1 above shall be applicable.

50% for days 1 and 2
25% for days 3 to 5
12.5% for days 6 and 7

6.3 The producer shall only be entitled to confirm the crew booking once his client has confirmed the job and not before. Crew booking sheets should always be signed by the production staff on confirmation of the job, and returned to the agent.

6.4 Should a production company confirm a crew member on 24hr confirm or release notice, cancellation will be charged for days forfeited by the crew member based on the following payment structure:

100% for days 1 and 2
50% for days 3 to 5
25% for days 6 and 7

6.5 The above clauses (6.1, 6.2 and 6.4) fall away for the days that the crew member is confirmed on another production during the period of cancellation.

7. GENERAL

7.1 Producers are to inform crew/agents 3 working days prior to the first shoot day when an extended day is planned. However, if a shoot continues beyond the prescribed time, crew will stay, but should be permitted to leave the set at a reasonable time before the commencement of their next call.

7.2 Crew booked for an extended day must either directly or via their agents inform both producers concerned.

7.3 Bookings with crew agents will be taken as pencil bookings until confirmed. If confirmation has not been given within 2 weeks (10 working days) of the booking, the booking will automatically fall away. If the booking is confirmed and then cancelled, the booking fee for each crew member will be charged.

8. MEALS

8.1 Where possible there will be a maximum of six (6) hours between meals. If a call time is before 07H30, breakfast will be provided. This also applies to recce and preflight days.

8.2 The six hours is calculated from completion of previous meal. The period of time allocated for meals should not be less than half an hour.

8.3 Meals are to be provided during a split shift if food is unavailable nearby to the studio/location where the split shift is called.

9. INSURANCE

9.1 Crew are all responsible for their own health and medical insurances. Regular 6-month check ups will help in regards for any claims with insurance companies.

9.2 Crew personal insurance should also include insurance against injury or loss of earnings.

9.3 Equipment, personal belongings and vehicles owned by individual crew members to be used either for personal use or within their professional capacity is the responsibility of that particular crew member and not the producer or production company. Thus, all personal equipment is to be insured by that particular crew member.

10. SPECIAL NOTE

10.1 It is the responsibility of each crew member to read the terms and conditions at the end of each and every call sheet of each production company.

Commercial Producers Association
LOCATION CODE OF CONDUCT

1. Be in possession of ALL relevant permits/permissions and approved applications for film permits and a signed Location Agreement/Indemnity as well as receipts for all Location fees and permits.
2. Ensure that Public Liability Insurance is in place.
3. Ensure that Location fees have been paid to the relevant authorities and that payment to location Landowners have been processed and receipted.
4. Provide proper written notification in good time to residents and shop owners within a 250 metre radius on the shoot location.
5. Instruct cast and crew to remain within the designated area as set out in the Location Agreement During scheduled breaks.
6. Ensure that all materials, strike and rubbish are removed from the site daily.
7. Instruct all cast and crew members to ensure safety to all and to display courtesy to the public. A responsible person should be put in charge of public management.
8. Undertake not to remove, trim and/or cut vegetation/trees or to introduce non-indigenous species unless by prior arrangement with the managing authority.
9. Adhere to the rule stating that no modification/movement/picking of rocks/plants or other natural Features is permitted unless prior approval has been granted by the managing authority.
10. Keep noise levels to a minimum at all times, unless by prior arrangements with managing authority, and minimize disturbance to surrounding area and communities.
11. Prevent and take recognised safety precautions to control/avoid pollution, including light (artificial Lighting), soil/water (damage to land/water/sea), air (fumes and smoke) and consult managing Authority immediately if accidents occur.
12. Avoid damage to fauna, flora, sand dunes, beaches or rocks and consult managing authority prior to taking ANY vehicles onto sensitive locations and no walking or traffic in designated sensitive areas.
13. Ensure compliance with and adherence to the recommendations of the Environmental Guidelines for Filming prior to removal/interference with all natural features.
14. ALL crew to undertake not to enter an unattended location without consulting the managing authority or producer.
15. Consult the managing authority or landowner prior to bring animals onto location, inform the Animal Anti Cruelty League in writing of the details of animal usage.
16. Obtain written approval by the managing authorities and the South African police to make use of Guns/explosions and notify all affected parties in the immediate vicinity in writing if explosive guns are to be used.
17. Ensure that all relevant Traffic/Parking and the managing authorities' conditions are adhered to.
18. Undertake not to block emergency access or create any nuisance or hazard to pedestrian or vehicle movement.
19. Dispose of waste water and solids appropriately, re-use and recycle where practically possible.
20. Ensure adequate ablution facilities are available and locate and manage to prevent environmental impact.

21. Minimise risk of damage to walls/structures (joinery/glass/furniture/flooring) of historical cultural and religious importance.
22. Ensure that all risk in regard to fire has been minimized, follow accepted safety precautions, always have fire fighting equipment on hand and if required notify relevant Fire Department.
23. Undertake to remove any sets/signs constructed or erected for filming purposes at the end of filming, unless by prior arrangement.
24. Ensure that there is no harm, removal or damage to location constructs, unless by prior arrangement.
25. Position electrical appliances and cables in an appropriate manner and comply with safety codes.
26. Ensure that all production vehicles are clearly marked as film or television production equipment and are legally parked, unless by prior arrangement with the managing authority.
27. Undertake not to interfere with the normal activities of the neighbourhood.
28. Ensure that initial location/environmental assessment is carried out and wrap location/environmental assessment is completed to ensure compliance with restoration/rehabilitation as required by the managing authority.
29. Report all accidents and emergencies to managing authorities.
30. Ensure that the location is supervised at all times, by a specifically designated production member or location/unit manager during filming hours and by security guards after hours.

INTERVIEW*

Date: 29-03-01

Gavin Levy

Chairperson, South African Association of Stills Producers (SAASP)

Current permitting and management system:

- Do you feel that the current permitting system for filming and stills photography in the City of Cape Town is satisfactory? Please mention any problems SAASP members have experienced, or suggestions to make the system more effective, streamlined and "film friendly".

The Cape Town Film Office under the direction of Malcolm Calderwood and the operation of Clifford Dulcie has been an absolute revelation for the stills industry, as it has lent itself towards flexibility, and central contacting. The reverse side of the coin is that a stricter policing policy should come into play, whereby we feel that the council must now penalise those people not complying with the rules and regulations set out by council. This will prevent individual people abusing our locations.

If anything, it would be incredibly beneficial if the film council became more community interactive and created more awareness by advertising shoots via the media on a larger scale. This will aid our work a lot. It might also be an idea to disclose the income figures this office has derived from our industry, as the general public would find it most interesting to see how much foreign revenue is generated by just the industry.

It is also important that the Cape Town Film Office manages to control the amount of teams on any one location at any time. This can only be established by solid communication being ensured between the production offices and the film office.

The largest concern, obviously, is the lack of control that we (the producers, who solely undertake to market Cape Town as a photographic location, at our own cost) have over the increases in rates for locations. It is incredibly difficult to explain annual 50% increases in location fees to clients, who still arrive at beaches at 06h00 in the morning to find them badly littered, and in fact unshootable. This is obviously blamed on cleansing, but there should be no excuse for it.

- What are your thoughts on the establishment of a "one-stop-shop" to handle filming and stills permits for the entire City of Cape Town area?

The concept of a one-stop-shop has been bandied around for quite some time now. The creation of the Cape Town Film Office was supposed to see this facility becoming a reality as one of its short-term goals. There are obviously pros and cons to the concept, but if handled professionally, and above all neutrally, the concept definitely has more merits. The one-stop-shop will probably also market Cape Town, and one needs to be careful that overseas clients do not start viewing this facility as a production facility. It would also be imperative that (as is the case with the Cape Town Film Office) that someone is contactable 24 hours a day, seven days a week.

- Do you feel that permit tariffs are fair, or too high in certain areas? Please justify your opinion.

The average cost of permits at this stage is fine. We have reached a level where we are relatively comparable to our competition cities such as Miami, Phoenix, Mallorca, Barcelona etc. The danger is now overpricing ourselves out of the competitive bracket. It is essential that greater dialogue be established between the authorities that make these decisions, and us the producers, trying to market these increases internationally.

- What criteria should be used when deciding on a tariff structure?

A tariff structure calculation should definitely vary, depending on a number of factors, of which many are already calculated at this moment in time.

Factors such as number of people, number of vehicles, number of generators, damage to eco-sensitive areas, sizes of sets, catering facilities etc. should all contribute to the calculation.

- What is your opinion regarding the idea of instituting a two-tiered tariff structure i.e. two different rates for foreign and local companies? Please justify.

This should not vary, whether the client is local or international - there is simply no difference in the application procedure, or the shoot itself. We should not be seen to be penalising the people that support our industry infra-structures.

- How would you like to see funds obtained from permit tariffs channeled?

We believe that there should be an open-book policy on this. We believe that the community must be made aware of the amount, and the manner in which the income derived is spent. We, the Association, would definitely like to see the money channelled into the betterment and upkeep of the locations, but without any doubt, monies must be channelled back into the community which tolerates the industry. It would be wonderful to create a film-friendly community.

- Please comment on any other aspects of management of filming (eg monitoring of shoots by authorities, traffic control) that you feel to be either satisfactory or unsatisfactory, and mention any suggestions you may have for their improvement.

There can be no doubt that the authorities are responding in a far more efficient manner than they did even two years ago. Getting authorisation for traffic control on provincial roads is still a tiresome and cumbersome task. Should there be any way of streamlining these permission applications, the pre-production of these large-scale car shoots would be far smoother.

Environmental and social impacts:

- To your knowledge, what are some of the most commonly used locations for stills shoots? Would you consider any of these to be particularly sensitive for environmental or social reasons?

Probably: Noordhoek Beach, Atlantis Dunes, Clifton Beach, the "cut-off" highway, Llandudno, Camps Bay and the Malay Quarter.

Other than Noordhoek which is both socially and environmentally sensitive, one just needs to regulate the size and timing of shoots on the beaches on week-ends to ensure that they are socially acceptable. The Malay Quarter is obviously socially sensitive, and the nature and subject of the shoot must be carefully monitored.

- Environmental Conservation Officers are employed on certain locations deemed to be environmentally sensitive. Do you feel that their involvement and remuneration are justified in all cases? Are there areas in which you would like to see greater use of ECOs? Please include any suggestions in this regard.

ECOs on the stills shoots are usually a waste of their time, effort and our money. We would be cautious to discourage them totally, and we do believe there is merit in them acting as a policing authority to ensure that rules, conditions and regulations are adhered to, but to have someone sit and watch a fashion team shooting on a hiking path for eight hours in Deer Park cannot be viable for either party.

- The majority of film companies operating in Cape Town are foreign-owned. Is this true also of stills production companies? Are foreign stills companies employing locals, and to what extent and in what capacity?

To the best of our knowledge, only one of our associated companies is foreign-owned, otherwise all stills companies are locally owned.

- Many Capetonians appear to be feel either resentful about the nuisance film shoots may pose or positive about the revenue the industry is bringing to the city. To your knowledge, have SAASP members had interactions with local residents and business people that have reflected such attitudes? Please add any suggestions you may have as to how the relationship between locals and the film industry may be improved.

I would believe that this question regarding the feelings of our local communities has already been answered. We believe that yes, there is a negative view of film companies in particular shooting in and around Cape Town, especially when it interferes with the infra-structure of Cape Town. We believe that more media advertising should take place, that a more open policy on disclosing the financial benefits of this industry, and the manner in which this money is being used would be extremely beneficial in ensuring a more film-friendly community environment.

*Disclaimer: While this response is from the office of the chairperson of SAASP, please be advised that these views are not truly representative of the entire association, as the chairperson has not had the time to fax each member for responses. These views could therefore be accepted as what the "gut feel" of the stills industry is. - Gavin Levy

INTERVIEW

Date: 09-04-01

Lawrence Beukes

Black Film and Videomakers Association

- Please state your job or organisation title (for our interview record)
Black Film and Videomakers Association

- Cape Town's economy is reportedly reaping considerable benefit from the recent growth in the film industry. To your knowledge, is this benefit being shared by previously disadvantaged local people as well?

Unfortunately our experience indicates that black people are not benefiting from the growth of the film industry in the Western Cape.

*-members of the film industry (e.g. technical people employed by foreign film companies)
The dominant beneficiaries of Cape Town's boom are the previously advantaged. Nothing has changed in this regard to indicate that we should be optimistic as black people.*

*-members of support industries to the film industry (e.g. caterers)
We have not seen any black support industries deriving support from this influx of new business. It is a market that is extremely difficult to break into let alone breaking up the buddy- buddy network of support industries. In particular, the foundation stone of the industry, the advertising industry, is racist. So it will be naive of us to expect these people to be the catalyst of transformation. They have no desire to change nor does the vision exist to actively transform the industry. Recent rightwing political results have indicated a greater arrogance on the part of industry people. The culture in the industry seems have gone from initial concern to what some people in the Western Cape refer to as "transformation fatigue". These are terms that define the arrogant behavior, which is strongly demonstrated by the political leadership of this region. The result is that people in the industry operate as if it is business as usual.*

-residents of Cape Town

The majority of people, particularly black people, have great difficulty breaking into the industry. Most shoots require people to be on set by 4 or 5 a.m. in the morning. Many times people have to squat at other people's homes to be able to work on a shoot as they find it very difficult to get to a set on time. Most of the filming activity takes place in the white community. Through skewed ownership and continuing apartheid privileges, black residents see virtually nothing of the benefits of this supposed boom in the film industry.

- Are there any black empowerment initiatives in the film industry? Does the BFMVA have any suggestions for improvements in this regard?
Currently there are no major black empowerment initiatives in the film industry that one can speak of. Nail as a black empowerment company have chosen to buy into Philo Pieterse Films, one of the architects of apartheid cinema. In their language money is king. They have no shame. The Community Broadcast Channel, under the auspices of the Media Training and Development Trust, did a test transmission with the SABC. This was the closest and most exciting venture to give black people a sense of hope for building an industry that will be reflective of the needs of the Western Cape.

The establishment of a regional TV channel, as well as a regional funding mechanism for the promotion and development of a film industry, will go a long way in giving black people a sense of hope in the Western Cape.

Current permitting and management system:

- Do you feel that the current permitting systems for filming in the Unicity/ Cape Metropolitan Area are satisfactory? Please mention any problems the BFVMA have experienced, or suggestions to make the system more effective, streamlined and "film friendly".

No answer provided

- What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Unicity area?

We are in total agreement that a one stop shop for filming permits should be created under the auspices of the Cape Film Commission.

- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

No answer provided

- What criteria should be used when deciding on a tariff structure?

No answer provided

- What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

A two tiered tariff structure should be introduced, with a positive discrimination favoring local producers. Furthermore the tariff should also allow for further discrimination of low cost local productions. A flexible approach is required.

- How would you like to see funds obtained from permit tariffs channeled? (Eg. to improve film locations, benefit the environment or local communities, etc.)

No answer provided

- Please comment on any other aspects of management of filming (eg monitoring of shoots by authorities, traffic control) that you feel to be either satisfactory or unsatisfactory, and mention any suggestions you may have for their improvement.

No answer provided

Environmental and social impacts:

- Are there commonly used film locations that you would consider to be particularly sensitive for environmental or social reasons?

No answer provided

- Please site any incidents in which filming operations have to your knowledge had either positive or negative impacts on the environment or the local community.

No answer provided

- Environmental Conservation Officers are employed on certain locations deemed to be environmentally sensitive. Do you feel that their involvement and remuneration are justified in all cases? Are there areas in which you would like to see greater use of ECOs? Please include any suggestions in this regard.

No answer provided

- Many Capetonians appear to be feel either resentful about the nuisance film shoots may pose or positive about the revenue the industry is bringing to the city. Have BFVMA members had interactions with local residents and business people that have reflected such attitudes? Please add any suggestions you may have as to how the relationship between locals and the film industry may be improved.

No answer provided

INTERVIEW

Date: 19-04-01

Pinkie Mseleko
Commissioner
Cape Film Commission

- Ms Mseleko started her work in Cape Town with the Film Commission in January 2001. The role of the Commissioner is an advocate and also diplomacy. She is currently assisting other regions to set up film offices, i.e. KwaZulu-Natal, the Eastern Cape and the Northern Province.
- Mseleko's responsibilities include liaising between the industry and the local community
 - Crews need to attend workshops about the local culture, so that there is appropriate behavior on film shoots.
 - Crews need to liaise with the locals and inform them about the shoot, when and where it will be seen, and why it is being done in that location. This will make the community more a part of the process.
 - There is a need for innovative ways to get local people involved and aware of the shoots taking place.
 - This is a job creation situation
 - There is a need to solicit the government for the development and training of people to work in the industry. This is an empowerment issue.
- As part of the CFC business plan, which is not yet complete, a Code of Responsibility for Film crews has been produced.
- Mseleko is trying to build up a relationship with the permitting authorities by meeting with them, so in the future it will be easier to liaise with them and they will know her.
- One-Stop Shop
 - This will make communication easier between the Commission and the permitting authorities.
- The CFC also plays a supportive role to the industry. There is the dream of having an official film studio.
- There is a need to share information between each of the different sectors (filming throughout the country) to strengthen their voice to government.
 - they need to persuade government to put tax incentives together for the industry.
- Currently the CFC is housed physically with tourism; this is because it is a spin-off industry.
 - it is important to keep close ties with tourism because both filming and tourism are trying to sell the Western Cape
 - the CFC has strategic marketing strategies overseas
- Permit tariff income
 - a percentage of this should definitely go back into the locations
- Database development
 - there is the goal that eventually a database with all the different locations will be created.
 - the CFC has just started a web page.

APPENDIX F

Interested & Affected Parties

INTERVIEW

Date: 10-02-01

Russell Baker
Lola's Café Owner
Long Street

What are the impacts of film industry on Lola's?

The film industry has had a very positive impact on his business; about half of Lola's clientele is employed by the industry. Russell earns 25% of the assets value of the business back through hiring out the vicinity. He is familiar with the process of negotiation with the company

One of the problems that many people have is that they do not negotiate properly. Filming peak does coincide with Tourism peak

As a resident how are you impacted by the film industry?

There are inconveniences especially around traffic, however the councils approach is strict enough to keep these inconveniencies minimal.

It is also worthwhile to put up with these inconveniences because the companies are bringing money into the city, especially downtown.

What do you think about the idea of the industry doubling?

This would be possible as long as the industry was managed properly. It seems like the council is currently acquiring the skills to manage it

The industry is really important to downtown, because unlike areas like the waterfront, downtown does not market itself. It cannot compete with the shopping malls because it lacks access; there is vagrancy, crime and dirt. The waterfront gets the business.

The film industry is helping downtown compete financially. The CBD has no specific marketing scheme

INTERVIEW

Date: 14-02-01

Patrick Labrosse

Vice Chairman of City Bowl Residents and Ratepayers Association (CBRR)

Specifically dealing with issues surrounding Town Planning

What are the concerns of the CBRR regarding the film industry in the CMA?

-Main and only concern so far in regards to the Town Planning sector is the problem with film companies moving into residential areas and using private houses for offices

-Private houses are being used illegally as places of business, specifically a problem with the film industry because of the strange hours they hold, increase in noise, increase in number of vehicles in area

-Incident in Deer Park 18 months ago where resident could not get into street because there were 30 cars double and triple parked in street- a house was being used as a film company office and there was a meeting going on

-According to Patrick, shoots may be of inconvenience, but this is usually only for one day and most people realize that this is the price that must be paid for the industry

-Other than Town Planning issues, the film industry does not seem to be directly affecting the residential areas in the City Bowl.

*-One reason that the public may be so angered by the film industry is because many of its representatives tend to act like cowboys and treat the public without respect and with arrogance
-it may be worthwhile to bring this issue to the attention of the industry*

INTERVIEW

Date: 20-02-01

Eddie Edwards

Role in film industry: Worked as location manager and location scout based in Cape Town; currently making the move to independent film maker. Works closely with local company Big World Cinema.

Permitting system:

Do you feel that the current permitting systems for filming Cape Metropolitan Area are satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined.

Compared to about five years ago, the system has improved about 1000%. The CTFO in particular is really great. What is needed is more staff on the ground, so that they can accompany the location manager or director on site prior to filming and discuss exactly what is needed. Areas where far less filming goes on (compared to central Cape Town and Cape Peninsula), such as Blaauwberg and Helderberg, are still running according to what I'd describe as the "old" permit structure. Quite a lot of stills shooting is done in these areas, though. In Blaauwberg, there isn't only one office that deals with film shoot matters - you sometimes have to contact different offices. About two years ago, I needed a permit for a Helderberg shoot and the relevant contact person was very hard to get hold of. His job involved several other duties unrelated to the issuing of film permits. Also, it took about a week to get the permit issued.

- What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Unicity area?

Definitely a good idea: a central one-stop-shop with satellite offices for the different areas, staffed by people who know each area well.

Permit tariffs:

Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

CTFO tariffs are reasonable, as were Blaauwberg and Helderberg (in my experience of them, which was limited, and a couple of years back. However, South Peninsula and Peninsula Permits are often too high. For example, in the Strandfontein area, we wanted to film in a car park under the jurisdiction of SPA/PP. There was a very similar car park a short distance away under CTFO jurisdiction, where the fee for filming was about a fifth the cost. Higher tariffs seem fine for some of the more unique or especially "pretty" sites, such as Noordhoek, but for many other sites in the Peninsula it's hard to see why the tariffs are so much higher than elsewhere.

Interviewer note: there appears to be occasional confusion in the film industry as to which areas are under the jurisdiction of SPA and which PP. Location managers tend to call SPA, which then redirects them to PP if necessary. Could there also be confusion as to other areas of jurisdiction - Tygerberg and CMC, for example?

What criteria should be used when deciding on a tariff structure?

It should depend on how special (unique or attractive) the location is, and the tariff structure should be clearly justified. It's often quite difficult for a location manager to estimate exactly how many square metres are needed prior to setting up - and square metres are often used as a one of the criteria. Numbers of people and vehicles are another common criterion used.

A good idea would be to have a two-tiered tariff structure for foreign and local film crews. This is used in Australia. The idea is that the foreign film industry helps to subsidise the local.

How would you like to see funds obtained from permit tariffs channeled? (Eg. to improve film locations, benefit the environment or local communities, etc.)

I don't feel too strongly about the need for a direct channel back into locations, as long as the money is being used to improve the appearance of Cape Town. So-called "upgrades" of specific areas are sometimes misdirected eg building walkways across a relatively unspoilt open area. Cape Town can be a very dirty city, especially when the wind is blowing rubbish around, and this can make it a less appealing prospect for foreign film makers. Maybe some of the income could be used to clean up the city.

Environmental and social impacts:

To your knowledge, what are some of the most commonly used locations in the Unicity area for film shoots? Would you consider any of these to be particularly sensitive for environmental or social reasons? Documentation

Llandudno, Noordhoek, Muizenberg, Silvermine (though this has become less attractive to foreign crews since the pines were chopped down because it looks less "European"), Table Mountain (both Tafelberg Road and on the top), Rhodes Memorial occasionally - more in among the trees/ on the slopes than the actual memorial itself, Cape Point. I see Cape Point as a potential problem area. It's very attractive for filming, but because it's environmentally sensitive the authorities are restrictive.

Please site any incidents in which filming operations have had, in your opinion, either positive or negative impacts on the environment or the local community.

Not many negative impacts. A few small instances over the years of, eg a tree being cut down. There was a case part of a forest being burned down by a crew once, but that was in Jonkershoek. There are some individuals (and one well-known company in particular) that tend to be crass, but they are in the minority. I think a common problem in terms of rudeness to members of the public is when some of the runners (who are low down in the film crew hierarchy, and tend to be young) behave inappropriately eg yelling at people not to come on site (often they've just been yelled at themselves by their boss!) It may be an idea for runners etc to wear some kind of vest to identify them as being "officially" part of the crew. The public need to understand that there are many variables that change daily in film work, and that it can be stressful and chaotic at times. On the other hand, people in the film industry need to understand that people working daily jobs in town, for instance, may have different ways of operating. Greater tolerance is needed all round.

The positive impact is the revenue brought to the City.

Environmental Conservation Officers are employed on certain locations deemed to be environmentally sensitive areas. Do you feel that their involvement and remuneration are justified in all cases? Are there areas in which you would like to see greater use of ECOs? Please include any suggestions in this regard.

The ECOs are good to have on site because everyone is covered in the case of a negative incident. The remuneration is justified, especially as they only get part of the hourly rate - I think about half. They certainly aren't all qualified though - I spoke to one who was just a student wearing a parks board shirt. He said he was interested in the film industry, and preferred being an ECO to a runner.

INTERVIEW

Date: 30-01-01

Faried Manual Wesgro

Facilitating Working Group on Permitting Procedures in the Unicity

-Dean is best person on implementation side

Currently Wesgro is working on Unicity Business Plan

-tariff structure for entire unicity – uniformity within permitting

-all permitting will occur at one central place

-tariffs will relate to area

-tariff structure is finalized but must be advertised

Currently the Cape Film Commission is running out of the Wesgro office

-Job is to promote filming in the Western Cape

-Attempting to build the industry up

-Have government links

-Want to see CFC and CFO in same building on different floors

Who is money from industry benefiting?

-Cape Film Office has an official budget/account money goes into to feed budget

-Many benefactors are shopkeepers for hassle factors

A lot of money in Post Productions

INTERVIEW

Date: 24-02-01

Justin Maguire and Cluney South

Role in film industry: Freelance wildlife documentary film makers based in London; work primarily for the BBC. Filmed in the following areas: Boulders and Simonstown, Cape Point, Kirstenbosch, Table Mountain, Silvermine, Tafelberg Road and verges, Robben Island, Kogelberg, Kogelberg Nature Reserve.

Permitting system:

- Do you feel that the current permitting systems for filming Cape Metropolitan Area are satisfactory? Please mention any problems you have experienced, or suggestions to make the system more effective and streamlined.

At around the end of 1999/ start of 2000, we experienced some problems with permitting in that the Parks Board would sometimes make private arrangements with certain film-makers without informing Peninsula Permits, even after they had started up. Film makers were sometimes treated differently, and that obviously lead to resentment. We felt that in our case, the permit we received was too inflexible - we were only given 50 days, and that included weather days. A serious problem was an arrangement at one point giving a film maker exclusive rights to a location; this was entirely unreasonable and the authorities should not have allowed it.

We've found that Peninsula Permits delivers, and that they are quite flexible and reasonable, and understanding of our requirements.

There was an incident at Boulders where another crew was getting in the way of our filming (they were in the background of shots), and it turned out that they didn't have a permit. When we asked them for their permit, and pointed out that we had one, they moved so that they no longer interfered with our filming. We were told later by P.P. that in a case like this we should inform them they will come immediately and sort it out.

It's important that film officers know about the industry, so that the system (especially when it comes to permits and tariffs) is not unfair or too inflexible.

- What are your thoughts on the establishment of a "one-stop-shop" to handle filming permits for the entire Unicity area?

This would be a good idea, but there would need to be checks in place so that a situation of monopoly control would not arise.

Permit tariffs:

- Do you feel that permit tariffs for filming are fair, or too high in certain areas? Please justify your opinion.

The tariffs one has to pay in the National Parks are a bit high. Our permit costs about R750-00 per day; R500-00 would be more comparable with UK rates. SPA tariffs are generally reasonable and flexible, except for one case where we filmed two half-days but were charged two full days, because we moved to a different location - even though we were within the same jurisdiction. In some parts of the world, no permits are necessary, or they are cheaper. filming in Zambia cost us about fifty pounds a day. One can argue that certain types of filming - such as travel or wildlife documentaries - bring worthwhile publicity to an area so the fee is waived.

If fees in a country or area become excessive, film companies may refuse to film there. This happened in East Africa in the late 1980s/early 1990s when there was an unofficial boycott of the area by wildlife documentary film-makers, because the tariffs became excessive. A similar situation occurred in Malaysia.

Although we ourselves haven't done any marine filming, we hear from other wildlife film-makers that the Marine and Coastal tariff for filming sharks and whales is \$1000 a day. This is without any doubt prohibitively expensive.

What criteria should be used when deciding on a tariff structure?

Tariffs should be based primarily on the type of production, and to some extent on the degree of impact. As we've already mentioned, certain types of film-making can serve to promote an area, and for this reason they should be charged less. Documentary nature filming has minimal impact on locations, and causes no public inconvenience. Filming of commercials by comparison is probably the most exploitative in that the city is not credited.

What is your opinion regarding the idea of a two-tiered tariff structure i.e. two different rates for foreign and local film companies? Please justify.

This should maybe depend on where the funding for the film is coming from i.e. if it's locally or foreign-funded.

How would you like to see funds obtained from permit tariffs channeled? (Eg. to improve film locations, benefit the environment or local communities, etc.)

We'd like to see the funds directed back to the locations, or at least back to the CPNP.

Environmental and social impacts:

To your knowledge, what are some of the most commonly used locations in the Umicity area for film shoots? Would you consider any of these to be particularly sensitive for environmental or social reasons?

Of the locations we've shot in, all of which are environmentally sensitive to different degrees, Boulders is probably the only one that is commonly used.

Please site any incidents in which filming operations have had, in your opinion, either positive or negative impacts on the environment or the local community.

A possible positive impact that our type of filming can have in less remote locations, such as Boulders, is that you often end up acting as a kind of "unofficial tour guide": members of the public come and ask you all about the area and wildlife you're filming. Also positive is the fact that the film produced can credit the location - this can be stipulated in the permit as a condition. Nature films act as a form of relatively impartial advertising for the area.

Environmental Conservation Officers are employed on certain locations deemed to be environmentally sensitive areas. Do you feel that their involvement and remuneration are justified in all cases? Are there areas in which you would like to see greater use of ECOs? Please include any suggestions in this regard.

The justification for ECOs depends on the type of filming being done and of course the sensitivity of the location. For a large commercial shoot, for example, it would be a good idea to have an ECO present. Wildlife film-making on the other hand is very low impact, and is done by people who are generally very environmentally aware, and knowledgeable about potential impacts on fauna and flora. When we first started filming penguins at Boulders in April last year, we were assigned an ECO who stayed with us for the entire duration of filming (three weeks), and for which we had to pay R120 per hour. This can turn out to be too expensive for our sort of budget. Besides which, with wildlife film-making an extra person on the shoot all the time can be a hindrance. There were times when the ECO did get in the way a bit, and also wouldn't allow us to film from certain points - the reasons for which were far from clear. Also, not all the ECOs are qualified. Now, however, we can film without an ECO being present the entire time - perhaps because we're known by the authorities. Usually an ECO will be on site for a few hours when we start filming.

INTERVIEW

Date: 26-03-01

Cape Town Resident*
Pensioner

Have you noticed filming taking place in the City of Cape Town, and, if so, where?

Yes - St. George's Mall, Queen Victoria Street, Company Gardens - all in City Centre. Ardeme Gardens, Claremont. Newlands Forest.

Please comment on how you feel filming activities have affected you, or might affect you in future (positively or negatively), for example as regards your access and freedom of movement, your enjoyment of specific locations. Also, do you feel the "sense of place" and character of Cape Town has been affected by filming?

I dislike public walkways and roadways being sealed off for hours - this leads to severe irritation at having one's way blocked. I also resent public access/use areas being expropriated for private commercial use. I have found film makers offensive and rude when blocking roads. (I've actually been pushed out of the way).

However, on the other hand I like the idea that Cape Town and its suburbs are attractive/interesting enough to be sought after by these people for these activities. It's financially good for the city, and spreads the fame of Cape Town as being tourist- and settler-positive.

Do you have any suggestions as to how filming activities/ the film industry could be better managed?

It should be restricted to quieter times of the day and week to minimise interference with the normal activities of people in the city, unless it is absolutely necessary to slow the movement of people and vehicles.

Filming of e.g. adverts that mock or degrade Cape Town and citizens is not acceptable.

*Respondent asked to remain anonymous.

1

INTERVIEW

Date: 28-03-01

Alistair Martin

Tourist and sometime resident of Cape Town. Australian citizen who has previously worked in and is familiar with the film industry in Sydney.

Have you visited Cape Town previously, and for how long?
Each year since 1997 for a periods of three to twelve months.

Have you noticed filming taking place, and, if so, where?
Yes: in Long street, Observatory, Kalk Bay, Green Point, Sea Point, Oranjezicht, De Waal Park, and in the Company Gardens.

Please comment on how you feel filming activities have affected you (positively or negatively) as a visitor and resident of the city, or how they might affect you in future should the industry continue to grow.

There is no doubt that the industry is bringing work and money - both of which are greatly needed - into Cape Town and the country. There is also a growing sense of glamour and excitement associated with Cape Town, which is an acknowledgement of the stunning city in which we live.

However, this is not work which is done in one particular place or building. A location is found and, within the culture of the film industry, it becomes imperative that 'we have this location'.

The shooting of a film or ad is a highly planned affair. Budgets are usually tight and so is the time. The crew are wound up in the days before a shoot so when they arrive there is a great sense of urgency and importance. The presence and needs of locals are often thrust aside by the demands of a highly focused director and producer. The result very often leads to some level of inconvenience to locals; for hours or days depending on the crews' timetable.

The worst that I have experienced in Cape Town has meant that driving conditions have been made more difficult and therefore my journey has taken longer: that my walk in the park had more in common with a visit to a circus than a quite stroll: and, lastly, that it was impossible to turn into the street where I was staying in Oranjezicht because production vehicles had been so inconsiderately parked. (They were moved after I politely complained, telling the producer that in Australia a common way of treating such inconsiderateness was to let the tyres down of the offending vehicles.)

Film makers are the storytellers of our time. Story tellers have long been very important people. A humble group of villagers gathered around an open fire; a Shakespearian audience in England; a highly educated and expensively dressed invitation-only crowd at an opening night in Manhattan; all are there for the same reason. We know a little more of who we are, of the human condition, when we hear the stories others have to tell. Marry this with the human fascination of a created image, the glamour of the moving image, the culture of the Star - rages-to-riches, of the fan - dreaming of an escape; and then add to it great pots of money, hype and advertising...

Movie making not only attracts people who want to tell stories, but people who are attracted to the glamour and hype of such an industry. Anyone watching the Oscars the other night will have seen the enormous importance and great respect that Hollywood holds for itself. Individuals involved in shooting films crews on the streets of Cape Town are not unaware of this. Often their egos get the better of them.

Do you have any suggestions as to how filming activities/ the film industry could be better managed - especially as many people hope to see it grow even more?

From my experience it is VERY difficult. To solve some of the problems of inconsideration many people should leave the industry all together. Or, at the very least go into intensive therapy. On the three films that I directed I was careful to choose people not only for their skills, but for their togetherness. Not too much ego. Not on a set because they needed to feel important. Rather people who wanted to tell stories or be involved in the creative process.

Of course the industry is not going to be open to my thoughts and judgements. Cape Town's industry is very small and I understand that everyone knows everyone else. And that people get blacklisted for small reasons very easily. The producers are the key to the situation.

Government bodies need to make it very clear what is not acceptable. And that must be backed up with fines - for in the high moment of 'creating' no one is too worried about traffic and CTCC regulations, etc. But if there is monetary punishment and a council representative assigned to the production there might well be a new interest in how they behave in public spaces.

Interview

Date: 29-03-01

Brett Davidson

Cape Town resident; Manager of Democracy Radio Project, Idasa.

How long have you been resident in Cape Town?

About a year.

Have you noticed filming taking place, and, if so, where?

The location I've been most aware of is Church Square, because it's very near my place of work in Spin Street. I've also noticed filming at other locations in the town centre, like Long Street.

Please comment on how you feel filming activities have affected you (positively or negatively) as a resident of Cape Town, or how they might affect you in future should the industry continue to grow.

The main impact filming has had on me has been that it disrupts parking for work because of shoots in Church Square, which is a public parking area. Shoots seem to happen in the area at least once a week during the peak filming season. Sometimes the shoots go on for a whole day. It can also be highly inconvenient and frustrating finding a road blocked off when you're trying to get to work.

As far as getting around other parts of town, it's inconvenient to have to stand and wait for a film crew. The film industry seems to foster quite a gung-ho, macho style that is sometimes reflected in the way the public is dealt with.

Do you have any suggestions as to how filming activities/ the film industry could be better managed - especially as many people hope to see it grow even more?

A concern is that the money generated by the film industry contributes mainly to that part of the economy that services wealthy people. Also, skills being acquired by people in the industry are not being imparted equitably to the community. It's still a white-dominated field, and blacks in the industry are finding it hard to get attention.

INTERVIEW

Date: 03-04-01

Michael Fuchs
Private Landowner :
Rents Residence for Film Shoots
Geneva Drive, Camps Bay

When did you begin renting your property for film shoots?
Began renting house out 4-5 years ago.

How many shoots do you have per year, and has the number of shoots increased?
Around 8 shoots per year, however the number of shoots has been decreasing due to the increasing number of people renting their houses for shoots.

What initially caused you to start renting your property for film shoots? What is it that film companies like about your property?
Michael was originally approached by a company who had heard about the modern design of his house.

How do film companies know about your property?
Word of mouth.

What procedure do you follow when issuing a film company permission to film on your property? Is a legal document drawn up?
Yes, a legal document is drawn up which covers insurance, liability, damages and responsibility for the project.

Do you have a set tariff structure for filming or is it ad hoc? If so, what criteria were used when deciding on the tariff structure?
The cost of the shoot is entirely dependent on the specific project; often this is based on the project budget.

What is your income from filming?
A figure was unavailable.

Do you provide companies with a set of conditions for filming on your property? Are there any restrictions that the company must adhere to?
Yes, conditions are provided, an example being that companies are not to contravene the bylaws in place for noise and nuisance.

Do you or does someone else monitor the film shoots that take place on your property?
Michael is involved with the project from the beginning; he monitors the whole time and continually liaises with the unit manager.

To your knowledge, has the filming on your property had any effect on you neighbours (or state land e.g. farms may be adjacent to a sensitive vegetation area), and if so what? Have you ever received any complaints or comments from neighbours regarding the filming that takes place on your property?

There have never been any complaints from neighbours regarding the filming, which takes place on Michael's property. He is fortunate that there is a large council area across the road from his residence where crewmembers can park and catering and ablution facilities can be set up.

Is your property particularly environmentally/ culturally sensitive in any way? Have there been any incidents in the past where filming has had either a positive or negative impact on your property?

The only incidents have been things like cracked tiles and broken furniture.

Interview

Date: 26-03-01

Cape Town Resident* Pensioner

How long have you been resident in Cape Town?
About fifty years.

Have you noticed filming taking place in the City of Cape Town, and, if so, where?
Arderne (Claremont) Gardens, Claremont; Keurboom Park, Newlands; In front of S.A. Museum, City Centre; Newlands Forest; Kirstenbosch.

Please comment on how you feel filming activities have affected you, or might affect you in future (positively or negatively), for example as regards your access and freedom of movement, your enjoyment of specific locations. Also, do you feel the "sense of place" and character of Cape Town has been affected by filming?

My main reaction is something along the lines of: The Aliens are here to batter on us colonials because we live in a beautiful, accessible, (relatively) untouched, cheap, First World infra-structured country. (This doesn't apply to local film companies who have to battle against very unfair financial competition).

I find it momentarily interesting to see filming going on, but otherwise it's disruptive and intrusive in familiar areas. Although film crews do tend to clean up afterwards, it is unpleasant while it lasts. The closing of streets, areas and access points is an irritation (for good honest tax-paying citizens) and one that is suffered without any apparent recompense.

I get the impression (which may be true or false) that at shoots many people stand around looking important but not doing much. This gives a lot of Capetonians the negative impression that the film industry is about making lots of money for very little work - and I think that may add to the public's irritation.

We hear that the film industry is generating income and creating jobs, but it's not clear to me who's benefiting from this. How widespread and permanent is this job creation?

Films and documentaries about South Africa will introduce the country to potential visitors. However, tourism is being touted as the lifeblood of this country but it seems that sooner or later it will kill the goose and its golden eggs. Also, who controls the quality of such films?

*Respondent asked to remain anonymous.

LETTER OF COMPLAINT

Date: 18-02-02

Addressed to: South Peninsula Municipality

From: Charles Van der Spay
Llandudno Resident's Association

The following document is a letter addressed to the South Peninsula Administration from the Llandudno Resident's Association. It details their concerns about the filming taking place in a private residence in Llandudno.

The Chief Executive Officer
South Peninsula Municipality
Private Bag X5
Plumstead
7800

Our Ref: ceo 236

Dear Sir

Re: Filming in Private Home Erf 1412 Bosman Avenue (Nantuckett House)

We have been approached by several of our members who are resident in Bosman Ave. to take up on their behalf the matter of filming in the abovementioned residence and the impact it is having on their lives.

The owner of Nantuckett House is regularly hiring his residence to the Film Companies for probably as much as 5 or 6 days a month and the frequency appear to be increasing. Some of their shoots involve more than twenty vehicles and probably more that 50 people. The implications for the people living in proximity and the general public are as follows:

- 1) Noise emanating from trucks arriving in the early morning (as early as 1.00 a.m.)
- 2) The commandeering of all available parking bays in Bosman Ave. with frequently a spill over into the parking area above the beach (Hargreaves Square) and Fawcetts Ave.

Said vehicles then occupy these bays for the best part of the day, until after sunset, thus reducing the available and very limited parking for visitors to the beach (the general public and other visitors from within Llandudno). This results in almost unavoidable illegal parking fines for the unfortunate visitors to the beach. The fact that some residents in the proximity of the beach have appropriated, by gardens and even chains etc., areas of road verge compounds the situation, and the result is utter traffic chaos.

- 3) Visitors to residents in Bosman Ave. have nowhere to park.
- 4) Residents in Bosman Ave. have on occasions had their driveways blocked by Film Company vehicles that employ guards and drivers to shuffle the vehicles around from one illegal spot to another.
- 5) We doubt whether on such occasions emergency vehicles would be able to gain access to the area and vehicles frequently cover fire hydrants.

This Association some months ago addressed a reasonable letter to the owner of Nantucket House who responded equally reasonable with promises and assurances that he would be more considerate to his neighbours, claiming that he was unaware of the extent of the nuisance and inconvenience he was causing. Regrettably those promises have not materialised, and he continues unabated making lots of money at the inconvenience of his neighbours and indeed the whole community and the general public. It is alleged that he receives in excess of R10,000.00 a day for the use of his dwelling. It has even been alleged that the recently constructed dwelling was purpose built to accommodate film sets and locations. The owner himself is in the Film Industry and more often than not, is not in residence in Llandudno.

Whilst we appreciate the economic significance of the Film Industry both nationally and especially regionally in the Western Cape, tolerance of its impact cannot be exploited for the benefit of individuals to the severe inconvenience to the community and to the extent of the conduct of an illegal commercial business.

There has already been considerable talk of militant action against the Filmmakers, similar to that which recently occurred at Scarborough and Noordhoek and that if such pressure in respect of private homes was not effective, to retaliate the shoots in public areas and especially on and around the Beach.

We hope that your Council will give serious and urgent attention to this matter before it escalates and becomes unpleasant and suggest that the owner of Nantucket House is conducting an illegal commercial business activity on the residentially zoned property.

INTERVIEW

Date: 10-04-01

Iegshaan Arlefdien

Manager: Key Sectors, Cape Town Administration; Interim Co-ordinator for Sector Development

- Filming is a key contributor to economic growth in the City of Cape Town. (Other key sectors identified include clothing, high tech, communications, medical and boat building.)
- Reassessing filming tariffs is part of the Unicity budgeting process.
 - Recommendations have been made for a single unified system of tariffs for filming in the metro.
 - The final draft of the recommendations will go through a tariff panel, if accepted it will be applied after the 1st of July, following the approval of the budget.
 - The recommendations have been tested with the film industry and they are happy with them; no serious objections are foreseen.
- Currently a major concern is the amount of road closure in the CBD. In certain areas, such as Long Street and Greenmarket Square, the number of shoots allowed had to be reduced. Through the unification of film permitting, the Unicity will be able to spread the workload throughout the CMA. This means that other similar areas will be marketed, if a requested area is already booked.
 - * the intention is to "spread the load" of film shooting throughout the metro.
- There is currently an application form, not yet in use, which will facilitate in the production of a monthly or quarterly management report that will ascertain real figures on, for example:
 - the number of foreigners/locals used in the production
 - the employment of previously disadvantaged people
 - the types of locations being used
- Such information will be fed into a computer-based databank. One of the outcomes of this will be that the computer will be able to list similar streets and buildings in other areas that could be used for the same shoot. For example, if a company wants to shoot in Darling Street, they may instead be persuaded to use the Company Gardens.
- Unification - One Stop Shop permitting for the entire Unicity
 - this system would require one representative from within each of the current permitting authorities
 - prior to this being put in place, a consultant should be employed to look at international best practice, as well as the CTFO and SPA systems, and come up with two or three institutional models that could be adapted for use in Cape Town.
- On the economic development side, there is a need to bring filming into tourism structures. For example, a tourism package could be tailored for visiting film industry VIPs. There also needs to be greater co-ordination between filming and events or tourism management. This would require greater communication between departments. Thus, the idea to house tourism, events management and filming in the same department, so that there are no longer schedule conflicts between them, is currently being considered. Linking to tourism structures can also aid in promoting a "film- and environmentally-friendly" City.
- The metro one-stop-shop concept is in line with the idea to have the CFC working more closely with the film office. The merging of the CTFO and the CFC, as well as linking them to Cape Town Tourism, is currently being considered.
 - this would be funded by the CMC Administration and the Province (not guaranteed).

- if the two units do merge, the income from film permitting would become their source of income and they would not require government support.
- if this were to occur, the only income to the city would be from the use of its property
- the film permitting sector would be like an operating arm of the commission, in charge of issuing permits and dealing with the municipality.
- another "operational arm" might be considered, for example in the George/Knysna area. The CFC is, and would continue to be, the *Western Cape Film Commission*.

- **Tariffs:**

- in the recommended system there is a flat rate for "staff" which includes traffic officers, ECOs, parks and rec staff, etc. At present there are different charges for the required staff on a film shoot.
- there is a minimum R1000 refundable deposit for a shoot location. If the cost of the damage is more than the deposit, then a municipal billing system is used to bill the company.
- idea of giving local previously disadvantaged producers a discount (50-100%) on film shoot tariffs.
- possibility of setting up a trust fund for donations from film companies. At present the Film Office does not get involved in donations.

- **Monitoring:**

- Film unit staff must be at the location when the shoot starts to ensure conditions are followed and must stay for at least the first hour. At the end of the shoot they must do a quick assessment for any damage done to the location.
- Usually there are traffic officers on site; however if the shoot is in a specialized area, then the staff of that area must be on location, for example parks and rec staff.
- Efforts will be made to use officers with specialised knowledge of an area to monitor.
- The Environmental Guidelines for Filming need to be more user-friendly.

- **Legal Aspects**

- Legally filming can be challenged according to planning laws, for example if the area is zoned as a residential area and is being used for filming.
- A bylaw needs to be developed. Information about bylaws should be gathered as part of best practice.

- **Money Channelling**

- it is easier to channel money to different destinations within an institutional framework
- Last year there were 3 or 4 film shoots in Langa; also Mitchell's Plain, Heideveld, Baden Powell Drive. (*examples of areas to be promoted in terms of locations*)

- **Outsourcing/ franchising**

- there would be room for private outsourcing, but most functions would still be under the control of the Film Commission.
- outsourcing needs to have standards that are maintained. Some form of criteria need to be decided upon by the Film Commission.
- Company Gardens have been outsourced to the Cape Town Partnership

- **Private Landowners**

- somehow need to be included in the bylaw
- needs to be guideline for the letting of private property

INTERVIEW

Date: 16-05-01

Schotsche Kloof Civic Association

- The Civic Association has put forth a document in terms of their tradition/culture and religion regarding the appropriate behaviour of film crews.
 - They are totally intolerant of the marketing of liquor or any of the human vices in the Bo-Kaap.
 - They do not want any film company in the area which promotes these vices.
 - They believe that film companies must contact them prior to coming to film in the area. A meeting must be set up with the association's secretary to see a copy of film proposal and to decide if it should be permitted in the area.
- The Civic has had numerous meetings with the Cape Town film office and continues to demand that film companies contact the Civic prior to filming.
- The Civic believes that film companies need the Bo-Kaap's permission to film in the area.
- The Civic is transparent in their dealings with the funds received from film donations.
 - They have done extensive lobbying with the public about filming in the area.
 - The Community has decided that they do want filming in the area, in order that the income could be used to develop the area.
- Decided to create own legal basis:
 - they will throw film companies out if necessary
 - feel it is their right to be consulted as to the goings-on in the area
 - the City must bear the consequences if they allow film companies to go into the area without the Civic's permission
- Key issue is the lack of money coming into the area.
 - Companies must consult with the Civic Association and give a donation to the area if they want to film there.
- Civic feels they are protected by the Constitution (protection of a minority group):
 - believe that City Council is undermining the Civic by issuing permits prior to consulting them
 - feel that they need to start asserting themselves to the City Council
- Last year the community was misled by a member of the film industry, who wanted to do a beer commercial in the area. The location manager offered to pay the Civic off if they would allow the filming to take place. The community surrounded the area, and although the police were called in, there was no intimidation. This company is now blacklisted and as far as the Civic is concerned, they are not allowed to film in the area.
- The Civic says that if filming is allowed to go on in the manner that it has been, then those involved must bear the consequences.
- Certain streets are very popular, including those with cobblestones and brightly painted houses.

-Trust Fund:

- Civic is concerned how the funds will be managed, and how the community will benefit from the funds.
- They are concerned about who will decide where the money goes.
- Civic does not like the idea of Council having total control over funds at all; they do not trust the City Council. The money from filming must go directly to them, as they can best decide the needs of the community.

-The Civic feels that if there is a film trust fund, then it should be composed of two streams into which the money would flow. One would be for impoverished areas, the other would be for those areas which are used frequently.

-The Civic does feel that the Bo-Kaap should be the main beneficiary of the money that comes into the area from filming because they are a previously disadvantaged community.

- The Civic must look after their own interests.
- The Council has not supported the Bo-Kaap in the past.
- The community has not received anything in the past, so why should they expect anything now? There is a lack of trust because of past events

-Number of shoots:

- Civic estimates approximately 30% of the filming in Cape Town for the last 2 years has taken place in the Bo-Kaap.

-Civic feels that film companies take chances with the Bo-Kaap community.

- Feels that the Bo-Kaap is being taken for granted
- Feels that they should be receiving about R2000 - R 3000 in donations from film companies per shoot - so that they are taken seriously.
- Ask why they should suffer from the inconvenience of filming if there is no benefit in it for them.

SCHOTSCHE KLOOF CIVIC ASSOCIATION



161 VOETBOOG ROAD, SCHOTSCHE KLOOF FLATS, CAPE TOWN
TEL / FAX NO. 426 5746

ATTENTION: ~~HELENA~~
CONTACT PERSON: HELENA

15 MARCH 2001

COMPANY NAME: PRANCE PRODUCTION
TELEPHONE NUMBER: 4611249
FAX NUMBER: 4611248

CELL NUMBER 0823795788
JOB NO: J.S. 021

Sir/Madam

SUBJECT: Authorization for a Commercial/ Still Photo-shoot/ Film Shoot on:

Date : WEDNESDAY, 15 MARCH 2001
Time : 15H00 TO 18H00
Location : UPPER WALE STREET

On behalf of our community, permission is granted for the above. Your attention is however requested to the following conditions.

- Respect the religious, cultural and traditional values of our community.
 - no shoots with an alcohol theme.
 - no public nakedness, and
 - this authorization excludes photo shoots at private residences – you can however negotiate with private residents permission to utilize their properties.
 - Friday prayer time from 12h45 until 13h45 **MUST** be observed.
- A donation for the upliftment of our area will be appreciated.
(An agreement for a donation of R250,00 was confirmed with you.)

APPENDIX G

Presentation

Baseline Study Report **to Inform Situation Analysis Of Environmental** **Management Of Filming In The City Of Cape Town**



Prepared by
Jennifer Kowalyk & Olivia Rose-Innes

INTRODUCTION



- **Increasing filming activities**
- **Challenge of Environmental Management**
- **Context of the study**

AIMS

- Identify hot spots and environmental impacts of filming
- Identify key issues: impact and environmental management of filming activities
- Describe current environmental management of filming
- Describe current film permitting system



INFORMATION GATHERING

- **Fieldwork: direct observation and on-site interviews**
- **Formal Interviews**
- **Literature searches**



“HOT SPOTS”

- **Scenic Routes**
- **Protected natural areas**
- **Beaches, sand dunes, sensitive coastal areas and filming at sea**
- **Coastal islands**



“HOT SPOTS”

- **City Streets and Squares**
- **Gardens, parks and swimming pools**
- **Public open spaces, greenbelts and farms**
- **Industrial Sites**
- **Culturally important sites**



ENVIRONMENTAL IMPACTS OF FILMING IN CAPE TOWN

Biophysical Impacts

Positive:

- Cleanup and improvement of sites by film crews
- Improved environmental awareness by locals
- Income for upgrading of biophysical elements



ENVIRONMENTAL IMPACTS OF FILMING IN CAPE TOWN

Biophysical Impacts

Negative:

- Increased vehicular impact
- Increased "trampling"
- Cumulative impacts
- Noise and Light Pollution
- Aesthetic impacts
- Physical Damage to Environment
- Increased fire risk

Environmental Impacts of Filming in Cape Town

Socio-Economic Impacts

Positive impacts

- Economic benefits
- Upgrading of historical sites and amenities
- Instilling a sense of pride in the environment
- Tourism Promotion/
International Promotion
- Adds interest and vibrancy to the City



ENVIRONMENTAL IMPACTS OF FILMING IN CAPE TOWN

Socio-Economic Impacts

Negative impacts

- Impact on local business
- Seasonality
- Religious/cultural/political sensitivity
- General nuisance or hazard to local people.
- Erosion of Cultural Heritage and Sense of Place
- Increased fire risk

OVERVIEW OF CURRENT SITUATION

Film Permitting

- Number of permitting authorities
- Different structures and primary functions
- Variability in permitting processes, tariff structures and monitoring of film shoots
- No formal system of communication and co-operation
- Limited communication with CFC and Tourism
- Regulation of filming



OVERVIEW OF CURRENT SITUATION

Permitting Tariff Structure

- Tariff structures vary considerably
- Numerous criteria used
- Income generated covers administrative costs/ channeled back into central income accounts
- New tariff system proposed by Economic Development Services (EDS)



OVERVIEW OF CURRENT SITUATION



Monitoring

- Monitoring of permitted shoots
- Role of ECOs
- Lack of capacity for monitoring
- Unauthorised shoots

OVERVIEW OF CURRENT SITUATION

Management

- IMEP
- Interim Environmental Guidelines
- Integrated into permitting
- Environmental controls on an ad hoc basis
- Conditions/ brief guidelines for onsite activities
- Code of Conduct



DRAFT
SITUATION ANALYSIS OF ENVIRONMENTAL MANAGEMENT OF FILMING IN THE CITY OF
CAPE TOWN

Prepared for
Environmental Management Department, Cape Metropolitan Council Administration,
City of Cape Town

Prepared by
Jennifer Kowalyk and Olivia Rose-Innes
Department of Environmental and Geographical Science
University of Cape Town

11 May 2001

EXECUTIVE SUMMARY

DRAFT SITUATION ANALYSIS OF ENVIRONMENTAL MANAGEMENT OF FILMING IN THE CITY OF CAPE TOWN

1. INTRODUCTION

As Cape Town becomes increasingly important as a filming venue, the environmental management challenge is to find ways to continue to attract film-making without compromising the City's natural and socio-cultural character. To assist with meeting this challenge, the Environmental Management Department of the Cape Metropolitan Council Administration, City of Cape Town, commissioned Yebo Environmental Services and Environmental Science Masters students from the University of Cape Town to conduct a Baseline Study and Situation Analysis of Environmental Management of Filming Activities in the City of Cape Town.

The Baseline Study contains a comprehensive description of the existing systems for environmental management of the film industry, including transcripts of interviews with most key role players in the Cape Town area. The report informs this draft Situation Analysis and is available on request from the Environmental Management Department.

2. AIMS

The aims of the Baseline Report and draft Situation Analysis are to:

- Provide an indication of environmental guidelines/controls currently in place across the City of Cape Town; including the effectiveness of on-location Environmental Control Officers (ECOs).
- Provide an indication of the permitting systems in place;
- Identify filming "hotspots" in terms of sensitive cultural and environmental features, and the degree of impact from filming activities;
- Highlight issues of concern and/or best practice concerning film permitting, tariff structure, monitoring and management as perceived by authorities, the film industry, the Cape Film Commission(CFC) and NGOs;
- Make recommendations for effective environmental management of filming related activities.

3. ENVIRONMENTAL GUIDELINES/CONTROLS CURRENTLY IN PLACE

3.1 Use of the Interim Environmental Guidelines

The Interim Environmental Guidelines for Filming, developed in 1998 with input from stakeholders, are being implemented to varying degrees by the different film permitting authorities. Cape Town Administration (via the Cape Town Film Office), South Peninsula Administration, Cape Peninsula National Parks (via private company Peninsula Permits) and Marine and Coastal Management incorporate environmental management in their permitting process. Environmental controls in the other areas of jurisdiction are applied on an ad hoc basis.

3.2 Monitoring

All permitted film shoots have some degree of monitoring. The Cape Town Film Office (CTFO) has a representative on site during film shoot set-up and wrap, and staff also monitor sites intermittently and check for unauthorised filming; Robben Island and the Castle both require that a member of the permitting staff be on location at all times.

The use of Environmental Control Officers (ECOs) and their level of training varies. Both Peninsula Permits (PenPerm) and South Peninsula Administration (SPA) use ECOs on most film locations in their respective areas of jurisdiction. ECOs are sometimes used for environmentally sensitive sites in other Administration's areas of jurisdiction.

ECOs are compulsory for all filming activities in areas controlled by Cape Nature Conservation and Marine and Coastal Management stipulates that a Fisheries Control Officer be present each time a film crew goes out to shoot. Traffic Officers are employed wherever road lock-offs occur. Law enforcement officers, as well as other local officials such as beach managers are also often employed to monitor shoots in the various jurisdictions, and may also do spot checks.

Lack of capacity for monitoring is recognised as a problem by both authorities and film companies. Unauthorised filming has been reported throughout the City of Cape Town area.

3.3 Permit conditions

All permits contain a list of conditions or brief guidelines for onsite activities that might have negative impacts on the environment. In the case of SPA and PenPerm, these are in part informed by the Interim Environmental Guidelines. In many cases these conditions are general and do not address the specific environmental sensitivities of the area. Often the same conditions are attached to all the permits issued by a given authority, despite the different location environments of the area. When drawing up conditions for filming at various sites in the CPNP, PenPerm consulted with the section managers of each relevant area.

The Commercial Producers Association uses a Code of Conduct for on-site filming activities, which is very similar to the Code of Professional Responsibility as contained in the Cape Film Commission Business Plan. The latter has not yet been formally adopted by the film industry as a whole. Both the CPA and the CFC Codes cover important environmental considerations such as adherence to the recommendations of the Interim Environmental Guidelines.

There is currently no formal system of reporting on filming activities.

4. CURRENT FILM PERMITTING SYSTEMS

4.1 Institutional structures

There are several different authorities currently involved in film permitting, and these vary in permitting processes, tariff structures, conditions of approval and monitoring of shoots. The authorities have different structures and primary functions, and include the seven Administrations of the City of Cape Town, national and provincial bodies and a private company.

Currently there is no overall environmental policy framework for the City of Cape Town area, although the former Cape Metropolitan Council published a draft Integrated Metropolitan Environmental Policy (IMEP) for public and stakeholder comment in September 2000. The new Ucity or City of Cape Town has committed itself to continuing the IMEP process and a revised draft policy document is currently being considered for adoption as Council policy at the highest level. Once approved, IMEP will provide a vision, policy principles and environmental management tools which will support the development of detailed approaches to the environmental management of key sectors and activities.

In the different administrations, the film permitting function is located in a variety of different departments. Time spent by staff in these departments on filming activities varies substantially. The CTFO and PenPerm were put in place specifically to deal with filming, whereas the other authorities deal with filming as an additional responsibility to their primary function. Co-ordination with other council departments (such as Traffic) is the responsibility of the permitting authority.

Each permitting authority currently acts as a separate body. There is no formal system of communication and co-operation among the permitting authorities, other than occasional referrals of film companies who wish to shoot outside of a particular jurisdiction with which they have made contact. There may be liaison when shoots occur at adjacent jurisdictions. The exception to the general lack of collaboration would be the case of SPA and PenPerm, where procedures were developed along similar lines.

During interviews conducted for the Baseline Report, respondents stressed the need for film officers (authority representatives housed in the local administration or film office) to have a good knowledge of the film industry and of specific locations in their areas of jurisdiction.

4.2 Tariff Structures

Current tariff structures (both in terms of fees levied and the criteria for these) vary considerably among the different permitting authorities. Criteria used for determining tariffs include: size of shoot, level of potential impact, type of film being made and origin of company (local vs. foreign). Deposits of varying amounts for potential damages are required by most authorities.

Income generated from permit tariffs goes primarily to cover administrative costs of the permitting authorities, or is channelled back into central income accounts. At present, with the exception of CPNP, Marine and Coastal Management and Kogelberg Nature Reserve, there is no arrangement whereby film permitting funds are directly channelled back into maintenance and upgrading of film locations or local communities.

A new film tariff system for the City of Cape Town, based on international best practice examples, has been proposed by Economic Development Services (EDS), City of Cape Town Administration. This system seeks to reconcile the existing systems within the various administrations into one simplified and affordable system without compromising the cost for providing the service.

4.3 Legal Framework for Film Permitting

There is currently no specific bylaw to enforce the need for filming permits. Legally, film companies could argue that permits are not required for filming activities. Bylaws already in place, such as those that pertain to noise and litter, could ostensibly be used to regulate certain aspects of filming activity.

5. COMMONLY USED FILM LOCATIONS ("HOT SPOTS")

Filming activity is currently concentrated in particular hot spots (such as Long Street) and areas of Cape Town (such as the CBD). These areas may benefit from financial spin-offs, but receive most of the negative impact from filming activities. Many hot spots are also biophysically and socio-culturally sensitive, and thus their environmental management is of concern - in general and in relation to filming activities. The day-to-day management and maintenance of hot spots is the responsibility of the different local administrations. Managing the environmental impacts of filming is the responsibility of the film companies (as stipulated in permit requirements), while the permitting authorities are responsible for monitoring that conditions are adhered to.

Hot spots were categorised as follows:

- City Streets and Squares e.g. Long Street
- Scenic Routes e.g. Chapman's Peak Drive
- Protected natural areas e.g. Table Mountain
- Gardens, parks and swimming pools e.g. Company Gardens
- Beaches, sand dunes, sensitive coastal areas and filming at sea e.g. Boulders Beach
- Public open spaces, greenbelts and farms e.g. Constantia "green belt"
- Coastal islands e.g. Robben Island
- Industrial Sites e.g. Paarden Eiland
- Culturally important sites e.g. Bo-Kaap

A complete list and map of Hot Spots is contained in the Baseline report.

6. KEY ISSUES REGARDING THE ENVIRONMENTAL MANAGEMENT OF FILMING ACTIVITIES

6.1 Film Permitting Process

The difference in approach among the various authorities, as well as their sheer number, appears to cause some confusion and frustration among film industry representatives applying for permits. Most role players are in agreement that all would benefit from a well-run, central one-stop-shop/ metropolitan film unit to deal with film permitting for the entire City of Cape Town area. The current substantial size of the film industry, its projected growth and specialised needs, would seem to warrant a dedicated office.

Although the function of the existing CFC differs from that of the permitting authorities, they have a common aim of promoting and facilitating the film industry. Currently there is minimal contact between the majority of the film permitting authorities and the CFC. The proposal to merge the CFC and CTFO aims to address this concern. A closer relationship between the above - mentioned bodies and Cape Metro Tourism has also been discussed. The peak filming season and "hot spot" locations coincide with the peak tourism season and destinations, increasing the need for greater co-ordination between filming and events or tourism management.

One of the aims of the EDS is for greater distribution of filming in Cape Town, by promoting alternative locations to the hot spots. This proposal would be supported from the point of view of environmental management of the film industry. A comprehensive database containing groupings of locations, listing similar areas, their filming availability, the conditions of filming in the area and photos would be useful to both film companies looking for locations and permitting authorities promoting different areas.

6.2 Permitting Tariff Structure

Disparity among permit tariffs throughout the City of Cape Town appears to cause some perplexity and even resentment among members of the industry, in that they find the justification for higher tariffs in certain areas unclear. A compromise must be found between efficiency and charging fair rates commensurate with the potential environmental impact of filming. Given the fast-paced nature of the film industry, any tariff structure must be as simple as possible so that both film industry representatives and permitting authorities can work out a total fee easily and quickly.

The film tariff system proposed by the EDS is differentiated as per the impact on location, according to number of people and vehicles on site. The rationalisation for this is that 10 people using a stills camera will have equal impact to 10 using a film camera. Although size does not always adequately address the potential impact of a shoot, this system also inevitably acknowledges other important tariff criteria, such as type of shoot and council assistance required for shoot.

As regards impact on the public, a rate per square metre for dedicated/cordoned off areas to compensate for inconvenience is included in the proposed tariff. The proposed system adds on fees for services required by the film company from other departments, such as Traffic. The EDS have also included a minimum refundable deposit without a maximum amount, making provision for potential environmental damage.

Other criteria that should be discussed before finalising the new tariff system include: a tariff system that promotes the distribution of benefits and impacts of filming throughout the City; rebates for extended use of locations; and rebates for local film companies.

6.3 Monitoring Filming Activities

Although each of the permitting authorities provide written conditions for onsite activities while filming, most are general and do not address the specific environmental sensitivities of the area. Often the same conditions are attached to all permits issued by an authority.

Greater capacity for monitoring filming activities to ensure limited environmental impact is needed, specifically for hot spots (where the potential for cumulative damage is greatest), during peak season and to prevent illegal filming.

Many film companies interviewed during this study have complaints about the cost of ECOs, although most agree that they serve an important function if the location is environmentally sensitive, and feel that they make the company less liable for any negative impacts that may occur. Whether the length of time ECOs spend on certain shoots and their remuneration is justified needs to be assessed. A second point of contention is that not all ECOs are currently qualified nature conservators.

6.4 Management of Popular Film Location Sites

The needs of the film industry, and the impacts of its activities, should be taken into account both in terms of general city-wide environmental management, and site-specific management. Popular film locations exist in the context of Cape Town as a whole.

Environmental management of film locations requires co-ordination and communication among the different government departments that contribute to the management of locations throughout the City (for example: cleansing, spatial planning, transportation and traffic, environmental management). To facilitate co-ordination among these departments, information regarding the number of times sites are used, the reasons certain sites are preferred over others, the types of shoots occurring in certain areas, the current status of locations (i.e. whether damage has been done to a location) and schedule of filming activities at locations should be available to all departments. This would promote efficient and comprehensive environmental management of film locations.

One of the aims of the EDS is to "spread the load" of filming activities throughout the City. Certain areas of Cape Town are currently not popular as film locations, and are therefore not receiving an equal share of the economic benefits of the film industry.

Much of the frustration members of the public and the film industry experience in their interactions relate to the lack of understanding and tolerance that each group has for the other. There needs to be greater education of, and liaison between, both groups.

7. RECOMMENDATIONS FOR EFFECTIVE ENVIRONMENTAL MANAGEMENT OF FILMING ACTIVITIES

7.1 Regarding the film permitting process

7.1.1. Promote the concept of a city-wide one-stop shop film office for permitting and environmental management of film shoots. A one-stop shop would have the advantage of acting as a primary port of call and alleviating the "run-around" for film industry representatives seeking location permits in different parts of the City. Greater efficiency and streamlining of permitting and management systems would help achieve full cost recovery.

To centralise the film permitting system but stay in touch with specific locations, a central office could house representatives from the different local areas. Each representative would be in contact with film officers on the ground in their specific areas. As some administrations, for example Tygerberg and Oostenberg, do not currently warrant a full-time film representative, one individual could represent both these areas within the office. Having the representatives working out of the same office would strengthen communication, and experience gained in different

jurisdictions could be pooled. An alternative model would be to establish a central one-stop shop with one or two satellite offices in outlying areas.

7.1.2. Initiate a process to develop an appropriate and effective bylaw to make film permitting enforceable. Such a bylaw should define relevant terms and clearly stipulate regulations regarding the application process, adherence to permit requirements and appropriate environmental management conditions. The bylaw should make it possible that any film company found filming without a permit be made to stop filming immediately and receive a warning by a film office representative or officer of the law. Second offenders may be fined or blacklisted. As part of best practice, information should be gathered about filming bylaws used in other parts of the world, as well as other local bylaws that cover related issues such as littering and noise. The bylaw should be developed with input from stakeholders.

7.1.3. Formalise a Code of Professional Responsibility for onsite filming activities. The abovementioned bylaw for film permitting would cover the issues referred to in the Code of Professional Responsibility as contained in the CFC Business Plan. The bylaw would stipulate that the Code be signed by a production company as part of the process of permit application approval. This approach would underpin effective environmental management of the film industry.

7.1.4. Support the proposal to integrate the Cape Film Commission, the Cape Town Film Office and other relevant departments. Many of the aims of the CFC and the film office are complementary. For example, the CFC would promote Cape Town's filming locations, and a film office would focus on their management. Merging the CFC and the film office, and housing them in the same building, would allow for pooling of resources and strengthened communication and co-operation. As the operational arm of the CFC, the film office would deal with practical matters such as issuing permits, specifying appropriate environmental conditions and location management.

Filming could also be housed together with tourism and events management, possibly in the same department. As tourism, events and filming activities often share similar venues, it is critical that the relevant departments communicate to ensure scheduled events do not conflict or contribute to unwanted cumulative environmental impacts. Increased communication would also facilitate the common goal of marketing the Western Cape to visitors. Alternatively, all relevant departments could be kept informed of location bookings via access to a comprehensive database.

7.1.5. Establish and maintain a comprehensive computerised database of information relevant to film industry management. Such information would include:

- number of foreigners/locals used in the production, including PDIs, and types of locations being used
- international filming trends
- film companies' track records
- links to environmental management decision-making regarding hotspots.
- list of available locations
- list of ECOs and other locally available staff

Such a database would assist effective environmental management of filming activities by supporting the promotion of alternative filming venues, reducing the potential impact on existing hot spots and improving local benefits of filming activities.

7.2. Regarding film permitting tariff structure

7.2.1. Support the unified tariff structure proposed by EDS. A single, unified tariff system for film permits in all areas of Cape Town would help in streamlining the process and be more user-friendly, both for permitting authorities and members of the film industry. It would exclude the occasional confusion and resentment caused by the current disparate tariffs in different areas.

The system proposed by EDS is based on international best practice, and appears to have found a compromise between efficiency and the principle of charging fair rates commensurate with the impact of filming. Dividing tariff prices into categories based on the number of people on location is a reasonably simple method which will, for the majority of shoots, account for both the potential impact to the area and the type of production.

The following should be considered as additional ways in which the proposed system can promote the local film industry or the environment:

Type of film production: Companies whose product promotes Cape Town's natural or cultural heritage and environment, such as wildlife and travel documentaries, could apply for a post-production rebate.

Adjust tariff to protect hot spots and promote low-use areas: Filming activity at hot spots has increased the potential for accidental and cumulative damage in these areas, accompanied by an increase in the amount of council resources to effectively manage the locations. To distribute the environmental impacts and socio-economic benefits of filming throughout the City, higher tariffs could be placed on hot spots, or concessions be granted if similar low-use sites are used instead. This would promote the use of less popular areas and the higher fee at hot spots would contribute to their greater maintenance costs.

Number of days on location: Some productions use a location for several days, or even weeks at a time. A tariff system that fails to recognize this has the potential to fail to attract larger productions. Thus the tariff for a specific location could be discounted at specific intervals during an ongoing shoot.

Concessionary rates for local productions (two-tiered tariff system):

Given the weak Rand, a single tariff rate favours foreign producers over local producers. Concessionary rates should be established to promote local productions as well as public support for the industry by dispelling the assumption that the industry primarily benefits foreigners. Local film students should not be charged location fees for projects.

7.3: Regarding monitoring

7.3.1. Increase on-the-ground monitoring of filming activities

The recent growth of the film industry warrants the employment of additional staff to assist with monitoring during peak season. This could be on a contract basis, and would create jobs for locals and involve them indirectly in the film industry. Monitoring staff would ideally be familiar with the film industry and the areas monitored. A short annual training course could be instituted for new contract film officers; their attendance at workshops to introduce foreign film companies to the City would also be important. ECOs would be employed at environmentally sensitive sites. Alternatively, council officials in other departments could be redeployed or offered the opportunity to work overtime in the film office during the peak season.

7.3.2. Formalise training and responsibilities of ECOs. ECOs should be provided as outlined in the permit requirements, depending on scale of production and environmental sensitivity of the location. The need for an ECO to monitor a specific hot spot should be decided in consultation with environmental authorities familiar with that location.

ECOs should have some formal qualification or experience in the environmental field. For culturally sensitive sites, ECOs should be suitably qualified to liaise with the affected community. In addition, ECOs should undergo a training course to introduce them to the film industry and its potential environmental impacts. ECOs should be knowledgeable about environmental aspects of sites they monitor, and be re-assigned to areas they have monitored previously. ECOs should also attend workshops designed to introduce foreign film companies to the city, to deepen their knowledge of the industry and build relationships with its members. It may be valuable to employ a "chief ECO" on a permanent basis, to provide continuity to the monitoring process, keep abreast

of environmental management at hot spots, and liaise between the film office and environmental authorities and planning departments.

7.4. Regarding management of popular film location sites

7.4.1. Develop location specific Environmental Management Plans and conditions for onsite filming activities. Effective environmental management of the film industry requires both management of filming activities and management of the locations if environmental qualities are to be enhanced. It is recommended that workshops be held at filming Hot Spots involving the film office representatives, ECOs, relevant environmental authorities, and users and residents, to come up with specific conditions tailored to each film location. Specific location conditions should be brief, to the point, written in lay terms and regularly updated to reflect changes in environmental status of an area. They should be attached to the permit and available on site at all times.

These conditions would dovetail with location-specific environmental management plans (EMPs), which would be the responsibility of the managing authority of the location. In addition to film permits and conditions, the EMP would also include such issues as cleansing, safety and emergency and site access. A location specific EMP would facilitate improved management of the area affected by filming and in this way provide a tangible benefit to local residents and other users as a result of the film industry.

7.4.2. Update and re-package the Interim Environmental Guidelines for Filming in Cape Town. The updated Guidelines would aim to be more user-friendly, and be made more readily available to the film industry. The Guidelines would contain generic recommendations as to filming in different categories of location, and inform the location-specific conditions and EMPs mentioned above.

7.4.3. Develop a database of locations to promote new or low-use locations.

A comprehensive database containing groupings of locations, listing similar areas, their filming availability, conditions of filming and photos would be highly beneficial in promoting alternative locations. This information could be made available via the internet for production companies to find out if popular locations are available, and be made aware of less well known alternatives to hot spots.

7.4.4. Establish an environmental and cultural trust fund to receive donations from film companies. Funds would be fed back into upgrading hot spots and community projects decided upon by the Film Commission and industry stakeholders. In addition, should the film office be in a position to cover its operational and administrative costs, a percentage of income generated from film permits could be channelled into maintaining and upgrading locations, or be used for community projects in hot spots. This would serve to increase public support for the industry and willingness to pay permitting fees. A percentage of film permit income could also be used for city-wide initiatives, such as upgrading less commonly used locations in previously disadvantaged areas.

7.4.5. Prepare regular reports of filming activities. Information could be gleaned by the film office from applications and direct observation at locations. Regular reports could help authorities monitor film industry activities and trends, and facilitate co-ordination and communication among the different government departments that contribute to the management of locations.

7.4.6. Promote tolerance and a "film friendly" environment. Film crews need to understand and respect the cultural milieu in which they work; local residents should appreciate a little of how the film industry functions, and how it could benefit their communities. To achieve this aim, the CFC has suggested that workshops be organised in which film crews new to Cape Town are familiarised with local customs and culture, and problems such as crime.

The film office should keep the public informed about filming and its potential benefits through the media, and inform residents potentially directly affected by a shoot should be informed prior to

filming. As many popular tourist sites are also filming hot spots, mention could be made of this in tourist information brochures.

7.4.7. Develop a sectoral environmental management strategy for filming in the Cape Town area that complies with the IMEP policy principles to address location management, especially hotspot locations. The draft IMEP recommends that detailed sectoral strategies be prepared in order to give effect to the general policy principles and environmental vision for Cape Town. IMEP provides an overarching policy for the City of Cape Town, and filming as an activity with potential positive and negative environmental impacts should be guided by these principles. As a sector, the filming industry should be committed to implementing strategies, systems and programmes to ensure that the IMEP policy statements are realised in the City of Cape Town. Development of a sectoral strategy for the film industry would assist to integrate the various systems and environmental management tools into a co-ordinated approach, as well as ensure effective communication of the approach to stakeholders.

8. PROPOSED WAY FORWARD

The findings, identified key issues and recommendations of the Baseline Study Report and Draft Situation Analysis will be presented at a stakeholder workshop on 11 May 2001. Subsequent discussions at the workshop will feed into a final Situation Analysis of Filming Activities in the City of Cape Town.

DRAFT
SITUATION ANALYSIS OF ENVIRONMENTAL MANAGEMENT OF FILMING IN THE CITY OF
CAPE TOWN

TABLE OF CONTENTS

LIST OF DEFINITIONS	ii
LIST OF ABBREVIATIONS	iv
1. INTRODUCTION	1
2. HISTORICAL CONTEXT OF THE STUDY	1
3. AIMS AND LIMITATIONS	3
4. ENVIRONMENTAL MANAGEMENT OF FILMING IN CAPE TOWN	3
4.1 <i>Film Permitting Process</i>	3
4.1.1 Current Situation	3
4.1.2 Key Issues and Recommendations	4
4.1.3 Summary	6
4.2 <i>Film Permitting Tariff Structure</i>	7
4.2.1 Current Situation	7
4.2.2 Key Issues and Recommendations	7
4.2.3 Summary	10
4.3 <i>Monitoring of Filming Activities</i>	11
4.3.1 Current Situation	11
4.3.2 Key Issues and Recommendations	11
4.3.3 Summary	13
4.4 <i>Management of Popular Film Location Sites</i> ¹³	
4.4.1 Current Situation	13
4.4.2 Key Issues and recommendations	14
4.4.3 Summary	17
5. SUMMARY OF KEY RECCOMENDATIONS	18
6. CONCLUSION	19
ACKNOWLEDGEMENTS	21
REFERENCES	22

SITUATION ANALYSIS OF ENVIRONMENTAL MANAGEMENT OF FILMING IN THE CITY OF CAPE TOWN

LIST OF DEFINITIONS AND ABBREVIATIONS

Concurrence Letter

Letter issued to parties potentially affected by a film shoot.

Environment

In this document the term "environment" encompasses biophysical, socio-economic and cultural aspects. It includes:

- Renewable and non-renewable natural resources such as air, water, land and all forms of life
- Natural ecosystems and habitats and
- Ecosystems, habitats and spatial surroundings modified or constructed by people, including urbanised areas, agricultural and rural landscapes, places of cultural significance and the qualities that contribute to their value. People are part of the environment and are at the centre of concerns for its sustainability (White Paper on Environmental Management Policy for South Africa, 1998).

Environmental Control Officer

An individual employed to monitor a film shoot in order that any potentially harmful environmental impacts are avoided.

Environmental impacts

Environmental impacts include any significant effects, either positive or negative, which activities have on biophysical, socio-economic or cultural elements.

Hot spot

An area popular as a film location that is also environmentally sensitive.

Location

An area where a film shoot is taking place.

Location agreement

A location agreement is a contract signed between the film company and the owner/manager of the location, e.g. a private farm. In such cases a permit still needs to be issued by the authorities to cover traffic, safety and other issues.

Location Manager*

Individual employed by the film production company to manage and be responsible for all aspects of a specific film location.

Location Scout*

Individual who researches potential locations for filming.

Lock Off

Closing public access to a street for the purpose of filming.

Mitigation

To reduce the adverse effects of a potentially negative activity.

Onsite

On the ground at a film location.

Optimisation

To enhance benefits of an already positive activity.

Peak season/season

The season during which most outdoor filming takes place. For Cape Town this is from about October to March. Often referred to be members of the film industry as "season".

Permit

If filming is undertaken in areas under local authority jurisdiction, a permit is required; in such cases this would also act as the location agreement.

Production day

A day during which filming can take place.

Set-up

When a film crew first occupies a location and sets up equipment prior to filming.

Site

A film location.

Stills

Photography (as opposed to film).

Sustainability

Meeting the needs of present generations without compromising those of future generations.

Unit Manager*

Individual employed by the film production company to manage and be responsible for a film unit at a specific film location.

*Often one individual will act in two or more of these roles. The distinction between Location Manager and Unit Manager is not always clear-cut.

Weather day

A day during which bad weather constrains outdoor filming; i.e. does not allow for a production day. Most permitting systems make allowance for weather days.

Wrap/wrap-up

At the completion of a film shoot, when all equipment is dismantled and litter is removed from the site.

Wrap Assessment

An assessment of the environment after the completion of the production and the wrap to determine if all materials and equipment have been removed from the location. If restoration or rehabilitation is required this will be documented in the wrap.

LIST OF ABBREVIATIONS

CBD	Central Business District
CCT	City of Cape Town
CFC	Cape Film Commission
CMC	Cape Metropolitan Council Administration
CNC	Cape Nature Conservation
CPA	Commercial Producers Association
CPNP	Cape Peninsula National Parks
CTA	Cape Town Administration
CTFO	Cape Town Film Office
EDS	Economic Development Services, City of Cape Town
ECO	Environmental Control Officer
Interim Environmental Guidelines	Interim Environmental Guidelines for Filming in the Cape Metropolitan Area
IPA	Independent Producers Association
Kirstenbosch	Kirstenbosch National Botanical Garden
NTVA	National Television and Video Association of South Africa
PDIs	Previously Disadvantaged Individuals
PenPerm	Peninsula Permits
RIM	Robben Island Museum
SAHRA	South African Heritage Resources Agency
SANP	South African National Parks
SPA	South Peninsula Administration
Wesgro	The Western Cape Investment and Trade Promotion Agency

1. INTRODUCTION

The City of Cape Town has become increasingly important as a venue for filming activities, particularly since the mid to late 1990s. The area is attractive to film companies because it offers a considerable diversity of locations (many of great natural beauty) within a small geographic area; favourable weather; the availability of sunny locations during northern hemisphere winters; good film crews; sound infrastructure and accommodation; and better production value given that the cost of filming in South Africa is still highly competitive by international standards. Cape Town's economy benefits significantly from the film industry, which was estimated as having spent close to R 500 million in total expenditure over the last year (Yutar, 2001). This puts the film industry as second only to tourism in terms of income generation. The industry is growing rapidly: between October 2000 and the end of March 2001 there were 1 530 shoots, compared with 911 during the same period a year earlier (Yutar, 2001). The industry also promotes Cape Town - particularly as a tourist destination - through international media exposure. This encouraging financial news, however, has been offset for many locals by the inconvenience and disturbance caused by filming activities such as closed roads, and the threat to the tranquility and quality of life in Cape Town.

The challenge for environmental management is to find ways to continue to attract film-making and its much-needed revenue to the area, without compromising Cape Town's unique natural and socio-cultural character. As part of the attempt to meet this challenge, the City of Cape Town Environmental Management Department commissioned Yebo Environmental Services and Environmental Science Masters students from the University of Cape Town to conduct a Baseline Study and Situation Analysis of Environmental Management of Filming Activities in the City of Cape Town. The former document has provided an overview of the current situation to inform this Draft Situation Analysis, which aims to discuss key issues and make recommendations concerning the environmental management of filming activities.

Overview

The draft Situation Analysis begins by briefly placing the study in its recent historical context. The aims of the Situation Analysis are then outlined. This is followed by the core section of the document, which deals with key issues relating to the environmental management of filming in Cape Town. This section is divided into four sub-sections: Film Permitting Process, Film Tariff Structures, Monitoring of Film Shoots, and Environmental Management of Popular Film Location Sites. Each of these four sub-sections contains a description of the current situation, followed by a discussion of the relevant key issues and recommendations, and a summary. All recommendations made are then summarised, and the document is brought to a close with a general conclusion.

2. HISTORICAL CONTEXT OF THE STUDY

Since the first democratic elections, international interest in filming in South Africa has increased substantially, particularly for commercial productions. The Western Cape, with Cape Town as the focus, has benefited most from this because of its diverse and exceptional natural landscapes, that hold great appeal as film locations. In the relatively short period since 1994, a thriving industry has developed out of the need for local facilitators to service international productions. Also, international demand has expanded from the filming of commercials to that of television programmes and feature films (Wesgro, 2001). The major influx of filming into Cape Town itself occurred in about 1998, although it had been increasing before then. Before, the trend had been to shoot parts of films in Cape Town, but in the late nineties companies began choosing the city as a location for entire films (Calderwood, 2001).

Problems experienced by both authorities and film production companies concerning location permits, and the potential impacts of activities on communities and the biophysical environment have stimulated ongoing discussions over the last few years between individual local authorities, the film industry and provincial government. As a result, progress has been made towards greater streamlining and facilitation of the permitting process, although permit requirements and tariffs still vary throughout the City of Cape Town (CCT) and the idea of a one-stop shop for film permitting needs further exploration.

In 1998 the Cape Metropolitan Council Administration (CMC) commissioned independent consultants (Yebo Environmental Services) to compile environmental guidelines for filming in the Cape Metropolitan Area (CMA), with "environmental" defined broadly to include issues related to filming in natural and built locations. The resulting product, the Interim Environmental Guidelines to Filming in the Cape Metropolitan Area, was made public in October 1998. Key issues addressed by the document included: management to prevent negative and optimise positive environmental impacts resulting from filming activities, the use of on-site ECOs, streamlining the permitting system, and exploring ways to channel income generated by the film industry and the permitting process into environmental management and location enhancement. (Interim Environmental Guidelines to Filming in the Cape Metropolitan Area, 1998). The Guidelines also provided practical information towards categorising locations according to the type of location and the scale of production and provided a map of filming "hot spots". For each type of location, a generic management procedure, that highlighted potential environmental impacts and mitigation or optimisation measures, was developed. Provision was also made for special conditions e.g. the breeding season of coastal birds. Although positive feedback for the Guidelines was received from stakeholders and other interested commentators, the extent to which the recommendations have been incorporated into official permitting documentation and management procedures is uncertain, as is the extent to which they are referred to by film crews.

Environmental management of sensitive natural and cultural locations through the use of Environmental Control Officers (ECOs) was placed on the managing authority/film industry agenda in June 1998.

The rapid growth of the industry has prompted the establishment of several new bodies to deal with sudden influx of film crews into the city. Most notable among these are The Cape Town Film Office (CTFO), Peninsula Permits (PenPerm) and the Cape Film Commission (CFC):

The Cape Town Administration (CTA), in recognition of the need for a one-stop shop to streamline the management of an exclusive film permitting system, launched the CTFO in the second half of 1999.

The decision was taken by South African National Parks (SANP) to outsource its permitting function to Peninsula Permits, a private company that was formed towards the end of 1999. Permits for all filming activities in the Cape Peninsula National Park (CPNP), as well as in Kirstenbosch National Botanical Garden, are now issued by PenPerm. Both PenPerm and South Peninsula Administration (SPA) use ECOs on most film locations in their respective areas of jurisdiction.

The Cape Film Commission, launched on 25 July 2000, describes itself as "a non-profit, Section 21 company that is supported by companies involved in film, television, stills and new media production, as well as local and provincial government, labour, tourism, and training institutions. In addition to its aim of marketing and developing the Western Cape Province as a world-class location for film, television, stills and new media production." (CFC promotional brochure, 2000). The CFC encourages all local government structures to adopt a single film permit system, using a uniform application form and applying a uniform Professional Code of Responsibility to members of the film industry engaged in onsite filming activities.

Given the uncertainty remaining as regards the environmental implications of filming activities and the effective management thereof, it was deemed that continued investigation into the current situation, and recommendations for improvements, would be appropriate. Thus in January 2001 the CMC commissioned the present study: a Baseline Study and Situation Analysis of Environmental Management of Filming Activities in the City of Cape Town.

3. AIMS

The aims of this Draft Situation Analysis are to:

- Discuss key issues identified during the Baseline Study related to permitting procedure, tariff structure, monitoring and management of filming activities.
- Make recommendations for the effective environmental management of filming activities.

4. ENVIRONMENTAL MANAGEMENT OF FILMING IN CAPE TOWN

The following section deals with key issues relating to the environmental management of filming in the CCT. This section is divided into four sub-sections: Film Permitting Process, Film Tariff Structures, Monitoring of Film Shoots, and Environmental Management of Popular Film Location Sites.

4.1 Film Permitting Process

4.1.1 Current Situation

There are a number of different authorities currently involved in film permitting, with a fair degree of variability in permitting processes, tariff structures, conditions of approval and monitoring of shoots. The authorities have different structures and primary functions, and include CCT Administrations, national and provincial bodies and a private company. In the different administrations, the film permitting function is located in different departments. Time spent by staff in these departments on filming activities varies from 2% to over 60%. (Ariefdien, 2001b). The Cape Town Film Office and Peninsula Permits have been put in place specifically to deal with filming, whereas the other authorities deal with filming as an additional responsibility to their primary function.

Although applications for filming permits have been received throughout the City, the bulk of filming occurs in the Cape Town Administration and the South Peninsula Administration. Numbers of shoots are steadily increasing in some other areas, such the beaches in Blaauwberg Administration.

Each permitting authority currently acts as a separate body. There are no regular meetings or formal system of communication and co-operation among the permitting authorities, other than occasional referrals of film companies who wish to shoot outside of a particular jurisdiction with which they have made contact. There may be liaison when shoots occur at adjacent jurisdictions, such as Tafelberg Road or Signal Hill Road (adjacent permitting authorities are CTA and Peninsula Permits). Also, on occasion ECOs employed by Peninsula Permits are employed by film shoots in the Blaauwberg Administration area. The exception to the general lack of collaboration would be the case of the South Peninsula Administration film unit, and Peninsula Permits. In this case, the permitting procedures and tariff structures have been developed along similar lines; ECOs are used in both areas of jurisdiction, which are, for the most part, in close physical proximity (i.e. the Southern Cape Peninsula, which includes CPNP).

Although issues such as noise and litter are regulated by bylaws, there is currently no bylaw to enforce the need for filming permits. Legally one could argue that permits are not required for filming activities.

Commentators stressed the need for film officers (authority representatives housed in the film office) to have a good knowledge of the film industry, as well as of specific locations in their areas of jurisdiction.

There appears to be occasional confusion by the film industry and members of the public as to which body to contact - the CFC or the CTFO - regarding different aspects of filming.

4.1.2 Key Issues and Recommendations

Regulation of filming

Despite the numerous permitting authorities involved in the regulation of filming throughout the City, there is currently no bylaw to enforce the need for filming permits. Legally, film companies could argue that permits are not required for filming activities. Bylaws in place that could be used to regulate filming activity include those that pertain to noise and litter.

Recommendations:

Initiate a process to develop an appropriate and effective bylaw to make film permitting enforceable. Such a bylaw should define relevant terms and clearly stipulate regulations regarding the application process and adherence to permit requirements. This would cover the issues referred to in the Code of Professional Responsibility as contained in the Cape Film Commission Business Plan. The bylaw should make it possible that any film company found filming without a permit be made to stop filming immediately and receive a warning by a film office representative or officer of the law. Second offenders may be fined or blacklisted. As part of best practice, information should be gathered about filming bylaws used in other parts of the world, as well as other local bylaws that cover related issues such as littering and noise. The bylaw should be developed with input from stakeholders.

Formalise a Code of Professional Responsibility for onsite filming activities. The abovementioned bylaw for film permitting would cover the issues referred to in the Code of Professional Responsibility as contained in the CFC Business Plan. The bylaw would stipulate that the Code be signed by a production company as part of the process of permit application approval. This approach would underpin effective environmental management of the film industry.

Need for uniformity, communication and co-operation among jurisdictions

The difference in approach among the various authorities, as well as their sheer number, appears to cause some confusion and frustration among members of the film industry applying for permits. Film crews often wish to film at several different locations in the course of a day. At present, there is little communication among different areas of jurisdiction, other than occasional referrals of film companies who wish to shoot outside of a particular jurisdiction with which they have made contact.

Greater co-operation would alleviate some of the "run-around" for film industry representatives. Experience gained in different jurisdictions could be shared. It would be particularly useful for areas starting to emerge as popular film location sites (such as Blaauwberg and Helderberg), to benefit from the lessons learned in areas that have already experienced management of a high number of shoots (such as CTA and South Peninsula Administration).

Recommendation:

This issue would be largely addressed by the formation of a city-wide one-stop-shop for permitting and management of film shoots.

A one-stop-shop for filming in the City of Cape Town

Most role players agree that all would benefit from a well-run, central one-stop-shop/ metropolitan film office to deal with film permitting for the entire CCT area. The current substantial size of the film industry, its projected growth and its specialised needs, would seem to warrant a dedicated office.

A one-stop shop would have the advantage of acting as a primary port of call and alleviating the "run-around" for film industry representatives seeking location permits in different parts of the City. Greater efficiency and streamlining of permitting and management systems would help achieve full cost recovery.

Hesitations voiced related to the difficulty of one central office managing such a large area. Commentators stressed the need for film officers to have a good knowledge of the film industry, as well as of specific locations in their areas of jurisdiction.

Recommendation:

Promote the concept of a city-wide one-stop shop film office for permitting and environmental management of film shoots. The establishment of a city-wide one-stop-shop for permitting and management of film shoots. All aspects of film management, such as permitting, tariff structure and monitoring, would also become uniform.

Structure of proposed one-stop-shop

- A workable compromise between the advantages of centralising the film permitting system and staying in touch with specific locations over a large and varied area, would seem to be a central office housing representatives from the different local areas. Each representative would be in contact with film officers on the ground in their specific areas. As some administrations, for example Tygerberg and Oostenberg, do not currently warrant a full-time film representative, one individual could represent both these areas within the office. Having the representatives working out of the same office would strengthen communication, and experience gained in different jurisdictions could be pooled. An alternative model would be to establish a central one-stop shop with one or two satellite offices in outlying areas.

Functions of proposed one-stop-shop

The one-stop-shop should provide the following services:

- Film permitting: this would include evaluating and processing successful applications. Criteria for granting permits could include the previous record of the company; and whether requests are feasible given the guidelines for the specific film locations applied for.
- Liaison with other local administration departments in area of responsibility e.g. roads, traffic, law enforcement, parks and bathing amenities, fire brigade.
- Liaison with satellite offices.
- Providing contact information about service industries such as caterers.
- Financial management :
 - Receive permit fees.
 - Regular follow-up to check if payments were made.
 - Receive penalties/fines.
 - Keep accounts.
 - Receive donations. Occasionally film companies wish to make donations and there is currently no formal mechanism for this to occur, with the result that donations can be perceived as bribes.
 - Monitoring, including wrap assessment.
 - Database management.

The following would be mainly functions of the Film Commission:

- Promotion of filming industry
- Liaison with Metropolitan and Provincial Tourism Departments.
- Promotion of Cape Town as an environmentally friendly and film friendly location

Need for a comprehensive database

One of the aims of Economic Development Services, City of Cape Town (EDS) is for greater distribution of filming throughout the City, by promoting alternative locations to the hot spots (Ariefdien, 2001 b). A comprehensive database containing groupings of locations, listing similar areas, their filming availability, the conditions of filming in the area and photos would be useful to

both film companies looking for locations and permitting authorities promoting different areas. Such a database would assist effective environmental management of filming activities and support the promotion of alternative filming venues, reducing the potential impact on existing hot spots. Information on locations could be made available via the internet for production companies to find out if popular locations are available, and be made aware of less well known alternatives to hot spots.

Recommendation:

Establish and maintain a comprehensive computerised database of information relevant to film industry management. Such information would include:

- number of foreigners/locals used in the production, including PDIs, and types of locations being used
- international filming trends
- film companies' track records
- links to environmental management decision-making regarding hot spots.
- list of available locations

Need for greater co-operation between Film Office and Film Commission

Although the function of the CFC differs from that of the permitting authorities, they have a common aim of promoting and facilitating the film industry. Currently there is minimal contact between the majority of the film permitting authorities and the CFC. The proposal to merge the CFC and CTFO aims to address this concern.

Recommendation:

Support the proposal to integrate the Cape Film Commission and Cape Town Film Office. Merging the CFC and the film office, and housing them in the same building, would allow for pooling of resources and strengthened communication and co-operation. As the operational arm of the CFC, the film office would deal with practical matters such as issuing permits, specifying appropriate environmental conditions and location management.

Need for greater co-ordination of filming, tourism and events management

The peak filming season and "hot spot" locations coincide with the peak tourism season and destinations. Also, many outdoor events such as the Argus cycle tour are held in summer and may conflict with filming operations. It is critical therefore that there is communication and co-ordination among filming, events and tourism departments to ensure that scheduled events do not conflict. Increased communication between the filming and tourism sectors would also promote the common goal of marketing the Western Cape to visitors.

Recommendation:

House filming together with tourism and events management, possibly in the same department. Alternatively, all relevant departments could be kept informed of location bookings via access to a comprehensive database.

4.1.3 Summary

The current film permitting system, which involves a number of different institutional structures with disparate permitting procedures and tariff structures, has sometimes proved problematic for both authorities and the film industry. In addressing these issues, most role players agree that a central one-stop-shop to deal with film permitting for the entire CCT area would be an improvement on the current situation.

As there is currently no bylaw to enforce the need for filming permits, it is recommended that an appropriate bylaw be developed with this in mind. The bylaw would cover the issues listed in the Code of Professional Responsibility as contained in the CFC Business Plan, and stipulate that the Code be signed by film companies as part of the process of permit application approval.

A comprehensive computerised database of information relevant to film industry management, such as details of available hot spot locations and alternatives, should be established and maintained. Such a database would help promote alternative filming venues, and reduce the potential impact on existing hot spots.

Although the function of the CFC differs from that of the permitting authorities, they share the aim of promoting and facilitating the film industry. The proposal to integrate the CFC and the film office would allow for pooling of resources and improved communication and co-operation.

It is also critical that there be greater communication and co-ordination among filming, events and tourism departments to ensure that scheduled events do not conflict, as these sectors often experience demand for the same venues. It may also prove useful to house filming together with tourism and events management.

4.2 Permitting Tariff Structure

4.2.1 Current Situation

At present, tariff structures (both in terms of fees levied and the criteria for these) vary quite considerably among the different permitting authorities. Tariffs range from R10 000 per day for a large-scale beach shoot at Gordon's Bay (Helderberg jurisdiction) to as little as R15 per day for a permit in Khayelitsha (Tygerberg jurisdiction). Criteria used for determining tariffs include: size of shoot, level of potential impact, and whether the shoot is film or still photography. Kogelberg Nature Reserve (CNC jurisdiction), Robben Island and the Castle authorities also take into account what type of film is being made, i.e. whether the film is a feature, a commercial, or a wildlife or travel documentary. No tariff concessions are granted to local production companies, except for filming in Kogelberg Nature Reserve and at the Castle; CTFO currently does not charge student film-makers.

Most authorities require deposits for potential damages; the amounts for these also vary widely.

Income generated from permit tariffs goes primarily to cover administrative costs of the various permitting authorities, or is channeled back into central income accounts. At present, there is no arrangement whereby film permitting funds are directly channelled back into maintenance and upgrading of film locations or local communities. Some of the income from permits for filming in CPNP (Pen Perm jurisdiction) and Kogelberg Nature Reserve is channeled back into conservation. Income from permits for filming in the Marine and Coastal Management jurisdiction is channeled into the Marine Living Resources Fund.

A new film tariff system for the City of Cape Town has been proposed by EDS. This system is based on international best practice examples, and also takes into account the existing systems within the various administrations and seeks to reconcile these into one simplified and affordable system without compromising the cost for providing the service.

4.2.2 Key Issues and Recommendations

Need for a uniform, justifiable tariff structure

Given the nature of the film industry, where arrangements must often be made in the shortest possible time, any tariff structure must be as simple as possible so that both film industry representatives and permitting authorities can work out a total fee easily and quickly.

The disparity among permit tariffs throughout the CCT appears to cause some perplexity and even resentment among members of the film industry, in that they find the justification for higher tariffs in some areas unclear. A compromise must be found between efficiency and charging fair rates commensurate with the impact of filming.

Recommendation:

Support the unified tariff structure proposed by EDS. A single, unified tariff system for film permits in all areas of Cape Town would help in streamlining the process and be more user-friendly. The system proposed by EDS appears to have found a compromise between efficiency and the principle of charging fair rates commensurate with the impact of filming. It is a reasonably simple method which will, for the majority of shoots, account for both the potential impact to the area and the type of production.

The proposed tariff structure uses the following criteria:

Impact of film shoots according to size

The proposed tariff system is differentiated as per the impact on location, according to number of people and vehicles. The proposal states there should be no differentiation between the different types of productions such as stills and commercial shoots, the argument being that 10 people using a stills camera will have the same impact as 10 using a video camera.

A drawback to this approach is that environmental impact is also dependent on other factors such as noise, stunts, time of day, community use of the location, biophysical sensitivity, and cumulative impacts. The *type* of filming will also partly determine the degree of impact: for example, 10 people filming a commercial will be accompanied with more, heavier and noisier equipment than 10 people on a stills shoot.

However, dividing tariff prices into categories based on the number of people on location is a reasonably quick, simple method, which, to a large extent, accounts for both the potential impact to the area and the type of production in the majority of shoots. The argument here is partially based on that of EDS (that 10 people have the same impact regardless of shoot type), but also based on the assumption that most still shoots have a smaller crew than commercial shoots, which generally have a smaller crew than feature films. Therefore, by basing tariffs on film crew numbers, in most cases both the potential impacts and the type of shoot are taken accounted for.

Another drawback to the proposed system is that impact in terms of numbers of people may not accurately indicate the amount of council resources required to issue permits and supply council services; it also may not accurately indicate the degree of disruption to the community that normally uses the location. A big-budget feature film can involve many people and vehicles, and require support from several agencies such as Police, Traffic, etc. Such a shoot usually requires exclusion of the public from the area. A small documentary unit can have little local impact and require little support. Other productions fall between these examples. (New South Wales Filming Protocol, 2000.)

Despite these factors, however, the proposed system remains valid. Firstly, the potential socio-cultural impact of the production will be taken into account during the approval of the application. Should such an impact be considered excessive, the application will not be approved or alternatives to the original request will be considered (a different time, day, area). Also, a rate per square metre for dedicated/cordoned off areas to compensate for inconvenience to the public is included under "additional charges" (see below). Secondly, larger productions will generally require more council assistance than smaller shoots. Again, by separating tariffs into categories based on crew numbers, the tariff system is, in most cases, addressing these issues.

Additional fees are charged for services required by the film company from other departments, as well as for any "additions" to the shoot (such as parking bays). These include a rate per square metre for dedicated/cordoned off areas to compensate for inconvenience is included. A refundable deposit of a minimum amount of R1000 with no maximum amount set is included, the aim being to ensure the deposit would cover at least the cost of sustaining the environment used by the filmmakers. The deposit would be set after consultation with the relevant officials.

Additional considerations: The following may be considered as additional ways in which the proposed system can promote the local film industry or the environment, and should be discussed before finalising the new system:

Type of film production

The argument can be made for cheaper rates for films that promote locations in which they were shot, as is often the case with wildlife and travel documentaries. However, although promotion of the area is an important benefit of the film industry, the separation of tariffs into film types may potentially make the system too cumbersome. It may be assumed that the crew size of wildlife and travel documentaries is generally not as large as those for feature films and commercials; therefore a tariff based on crew size, as discussed, would inevitably take this issue into account.

A tariff system based on film type would also require criteria in place to establish whether a film is promoting the location, which in some cases would be best evaluated when viewing the finished product. For this reason and because productions that promote the Cape are valuable and should be acknowledged, it is recommended there be a system in place whereby companies that could prove their production promotes Cape Town, could apply for a post-production rebate.

Adjust tariff to protect hot spots and promote low-use areas

Filming activity at hot spots has increased the potential for accidental and cumulative damage in these areas, accompanied by an increase in the amount of council resources to effectively manage the locations.

One of the aims of EDS is to "spread the load" of filming throughout the Cape Town area. There are many locations similar to the current "hot spots", which are not being used for filming, possibly because they are not promoted by filming authorities, and are unfamiliar to location scouts and production companies. To distribute the environmental impacts and socio-economic benefits of filming throughout the City, higher tariffs could be placed on hot spots, or concessions be granted if similar low-use sites are used instead. In Sydney, a 20% loading may apply to a designated "high frequency filming precinct". (New South Wales Filming Protocol, 2000). This would promote the use of less popular areas and the higher fee at hot spots would help cover their greater maintenance costs.

Number of days on location

Some productions require use of a location for many days. A tariff system that fails to consider this has the potential to lose the benefits of larger productions, such as feature films. The tariff system could address this issue through discounts at specific intervals throughout the duration of the shoot.

Concessionary rates for local productions (two-tiered system of permitting)

Given the weak Rand, a single tariff rate favours foreign producers over local producers. Concessionary rates should be established to promote local productions as well as public support for the industry by dispelling the assumption that the industry primarily benefits foreigners. Authorities who have been using two-tiered systems do not report problems with foreign companies attempting to pass themselves off as local to benefit from tariff concessions.

The Tariff Convergence Working Document states that provision is being made for reduced tariffs for PDIs and companies, and for students at tertiary institutions, in keeping with the principle of equitable distribution. Various institutions offer photographic and filming courses, for which students need to use locations for assignments (Ariefdien, 2001).

Possibility of channelling part of income from permits back to location sites.

The proposal to channel part of the income from film permits back to location sites for which the permits were issued received support from almost all film industry and permitting authority representatives.

Recommendation:

Establish an environmental and cultural trust fund to receive donations from film companies. Funds would be fed back into maintaining and upgrading locations, or be used for community projects in hot spots. In addition, should the film office be in a position to cover its operational and administrative costs, a percentage of income generated from film permits could be channelled into the trust fund.

The trust fund would have several advantages:

- Locations could be maintained and even improved, and so continue to attract film companies in the future.
- Environmental initiatives already in place in specific locations could be strengthened.
- Film companies would be more willing to pay permitting fees if it were clear that a substantial percentage of the cost were being returned to enhance a resource that they might use again in future.
- Re-channelling of funds to locations, especially if such an initiative were well publicised in the popular media, could help assuage public hostility towards the film industry.

So that the principle of equity be upheld and the economic benefits of the film industry be shared, consideration could be given to the possibility of using a percentage of the income from film permitting tariffs for city-wide initiatives, particularly those that involve the upgrading of less commonly used sites in previously disadvantaged areas.

Channelling revenue back into upgrading locations should be done in a transparent manner, so that members of the film industry and local residents are cognisant of the positive impacts of the industry. A committee comprising members of the CFC, film office representatives and representatives from film industry organisations should be formed to decide where the money should be invested. Decisions should be made with input from affected communities.

Consideration of international best practice and competitive pricing

Most of the film production companies operating in Cape Town are foreign; the industry is well aware of international norms and standards, and Cape Town is constantly being compared as a location destination with competitor cities in other parts of the world, such as Sydney, Los Angeles, Rio, London, Prague, etc.

Recommendation:

Observe international best practice and pricing. Film permitting authorities should keep up with international film industry trends, ensure that tariffs are kept competitive, and stay alert to the danger prohibitive rates may pose to the continued growth of the industry. A permitting and tariff system that is advised by international best practice will be familiar to foreign production companies and comparable to other international filming destinations.

4.2.3 Summary

Current tariff structures vary considerably among the different permitting authorities. A single, unified tariff system for film permits throughout the CCT would help in streamlining the process and be more user-friendly. A compromise between efficiency and charging fair rates commensurate with the impact of filming appears to have been reached by the unified tariff structure proposed by EDS. It is a reasonably simple method which will, in most cases, account for both the potential impact to the area and the type of production, by basing tariff structure primarily on the size (numbers of people) of the shoot.

There are several other factors that could be considered as additional ways the proposed system could promote the local film industry or the environment. These include the type of film (rebates could be offered for products that promote Cape Town); adjusting the tariff to protect hot spots by making them more expensive and granting concessions to promote low-use areas; offering discounts for long-duration location use; and granting concessionary rates to local producers.

As Cape Town is competing to attract film-making on an international scale, film permitting authorities should ensure that they keep abreast of international trends, standards and pricing.

Income currently generated from permit tariffs goes, in most cases, to cover administrative costs, or is channelled back into central income accounts. An environmental and cultural trust fund could be established to receive donations from film companies. Funds would be fed back into maintaining and upgrading hot spots, or used for community projects in these areas. A percentage of income generated from film permits could also be channelled into the trust fund.

4.3 Monitoring

4.3.1 Current Situation

All permitted film shoots have some degree of monitoring.

The CTFO has a representative on site during the set up and start of filming, and staff members also monitor sites intermittently and check for unauthorised filming.

The use of ECOs and their level of training vary. Both PenPerm and SPA use ECOs on most film locations in their respective areas of jurisdiction. ECOs are sometimes used for environmentally sensitive sites in other areas of jurisdiction, and Blaauwberg has recently begun stipulating that an ECO must be present on shoots in sensitive areas. ECOs are compulsory for all filming activities in areas controlled by Cape Nature Conservation and Marine and Coastal Management stipulates that a Fisheries Control Officer be present each time a film crew goes out to shoot. Robben Island and the Castle both require that a member of the permitting staff be on location at all times during filming. Marine and Coastal Management stipulates that a Fisheries Control Officer be on board the boat each time a film crew goes out to shoot.

Traffic Officers are employed wherever road lock-offs occur. Law enforcement officers, as well as other local officials such as beach managers (as in Helderberg jurisdiction) are also often employed to monitor shoots in the various jurisdictions, and may also do spot checks.

However, lack of capacity for monitoring is recognised as a problem by both authorities and film companies. The CTFO (and, increasingly, Blaauwberg Administration) appears to be particularly short-staffed, given the number of shoots taking place in the area. Unauthorised filming has been reported as occurring in CMC, Robben Island, Blaauwberg, CTA and Oostenberg Administration. Unauthorised stills shoots particularly have been increasing.

4.3.2 Key Issues and Recommendations

Monitoring efficiency

Greater capacity for monitoring filming activities is needed to ensure limited environmental impact, and is especially important for hot spots (where cumulative impact is greatest), during peak filming season and to prevent illegal shoots from taking place.

Recommendation:

Increase on-the-ground monitoring of filming activities. The recent growth of the film industry warrants the employment of additional staff to assist with monitoring during peak season. This could be on a contract basis, and would create jobs for locals and involve them indirectly in the film industry. Alternatively, council officials in other departments could be redeployed or offered the opportunity to work overtime in the film office during the peak season. A short annual training course could be instituted for new film officers.

In addition to monitoring set-up, wrap and stunts, film officers would also do spot checks to ensure that no illegal filming is taking place. They would ideally have intimate knowledge of the areas monitored (for example, they might be residents of these areas), and have some background knowledge of the film industry. ECOs would need to be employed to monitor filming at biophysically and socio-culturally sensitive sites.

It might also be useful for film officers and ECOs to attend workshops designed to introduce foreign film companies to the city, in order to deepen their knowledge of the film industry, and to build relationships with its members.

Role of ECOs

Many film companies interviewed during this study have complaints about the cost of ECOs, although most agree that they serve an important function if the location is environmentally sensitive, and feel that they make the company less liable for any negative impacts that may occur. Whether the length of time ECOs spend on certain shoots and their remuneration is justified needs to be assessed. A second point of contention is that not all ECOs, according to some responses received during interviews for the Baseline Report, are currently qualified nature conservators.

Recommendation:

Formalise responsibilities and training of ECOs. ECOs should be provided as outlined in the permit requirements, depending on the scale of production and the biophysical and socio-cultural sensitivity of the location. Some shoots would require a full-time ECO, some a part-time ECO and in other instances an ECO would not be necessary. The need for an ECO to monitor a specific hot spot should be decided in consultation with environmental authorities familiar with that location, and concurrently with drawing up conditions for filming and environmental guidelines for each hot spot. For example, when drawing up conditions for filming at various sites in the CPNP, PenPerm met and consulted with the section managers of each relevant area.

Given the fairly high cost to production companies of employing an ECO, and the importance of monitoring environmentally important sites, ECOs should have some formal qualification, or proven experience, in the environmental field. ECOs should be knowledgeable about environmental aspects of sites they monitor, and be re-assigned to areas they have monitored previously. For culturally sensitive sites, an ECO should be a suitably qualified person who is known by and is able to liaise with the affected community. In addition, ECOs should undergo a training course that introduces them to how the film industry operates, and the potential environmental impacts of filming activities. A proposal was submitted by BEAT (Basic Environmental Awareness Training) to PenPerm in 2000, and also to the CCT Atlantis Water Treatment Plant in January 2001 to provide specialised training for "film crew environmental site officers". The implementation of this training programme could be re-considered.

It is likely that there would be a fairly high turnover of ECOs, as they would probably be employed on a contract basis during the peak season, and continual training and workshopping would thus be essential. It may be valuable to employ a "chief ECO" on a permanent full-time basis, to provide continuity to the environmental monitoring process, keep abreast of environmental management at the various hot spots, and liaise between the film office and environmental authorities and planning departments.

Use of Traffic Officers

Film industry respondents report that sometimes traffic officers are not available during the peak season; and problems have been experienced with having to hold up shoots to wait for Traffic Officers to come on duty.

Recommendation:

Establish a dedicated traffic unit for film shoots during the peak filming season. It is also suggested that Cape Town adopts a similar system to that in the U.S.A, where retired and off-duty traffic officers are employed to work on film shoots (Van Vuuren, 2001). This system would alleviate pressure on the traffic department and also provide traffic officers with the opportunity to earn extra income.

4.3.3 Summary

All permitted film shoots currently have some degree of monitoring, but greater capacity for monitoring filming activities to ensure limited environmental impact is needed, specifically for hot spots, during peak season and to prevent illegal filming. Additional staff to assist with monitoring could be employed on a contract basis, and would create jobs for locals and involve them indirectly in the film industry. Alternatively, council officials could be redeployed or offered the opportunity to work overtime in the film office in peak season. A training course could be instituted for new contract film officers. ECOs would be employed at environmentally sensitive sites.

The use of ECOs and their level of training varies. Many film companies queried the cost and justification for ECOs, although most agreed that they serve an important function if the location is environmentally sensitive, and render the company less liable for any negative impacts. The training and responsibilities of ECOs should be formalised: ECOs should be provided depending on scale of production and environmental sensitivity of location, and they should have a formal qualification or experience in the environmental field. For culturally sensitive sites, ECOs should be suitably qualified to liaise with the affected community. ECOs should also undergo a training course to introduce them to the film industry and its potential environmental impacts. It may be valuable to employ a "chief ECO" on a permanent basis.

4.4 Management of Popular Film Location Sites

4.4.1 Current Situation

Currently there is no overall environmental policy framework for the City of Cape Town area, although the former CMC published a draft Integrated Metropolitan Environmental Policy (IMEP) for public and stakeholder comment in September 2000. A revised draft policy document is currently being considered for adoption as Council policy at the highest level. Once approved, IMEP will provide a vision, policy principles and environmental management tools which will support the development of detailed approaches to the environmental management of key sectors and activities (Wiseman, 2001).

Filming activity is currently concentrated in certain hot spot locations, and also in certain areas of jurisdiction. Therefore, these areas receive most of the impact from filming activities. Many of the hot spots are also particularly biophysically and socio-culturally sensitive, and their environmental management is of concern - in general and as it relates to filming activities. Several real and potential negative impacts of filming were identified during the Baseline Study.

The Interim Environmental Guidelines are being implemented to varying degrees by the different film permitting authorities. CTFO, SPA, PenPerm and MCM incorporate environmental management in their permitting process. Environmental controls in the other areas of jurisdiction are on a more ad hoc basis.

All permits contain a list of conditions or brief guidelines for onsite activities that might have negative impacts on the environment. In many cases these conditions are general and do not address the specific environmental sensitivities of the area. In the case of SPA and PenPerm, these are in part informed by the Interim Environmental Guidelines. Often the same conditions are attached to all the permits issued by a given authority, despite the different location

environments of the area. When drawing up conditions for filming at various sites in the CPNP, PenPerm met and consulted with the section managers of each relevant area.

The Commercial Producers Association (CPA) uses a Code of Conduct for on-site filming activities, which is very similar to the Code of Professional Responsibility as contained in the Cape Film Commission Business Plan. The latter has not yet been formally adopted by the film industry as a whole. Both the CPA and the CFC Codes cover important environmental considerations such as adherence to the recommendations of the Interim Environmental Guidelines.

There is currently no formal system of reporting on filming activities.

4.4.2 Key issues and recommendations

The needs of the film industry, and the impacts of its activities, should be taken into account both in terms of general city-wide environmental management, and site-specific management. Popular film locations exist in the context of Cape Town as a whole.

Finding a balance between film industry needs and environmental responsibility

Current filming at sensitive hot spots requires ongoing environmental management that takes into account the need to continue to attract interest from the film industry, as well as the needs of other users (such as tourists), and the environment itself.

Recommendations:

Identify and preserve positive location attributes. Hot spot locations are currently in demand by film-makers because of certain specific positive attributes. Developments or activities that would change popular locations may make them less attractive to film-makers. The previously sited case of Silvermine illustrates this well: the decision to remove pine trees as part of an alien vegetation clearing programme was environmentally justifiable, but has apparently made the site less attractive to film-makers.

Elements that currently attract film-makers to certain sites should be identified, and these taken into account when management decisions are being made regarding their preservation. This may mean coming to a compromise with, for example, environmental considerations. A balance must be struck between a responsibility towards the indigenous environment, and encouraging a vital film industry by maintaining desirable filming locations. Environmental management (maintenance, rehabilitation, upgrading and monitoring) of locations should fall under the jurisdiction of the managing local authority administration and should not be the responsibility of the film office. However, The film office should be a stakeholder in decision-making regarding hot spots, and be in a position to comment on development proposals for these sites. Film companies and permitting authorities should ensure that filming-related environmental impacts are managed in a suitable way.

Identify and mitigate negative ("push") factors. The Baseline Study identified several factors that may lead certain sites to lose their desirability as film locations. Such factors include litter, crime and competition for use of hot spots by other sectors such as tourism and informal business (e.g. stallholders in CBD locations).

Addressing these negative factors can simultaneously address the need for job creation. Some film crews occasionally employ vagrants to help with cleaning locations prior to or post filming. Instead, persons could be employed formally to keep hot spots free of litter. It is important that hot spot sites are kept in good condition at all times, and not only when a shoot is about to take place, in order that they appear as attractive options for location scouts. However, such maintenance would be particularly important during the peak filming and tourism season: a time

when Cape Town is very much "on show" to visitors, and when the large influx of people to the City generates more litter.

Similarly, crime at hot spots could be reduced by employing security personnel on an ongoing basis to monitor these areas - preferably year-round but particularly during peak film and tourism season. Most film crews do employ private security firms on site.

In addition, however, litter and crime are problems that need to be addressed on a city-wide scale. As regards how they affect the growth of the film industry, they detract from the overall impression foreign producers have of the City as a viable option for filming and visiting. It is important to keep in mind that, in addition to locations, international film companies also base their decision on where to film according to what an area has to offer in terms of accommodation, atmosphere and activities during their leisure time between shoots (Krosnar, 2001).

Need for improved interdepartmental co-ordination

A shortcoming of the environmental management of film locations is the lack of co-ordination and communication among the different government departments that contribute to the management of locations throughout the City (for example: cleansing, spatial planning, transportation and traffic, and environmental management). To facilitate co-ordination among these departments, information regarding the use and environmental status of film locations should be made available to all departments. This would promote efficient and comprehensive environmental management of locations.

Recommendation:

Submit regular reports on impacts of filming activities to Council. Monthly or at least quarterly reports should be submitted to the CFC and to Council, supplying information such as: how many foreigners and locals are being employed on film shoots; the nature and degree of impact of filming activities; the number of times sites are used; the reasons certain sites are preferred; the types of filming occurring in certain areas; the current environmental status of locations; and the schedule of filming activities at locations. This information could be gleaned from direct observation by film officers and ECOs at locations, as well as from application forms. Such information could be fed into the computerised database. This would enable filming authorities and other management departments, as well as the CFC and Council, to monitor the activities and trends of the film industry.

Need for specific written conditions/guidelines and management plans

Although the permitting authorities provide written conditions for filming, in many cases these do not address specific environmental sensitivities of a location. It is also not apparent that film crews pay sufficient attention to the conditions and the Interim Guidelines. Effective environmental management of the film industry requires both management of filming activities and management of the locations if environmental qualities are to be enhanced.

Recommendations:

Develop location-specific conditions and Environmental Management Plans for onsite filming activities. Workshops should be held involving the film office representatives, ECOs, relevant environmental authorities, and users and residents, to come up with specific conditions tailored to each film location. Specific location conditions should be brief, to the point, written in lay terms and regularly updated to reflect changes in the environmental status of an area. The level of detail of each set of conditions will be commensurate with the sensitivity of the area. Following the example set by SPA, the conditions should be attached to the permit and available on site at all times. The Code of Professional Responsibility for filming activities, as contained in the Cape Film Commission Business Plan, could also be workshopped and distributed to the film industry towards accepting a uniform professional code of responsibility for filming in Cape Town.

Attention must also be paid to whether and how guidelines are applied. It is the responsibility of the ECO to ensure that these conditions are adhered to. However, all responsibility cannot be abdicated to the ECO, mainly because it is not always practically possible for an ECO to monitor the behaviour of all members of a film crew at all times; this is especially true of large groups. Some of the responsibility of ensuring that regulations are complied with should rest with the location or unit manager and with each film crew member. Location or managers should familiarise themselves with the conditions for filming, and relay key aspects to the crew.

These conditions would dovetail with location-specific environmental management plans (EMPs), which would be the responsibility of the managing authority of the location. In addition to film permits and conditions, the EMP would also include such issues as cleansing, safety and emergency, and site access. A location-specific EMP would facilitate improved management of the area affected by filming and in this way provide a tangible benefit to local residents and other users as a result of the film industry.

Update and re-package the Interim Environmental Guidelines for Filming in Cape Town.

The updated Guidelines would aim to be more user-friendly, and be made more readily available to the film industry. The Guidelines would contain generic recommendations as to filming in different categories of location, and inform the location-specific conditions and EMPs mentioned above.

Unequal use of locations

Certain areas of Cape Town are currently not popular as film locations, and are therefore not receiving an equal share of the economic benefits of the film industry. "Creation" of new locations by promoting less well known areas and upgrading degraded areas to attract film-makers would serve both to reduce the impact on popular locations, and to distribute the financial benefits of the film industry more equitably.

Recommendation

Develop a database of locations. (See section 4.1.2.) A comprehensive database of locations, including lesser-known alternatives to hot spots, would help to promote a more even distribution of filming activities.

Promotion of tolerance and a "film friendly" environment

Much of the frustration members of the public and the film industry experience in their interactions relates to mutual lack of understanding and tolerance. Film crews need to understand and respect the cultural milieu in which they are working; local residents need to appreciate a little of how the film industry functions, and to see the "big picture" in terms of how filming could benefit their communities and the City as a whole. There needs to be greater education of, and liaison between, both groups.

Recommendations:

Organise introductory workshops for film crews. The CFC has suggested that foreign film crews new to the city undergo a workshop to familiarise them with local customs and culture (Mseleko, 2001). This would be particularly important for film crews working in potentially sensitive areas, such as the Bo-Kaap. The workshops could involve advisors from the relevant local community. Crime could be another issue included in such workshops, and how foreign visitors should protect themselves, both while working on location and during their stay in the City.

Educate and inform the public and local business people. The film office should keep the public informed about filming and its potential benefits through the media. (For example, the daily newspapers have carried many articles and photographs on the subject). Residents and locals potentially directly affected by a specific shoot should be informed prior to filming by film crew representatives (this should be part of the permit conditions). Facilitating community participation

in the film industry (see below) is also one of the better ways to disseminate information about its activities, and is a direct demonstration of its benefits.

As many popular tourist sites are also filming hot spots, mention could be made of this in tourist information brochures.

Support local Involvement in the film Industry. Involvement by community members is important both for gaining local approval of the film industry, and to help ensure that benefits from the industry are shared equitably.

There is scope to encourage the involvement of local people both directly in the film industry, and indirectly in support industries. Many small businesses, such as caterers, have benefited from the film industry. Production companies, both foreign and local, do employ mainly locals, but the film industry is still white male dominated, and there are no formal training or other initiatives currently in place to empower previously disadvantaged individuals (PDIs) and women to facilitate their entry into the field. As mentioned by the BFTVA, one of the biggest problems with the employment of PDIs is their inability to be on sets at the odd hours often expected by the film industry due to lack of private transport and efficient public transport.

By supporting small business and associating itself with the community, the industry will gain further public support.

Integration of filming management with IMEP

Development of a sectoral strategy for the film industry would assist to integrate the various systems and environmental management tools into a co-ordinated approach, as well as ensure effective communication of the approach to stakeholders in government, the film industry and popular filming locations (Wiseman, 2001).

Recommendation

Develop a sectoral policy for filming in Cape Town that complies with the IMEP policy principles to address location management, especially hot spot locations. Within IMEP provision was made for sectoral approaches to manage air, water, soil, biota, cultural heritage, environmental health, and so on. Although IMEP is an overarching policy for the City of Cape Town, filming as an activity with potential positive and negative environmental impacts should be guided by these principles. As a sector, the film industry should be committed to implementing strategies, systems and programmes to ensure that the IMEP policy statements are realised in the City of Cape Town (Wiseman, 2001).

4.4.3 Summary

Filming activity and its impacts are currently concentrated in certain hot spot locations, many of which are biophysically and socio-culturally sensitive.

The Interim Guidelines are being implemented to varying degrees by the different film permitting authorities. All permits contain conditions for onsite activities, but in many cases these are general and do not address specific environmental sensitivities of locations. Thus it is recommended that location-specific EMPs and conditions for onsite filming activities be developed. The Interim Guidelines should also be updated and re-packaged to be more user-friendly, and inform the location-specific conditions and EMPs with generic recommendations

There is currently no formal system of reporting on filming activities. It is thus recommended that regular reports be submitted to help authorities monitor film industry activities and trends, and facilitate co-ordination and communication among the different government departments that contribute to location management.

Certain areas of Cape Town are currently not popular as film locations, and are therefore not receiving an equal share of the economic benefits of the film industry. A comprehensive database of locations, including lesser-known alternatives to hot spots, would help to promote a more even distribution of filming activities.

Much of the frustration members of the public and the film industry experience in their interactions relates to lack of understanding and tolerance. There needs to be greater education of and liaison between both groups. The CFC has suggested that workshops be organised in which film crews new to Cape Town are familiarised with local norms. The film office should keep the public informed about filming and its potential benefits through the media, and inform residents of impending shoots in their area.

Developing a sectoral policy for filming that complies with the IMEP policy principles would help to integrate the various systems and environmental management tools into a co-ordinated approach, and ensure effective communication of the approach to relevant stakeholders.

5. SUMMARY OF KEY RECOMMENDATIONS

- **Promote the concept of a city-wide one-stop shop film office for permitting and environmental management of film shoots.** A one-stop shop would have the advantage of acting as a primary port of call and alleviating the "run-around" for film industry representatives seeking location permits in different parts of the City.
- **Initiate a process to develop an appropriate and effective bylaw to make film permitting enforceable.** Such a bylaw should define relevant terms and clearly stipulate regulations regarding the application process, adherence to permit requirements and appropriate environmental management conditions.
- **Formalise a Code of Professional Responsibility for onsite filming activities.** The abovementioned bylaw for film permitting would cover the issues referred to in the Code of Professional Responsibility as contained in the CFC Business Plan.
- **Support the proposal to integrate the Cape Film Commission and Cape Town Film Office and other relevant departments.** Merging the CFC and the film office, and housing them in the same building, would allow for pooling of resources and strengthened communication and co-operation.
- **Establish and maintain a comprehensive computerised database of information relevant to film industry management.** Such a database would assist in effective environmental management of filming activities and help to promote alternative locations and reduce the potential impact on existing hot spots.
- **Support the unified tariff structure proposed by EDS.** A single, unified tariff system for film permits in all areas of Cape Town would help in streamlining the process and be more user-friendly, both for permitting authorities and members of the film industry. The following should also be considered as additional ways the proposed system can promote the local film industry or the environment:
 - Type of film production
 - Adjust tariff to protect hot spots and promote low-use areas
 - Number of days on location
 - Concessionary rates for local productions (two-tiered tariff system)

- **Establish an environmental and cultural trust fund** to receive donations from film companies. Funds would be fed back into upgrading hot spots and community projects decided upon by the Film Commission and industry stakeholders.
- **Increase on-the-ground monitoring of filming activities.** The recent growth of the film industry warrants the employment of additional staff to assist with monitoring during peak season.
- **Formalise training and responsibilities of ECOs.** ECOs should be provided as outlined in the permit requirements, depending on scale of production and environmental sensitivity of the location. ECOs should have some formal qualification or experience in the environmental field.
- **Develop location-specific Environmental Management Plans and conditions for onsite filming activities.** Effective environmental management of the film industry require both management of filming activities and management of the locations if environmental qualities are to be enhanced.
- **Update and re-package the Interim Environmental Guidelines for Filming in Cape Town.** The updated Guidelines would aim to be more user-friendly, and be made more readily available to the film industry.
- **Prepare regular reports of filming activities.** Regular reports could help authorities monitor film industry activities and trends, and facilitate co-ordination and communication among the different government departments that contribute to the management of locations.
- **Promote tolerance and a "film friendly" environment.** Towards achieving this aim, the CFC has suggested that workshops be organised in which film crews new to Cape Town are familiarised with local customs and culture, and problems such as crime.
- **Develop a sectoral environmental management strategy for filming in the Cape Town area that complies with the IMEP policy principles** to address location management, especially hotspot locations.

6. CONCLUSION

Cape Town's young, thriving film industry has the potential, if effectively supported and managed, to have several positive impacts on the City's biophysical and socio-economic environment. Film permitting authorities have had to address environmental management of the film industry in a very short period of time, and need to continue keep pace with the speed with which the industry is growing if these positive influences are to be felt. Effective environmental management of the film industry requires both management of filming activities and management of the locations.

There are several issues related to permitting, tariff structure, monitoring and management of filming activities that need to be addressed if the industry is to continue to grow without compromising the unique environment that enticed it here initially. Firstly, an appropriate bylaw needs to be put in place or film permitting to be legally enforceable. This would include formalising a Code of Professional Responsibility for onsite filming activities. Other key issues concerning permitting relate to the need to streamline the process and improve communication and co-operation among different areas of jurisdiction and departments. Proposals in this regard concern the possibility of setting up a city-wide one-stop shop for film permitting, merging the Film Office and the Film Commission, and linking departments concerned with filming, tourism and events management.

Filming is unequally distributed throughout Cape Town: hot spot locations receive the bulk of any negative impacts, while areas not favoured as film locations are also not receiving the associated financial benefits. A recommendation in this regard is to establish and maintain a comprehensive computerised database of information relevant to film industry management, which would include a detailed list of locations - both hot spots and similar alternatives. Such a database would help to promote low-use locations and reduce the deleterious impacts on existing hot spots.

Tariff structures, which are currently disparate among the different permitting authorities, need to be made more uniform and their criteria justifiable. A single, unified tariff structure for film permits in all areas of Cape Town, such as that proposed by EDS, seems to be a promising way forward in this regard. Another suggestion that appears to receive widespread support from roleplayers is that of establishing an environmental and cultural trust fund to receive donations from film companies, and possibly a percentage of income from permit tariffs. Funds would be fed back into upgrading hot spots and community projects.

For monitoring to be effective, the numbers of employees checking filming activities on the ground should be increased. The role and training of ECOs also needs to be formalised; ECOs should have some formal qualification or experience in the environmental field, and should be further trained in environmental impacts of filming.

An important recommendation to improve the environmental management of hot spots is that of developing location-specific EMPs and conditions for onsite filming activities, as well as to update and re-package the Interim Guidelines. In addition, regular reports on filming activity could help facilitate co-ordination among the government departments that contribute to location management. Another recommendation to ease the management of socio-economic aspects of filming in the City is to promote tolerance between the film industry and local residents. To this end, the CFC has suggested that workshops be organised for film crews, to familiarise them with local customs and culture.

The final recommendation of this Draft Situation Analysis is that a sectoral environmental management strategy for filming in the Cape Town area that complies with the IMEP policy principles, should be developed.

The key issues and recommendations as discussed in this Draft Situation Analysis will be presented, together with the findings of the Baseline Study Report, at a stakeholder workshop on 11 May 2001. Subsequent discussions at the workshop will feed into a final Situation Analysis of Filming Activities in the City of Cape Town.

ACKNOWLEDGEMENTS

The authors would like to thank the Environmental Management Directorate of the Cape Metropolitan Council Administration for initiating this study and also for their financial support. Thank you Keith Wiseman and Zaidah Toefy of the EMD, Kevin Winter of the Department of Environmental and Geographical Science, University of Cape Town, and Maretha Shroyer of YES, for your direction and input throughout the project. We would also like to thank all the individuals who gave of their time and provided input during our fieldwork and interviews. These include: Dutoit Huysamen, CMC Administration; Malcolm Calderwood and Clifford Dulsie, CTFO; Dean Ferreira and Wayne Smith, SPA; G. Willis, Hester Peterson and L.R. Roberts, Helderberg Administration; Kobus Olivier and Pat Titmus, Blaauwberg Administration; Dennis Smit, Petru Durr; Marius Smit, Felix Potgieter, Eric Nontshiza and Mr. Janson, Tygerberg Administration; Aletta Jordaan, CNC; David Hart, SAHRA; Jeremy David, MCM; Stephen Hulbert, CPNP; Leigh Ann Ferreria, PenPerm; Garth King, Robben Island; Major Frieda Williams, The Castle; Russell Baker, Lola's Café; Patrick Labrosse, CBRRA; Eddie Edwards; Faried Manual, Wesgro; Justin Maguire and Cluney South; Shaun Beukes, Atlantis Dunes; Alistair Martin; Brett Davidson, Idasa; Micheal Fuchs; Charles Van der Spay, Llandudno Resident's Association; Lawrence Beukes, BFVA; Iegshaan Ariefdien, Economic Development Services, CCT Administration; Pinkie Mseleko, Cape Film Commission; Barry Greyvenstein, NTVA; Vanessa La Trobe, CPA; Gavin Levy, SAASP and the two anonymous pensioners interviewed. A special thanks to all of the Unit and Location Managers who took time out on location to provide us with information during our fieldwork.

REFERENCES

- Ariefdien, I. 2001 (a). Manager: Key Sectors, Cape Town Administration; Interim Co-ordinator for Sector Development. Personal Communication.
- Ariefdien, I. 2001 (b). Proposed Film Tariff System, Economic Development Services, City of Cape Town.
- Bamford, H. *Beach No Longer Safe*. In The Cape Argus, 30 March 2001.
- Calderwood, M. 2001. Film Office Supervisor, Cape Town Film Office. Personal Communication.
- De Winser, N. 2000. *The Island Hell that is The Beach*. In Geographical Magazine, January 2000, Vol. 72 Issue 1.
- Game, P. 2001. *Movie Maps*. In Indwe: In-flight Magazine February 2001. Volume 2, Number 2. T.A. Publications, South Africa
- Kowalski, B.J. 1998. *Titanic Disaster*. In World Press Review, August 1998. Volume 45, Issue 8.
- Krosnar, K. 2001. *Take One: Prague*. In Newsweek, 19 March 2001. Volume CXXXVII, Number 12.
- London Independent. 13 September 2000. *Ad agency adds artefact injury to Inca insult*
- Mseleko, P. 2001. Commissioner, Cape Film Commission. Personal Communication.
- New South Wales Local Government Filming Protocol. September 2000.
- Shroyer, M and Quick, R. 1998. Interim Environmental Guidelines For Filming in The Cape Metropolitan Area. CMC/YEBO Environmental Services.
- Van Vuuren, B. 2001. Location Manager, Navigator film production company. Personal Communication.
- The Western Cape Investment and Trade Promotion Agency. 2001. Wesgro Background Report: The Film and Television Industry in Western Cape Province, South Africa, January 2001. Produced by Sulona Reddy.
- White Paper on Environmental Management Policy for South Africa, 1998.
- Wiseman, K. 2001. City of Cape Town Environmental Management Department. Personal Communication.
- Yutar, D. 2001. *World's Film Cameras Love Cape Town*. In The Cape Argus, 20 April 2001.