



WGSA RESOURCE BOOKLET

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1. INTRODUCTION

1.1 Welcome to the WGSA Resource Booklet

Most of this information can be found online, however we created this for ease of reference, and the guild is not responsible for content on external websites linked to from this book. The booklet will be revised on an annual basis.

2. CONTRACTS AND AGREEMENTS

2.1 A Guide to Negotiating Contracts

Negotiation is not a mystery. It's a skill that can be learned. Here are a few valuable basics on the Art of the Deal.

2.1.1 What is Negotiation?

Negotiation is when two parties have an open discussion to come to a mutually agreed-upon solution to a problem or other situation. You can use negotiation when you conflict with another person or group, or when you want to prevent a future conflict by coming to a mutual agreement ahead of time.

Negotiation is necessary for many situations, from business disputes to parts of the legal system and from domestic relationships to government situations.

2.1.1.1 Don't Be Afraid to Negotiate

As a screenwriter, without an agent, negotiation is a valuable tool you need to ensure that you earn a fair wage under fair terms and conditions. In an industry such as ours, where work is often scarce, writers may be reluctant to negotiate. Writers may feel they should just accept the contracts and rates presented, lest they appear "difficult" or "ungrateful," but all writers have the right to negotiate a fair deal. Writing for free is NOT a fair deal!

2.1.1.2 Be Flexible

The easiest way to fail at negotiation is to have a traditionalist win-lose mentality (I win, you lose). Modern negotiation favours the win-win model. It is not always possible for both sides to win all the advantages they want in a negotiation, but both should feel comfortable with the outcome. Any writer should have a bottom line, something they are not prepared to go below, but equally, writers should avoid unrealistic expectations. Writing for free is NOT being flexible!



2.1.1.3 Understand the Economic Realities of the Industry

The most common complaint the Guild hears from producers is that writers don't understand the economic realities of the local industry. These realities shift from production to production: a low budget short film is produced on a different scale from a one-hour drama series. Find out what is an achievable rate for the type of production you are working on and negotiate around that. Writing for free is NOT an economic reality!

2.1.1.4 Know Your Value

Many writers seriously undervalue themselves. Good writers know that their services are worth more than the average, because of the skills they bring to a job. If you are bringing experience, skill or specialist knowledge to a production, then that deserves to be rewarded appropriately. Knowing your value also means understanding what your bottom line is and being prepared to say no or refuse low paying work if necessary. Writing for free has NO value!

2.1.1.5 Be Clear

Clarity is vital in a successful negotiation. If one party doesn't understand your request, how can they grant it? Understand exactly what you want and be prepared to accurately communicate that to the other party. Make certain that you understand exactly what the other party requires from you. Draw up a list of your expectations before the interview to make sure you remember everything you want to say. Once you have reached an agreement, insist on a contract that includes everything you have discussed. Do NOT commence work without a SIGNED CONTRACT.

2.1.1.6 Trade-Off Concessions for Demands

Good bargaining is about give and take. Ensure that you prioritise your wish list. What things are most important to you? Trade off your lesser wants for things that are most important to you.

2.1.1.7 Upskill Yourself on Negotiation

There is an entire industry devoted to helping people improve negotiation skills. A good place to start is with a basic primer on the subject, like "Getting to Yes: Negotiating Agreement Without Giving In" by Roger Fisher, William L. Ury and Bruce Patton. Below are extracts of Negotiating Skills.



2.1.2 The Six Stages of Negotiation

2.1.2.1 Preparation

With any negotiation, it's important to be as prepared as possible. This will help the process go more smoothly for everyone involved. Preparation involves coming up with the date, time, and place of the negotiation, as well as making it clear what the topic of discussion will be and who should be in attendance.

Then, each party should prepare for their part of the negotiation. Be aware of which decisions you can make, and which require a member of leadership to give the go-ahead.

2.1.2.2 Open discussions

During this stage of negotiating, each party will share their perspective while the other party listens. Each party will have the same opportunity to talk about the situation and what they hope to get out of the negotiations. This may be one of the longest parts of the negotiation process.

2.1.2.3 Clarifying goals

After both sides have shared their perspective, it's time to clarify any points. Each party can make sure they have shared their goals of the negotiation and their interests, too. Clarifying the negotiation points can help both parties avoid any future disagreements. It's important that both parties understand exactly what the other party is looking for, and that they have their questions answered before moving on to the next step in the negotiation process.

2.1.2.4 Negotiating together

Now that both parties understand what the other is looking for, they can start the negotiation process and produce an outcome that benefits both sides. It should be a decision that both parties feel comfortable agreeing to. While one party may need to give more during negotiations, both parties should ultimately come to an agreement they are happy with.

2.1.2.5 Agreeing

Once negotiations are over, an agreement should be in place that considers each party's desires, motivations, interests, and goals. An agreement should be clear to ensure there aren't any misunderstandings or confusion about each party's responsibilities and gains.

There may be a time when the parties can't come to a mutual agreement, in which case the groups should consider having another meeting later. It's important to wait at least a couple of days so that, when the parties come together again, it's with a fresh

perspective. Also, if no agreement could be reached the first time, explore alternative terms and solutions as part of your preparation process.

2.1.2.6 Implementing a plan

The agreement drives both parties to produce a solid plan. A plan can include a timeline, responsibilities, goals and, if applicable, a budget.

2.1.3 Tips for Negotiating

Whether you're negotiating a raise or your responsibilities, you'll need to know how to negotiate properly so you can maintain a positive working relationship with the other party. Follow these tips to effectively negotiate at work:

2.1.3.1 Practise active listening

Active listening involves paying deep attention to what the other person is saying. Look them in the eyes, hold proper body language, nod your head and ask questions once it's your turn to respond. Active listening shows your engagement in the conversation and allows you to reflect on what the other person is saying so you can respond appropriately.

2.1.3.2 Be prepared

Being prepared means you know exactly what you want and know how you'll communicate that to the other party, whether it's your boss, a co-worker or an important client. Take notes that you can keep in front of you and practise what you want to say, so you're more confident and know what you're willing or not willing to compromise on.

2.1.3.3 Communicate well

Part of communication includes active listening, but it goes beyond that, too. It's important to understand more about the person you're communicating with and tailor your conversation to them. For example, consider avoiding industry buzzwords if the person you're speaking with won't be familiar with them. Communication during negotiation means you're brief, clear, take action to understand the other person and openly answer any questions.

2.1.3.4 Be open to collaboration

Think of the negotiation process as a collaboration between yourself and the other party. Especially since the goal is to come to an agreement that benefits both parties, thinking of this process as a collaborative effort can help you be in the right frame of mind to negotiate effectively. With collaboration, you can come to understand the other person's point of view and get the same in return. A collaborative space can also help you maintain the relationship if negotiations fall through.

2.1.3.5 Keep a level head

The best way to negotiate is with a level head. Try not to allow yourself to get unnecessarily upset during negotiations if things don't seem to go your way. Stay professional and remember what you hope to gain from the negotiation process, so you don't get flustered. By allowing yourself to keep a level head, you can continue a constructive negotiation process.

2.1.3.6 Avoid making assumptions

It is easy to make assumptions about the other party and their motivations, but it's best to put those aside and get facts and clarity instead. You want to completely understand the other party's intentions and needs, so you can respond appropriately. Without this information, you could enter a negotiation process incorrectly from the beginning, which will make the negotiations even more difficult later.

2.1.4 The Seven Elements of Negotiating

Members of the Harvard Negotiation Project developed a framework to help people prepare more effectively for negotiation. "The Seven Elements Framework describes the essential tools needed to identify our goals, prepare effectively to minimize surprises, and take advantage of opportunities as they arise in negotiation," writes Patton in *The Handbook of Dispute Resolution*.

Here, we outline the seven elements:

2.1.4.1 Interests

Interests are "the fundamental drivers of negotiation," according to Patton, "our basic needs, wants and motivations. Often hidden and unspoken, our interests nonetheless guide what we do and speak." Experienced negotiators probe their counterparts' stated positions to better understand their underlying interests.

2.1.4.2 Legitimacy

The quest for a legitimate or fair deal drives many of our decisions in negotiations. If you feel the other party is taking advantage of you, you are likely to reject their offer, even if it would leave you objectively better off. To succeed in negotiation, we need to put forth proposals that others will view as legitimate and fair.

2.1.4.3 Relationships

Whether you have an ongoing connection with a counterpart or don't think you'll ever see them again, you need to effectively manage your relationship as your negotiation unfolds. Relationship dynamics become even more important when you have an ongoing connection: future business, your reputation and your relationships with others

may hang in the balance. You can strengthen the relationship by taking time to build rapport and by meeting your own high ethical standards throughout the process.

2.1.4.4 Alternatives and BATNA

Even as we take part in negotiations, we are aware of our alternatives away from the table – what we will do if the current deal does not pan out. Negotiation preparation should include an analysis of your BATNA, or best alternative to a negotiated agreement, according to Getting to Yes. For example, a job candidate may determine that she will start applying to graduate schools if a particular job negotiation falls through.

2.1.4.5 Options

In negotiations, options refer to any available choices parties might consider to satisfy their interests, including conditions, contingencies and trades. Because options tend to capitalize on parties' similarities and differences, they can create value in negotiation and improve parties' satisfaction, according to Patton.

2.1.4.6 Commitments

In negotiations, a commitment can be defined as an agreement, demand, offer or promise made by one or more parties. A commitment can range from an agreement to meet at a particular time and place to a formal proposal or a signed contract.

2.1.4.7 Communication

Whether you are negotiating online, via phone, or in person, you will take part in a communication process with the other party or parties. The success of your negotiation can hinge on your communication choices, such as whether you threaten or acquiesce, brainstorm jointly or make firm demands, make silent assumptions about interests, or ask questions to probe the other party more deeply.

2.2 Business Terms and Terminology

2.2.1 Interpretation and Definitions

Producer means the individual, company, corporation, partnership, limited partnership or other legal entity that controls, administers or is responsible for the manufacturing of an *Audio-Visual Project*, whether or not that *Producer* is or will ultimately be the copyright holder of the finished product.

Writer means an individual who creates any portion of the *Work*, this includes - but is not limited to - the *Story, Story World, Treatment, Coverage, Characters, Storyline, Beat Sheet, Scenes, Dialogue*, various *Drafts* of the *Screenplay* and the *Bible*.



The **Work** means, irrespective of quality, the creation of any or all of the following as per this *Agreement* for an *Audio-Visual Project*,

- Concept
- Coverage
- Development
- Development Proposal
- Logline
- Premise
- Story World
- Story Arc
- Outline
- Treatment
- Script Material
- Screenplay
- Narration
- Rewrite
- Draft
- Shooting Script

2.2.2 Types of Productions

Animated Film means a fictional audio-visual recorded using frame-by-frame technique. Some of the techniques of animating films include, but are not limited to, hand-drawn animation, computer animation, stop-motion, clay animation, pixilation, cut-out animation, pin-screen, camera multiple pass imagery, kaleidoscopic effects created frame-by-frame, and drawing on the film frame itself. Motion capture and real-time puppetry are not by themselves animation techniques.

- An **Animated Feature Film** has a running time of no less than eighty (80) minutes.
- An **Animated Short Film** has a running time of 40 minutes or less, including all the credits, and may contain no dialogue at all if the action to tell the story is scripted in detail.
- **Animated Series** means a sequence of no less than six (6) episodes that each have a running time of more than three (3) minutes. They may contain no dialogue at all if the action to tell the story is scripted in detail.

Corporate Production means an audio-visual project not intended for television or theatrical distribution and includes - but is not limited to - sponsored, corporate, industrial and multi-media productions. Corporate Productions include projects



containing visual, audio tape, animation, graphics, photographs, print, interactive video disks, CD-ROM, slide tape, computers, chips and any other existing or new moving picture technologies.

Children's Programme means an audio-visual project of any type, designed for and marketed primarily to children aged two (2) to fifteen (15) - the purpose of which is to entertain and or educate.

Documentary means a non-fiction audio-visual project. It may include news footage, partial re-enactment, stock footage, stills, animation, stop-motion and other techniques.

Feature Length Documentary means a Documentary created specifically for cinema release which has a running time longer than sixty (60) minutes including all credits.

Feature Film means an audio-visual project with an emphasis on the fictional account of a story, and may be based on fact or adapted from a literary or other work. It has a running time of more than sixty (60) minutes including all credits. Stock footage, still, and other non-fiction recordings may figure in no more than twenty-five (25) percent of the audio-visual's running time.

Made for Television Film means a self-contained fictional audio-visual project created specifically for the small screen, be it television, streaming or any other viewing device. It has a running time of more than 70 minutes and less than 120 minutes, including all credits.

Magazine Format means an audio-visual project comprised of information segments, interviews, commentaries and/or panel discussions which are integrated by an identifying device. Magazine Format audio-visuals may have a unified theme and/or host, but individual segments stand alone.

Micro-Budget Film means a Film that has a total budget of less than six hundred thousand rand (R600 000.00), and may be known colloquially as a Bubblegum Movie. It has a running time of more than forty-eight (48) minutes and less than ninety (90) minutes, including all credits.

Mini-Series means a single dramatic audio-visual project intended for broadcast in no more than six (6) episodes. It has a story line that starts in the first episode and concludes in the last episode.

Short Documentary means a Documentary created specifically for the small screen, be it television, streaming or any other viewing device. It has a running time of less than forty (40) minutes.



Short Form Television Drama Series means a fictional series or serial with no less than ten (10) episodes and no more than twenty-six (26) episodes in a season. Episodes have a running time of no less than twenty-two (22) minutes and no more than 60 minutes, including all credits.

Short Film means an audio-visual project with a running time of forty (40) minutes or less.

Sitcom (or Situation Comedy) means a Television Comedy series, typically designed to be shot on a confined studio set as a multi-camera recording, occasionally in front of a live audience. Episodes have a running time of no less than twenty-two (22) minutes and no longer than thirty (30) minutes, including all credits.

Soap means a series of audio-visual episodes which are broadcast daily or a specific number of days per week, in which the same characters carry on a continuing narrative of a highly melodramatic nature, which is not resolved. Soaps may have between ninety (90) to two hundred and sixty (260) episodes in a season.

Telenovela means a limited-run television serial drama that has a definite beginning and ending. Typically, they consist of at least one hundred and thirty (130) episodes with a running time of twenty-two (22) minutes. They are broadcast sequentially at the same time on four (4) or five (5) days a week.

Television Comedy means a fictional comedic audio-visual project which has been written specifically for the small screen, be it television, streaming or any other viewing device. It may be based on fact, be fiction or adapted from a literary or other work.

Television Documentary Series means a number of documentaries created specifically for the small screen, be it television, streaming or any other viewing device. Each episode typically has a running time longer than forty-seven (47) minutes and shorter than sixty (60) minutes, including all the credits. There may be two (2) or more episodes.

Television Drama means a (non-comedic) audio-visual project which has been produced specifically for the small screen, be it television, streaming or any other viewing device. It may be based on fact, be fiction or adapted from a literary or other work.

Television Production means an audio-visual project primarily intended initially for free or commercial television, pay television, cable television, streaming or any other viewing device.



Television Series means a dramatic audio-visual project which is self-contained in one season of more than six (6) episodes. The running time of each episode is more than twenty-one (21) minutes and less than sixty (60) minutes, including all credits.

Variety means an audio-visual project that consists of, but is not limited to, a mixture of such elements as songs, music, dances, sketches, vignettes, comedy and similar material.

- **Variety (Type 1)** means a Television Production where 85% or more of the running time (excluding commercial breaks) is composed of variety content.
- **Variety (Type 2)** means a Television Production where from 50% to 84% of the running time (excluding commercial breaks) is composed of variety content.
- **Variety (Type 3)** means a Television Production where less than 50% of the running time (excluding commercial breaks) is composed of variety content.

Webisode means an audio-visual project which has been produced specifically for the internet or a mobile device. It can be a fictional story or may be based on fact or adapted from a literary or other work. Episodes are no less than two (2) minutes and no more than twenty (20) minutes long, including all credits. If there is any doubt, Producers must include information supporting how and why their production is substantially a work for the internet or a mobile device in their agreements.

2.2.3 Types of Writers

Author, also known as the Creator, means the person who first originates and creates *the Work*.

Contributing Writer (in the Magazine Format,) means a Writer contracted to write specific segments or specific units for a Magazine Format audio-visual project.

Continuity Writer (in the Magazine Format) means a Writer contracted to write material to link programme elements of a Magazine Format audio-visual project. Continuity or Link writing on an audio-visual with a running time of thirty (30) minutes or less shall not exceed five (5) minutes of screen time.

Contributing Writer (Variety) means a person who is engaged to write specific segments or units for a Variety audio-visual project, such as comedy sketches, production numbers, vignettes, songs, blackouts, and similar material.

Creative Executive is usually the person in the USA who will make a recommendation to the company or studio whether to option/buy the material or not. If the material is bought or optioned, they most likely will be in charge (possibly along with others) of



developing the material. Locally, this person could be the creative director, development executive or the head writer.

Head Writer means a person who oversees a team of writers, and they typically play a leading role in the development and supervision of the writing process on a series or other long form drama. This may include the writing and rewriting of episodes.

Head Writer (Variety) means a Show Writer who, in addition to supplying variety material, supervises all written material for an audio-visual, including rewriting of material as is necessary. They are responsible to the Producer for the finished Script.

Programme Writer (in the Magazine Format) means a Writer who is engaged to work on an episode or series of Magazine Format audio-visuals. In addition to providing written material for the Magazine Format audio-visual, the Programme Writer is responsible to the Producer for the finished script of each episode.

Show Writer (Variety) means a person who is engaged to work on a specific number of complete audio-visuals, either one programme or a Series.

Story Consultant means a writer whose duties include analysis, consultation, research and editorial advice regarding Script Material, and who is engaged based on their expertise in writing Scripts. This shall not include individuals generally recognized as "technical consultants", whose expertise is not in writing.

Story Editor means a person, regardless of title or credit received, whose duties include providing critical and creative story feedback to writers, and may also include script consultation in the case of a Series or Serial; or

- a person participating in a group session on a Series or Serial, whose duties include developing and/or breaking stories and/or consulting on Script Material, where a Bible and/or Pilot Script already exists and serves as the basis for the group session.
- This shall not include individuals generally recognized as "technical consultants", whose expertise as engaged is not in writing.

Script Editor means a person who gives script specific feedback to writers and may edit the scripts, fix continuity errors, write Rewrites and Polishes as required. The Script Editor may also be required to do a Cover Report in the case of Funded Films.

Storyliner means a person who writes Storylines for audio-visual projects.

Showrunner means a Producer who holds ultimate management and creative authority for a television programme. This includes but is not limited to the script.

2.2.4 Writing Terminology

Against - Such as: "100 thousand against 300 thousand which looks like this:100k/300k. This is the option price against the total purchase price. So in this instance it means that the writer was paid 100 thousand upfront and will be paid 200 thousand upon start or completion of principal photography, or whenever the contract calls for the last payment.

Agent means a person who sells your material or gets you an assignment. They take a percentage of your pay cheque, which gets sent to them first before you see it.

Antagonist means the personification of the strongest possible argument against the Protagonist and premise, often representing a "popular belief" that the writer wishes to argue against. As a rule, the Antagonist does not undergo a transformative journey, and is the incarnation of the argument against the Premise. The Antagonist may also take the form of "Antagonistic Force", as in a more generalized expression, e.g. racism.

Attached/Attachment in film terms, refers to an actor, producer or director who has agreed to do your movie. When a star comes aboard, the chances of the movie getting made goes up tremendously. That's because usually a star guarantees a big opening at the box office and the first two weekends of a movie's release, which is when the studio makes most of its money.

Assignment is when a writer is paid upfront for writing services, whether or not the screenplay is produced

Audio-Visual means any form of media and all forms of recorded communication that utilise one of or a combination of visual and audio components. For clarity, this includes, but is not limited to, films, television, electronic media, games, and repeated live performances.

Beat means a single incident or event that is crucial to the telling and understanding of the Narrative.

Beat Sheet (or Step Outline) means a breakdown of the entire Narrative into a series of Beats indicating a timeline and structure.

Bible means a written document which serves as a reference tool for writers and Producers, which contains all the necessary information that allows them to achieve consistency when different writers write different episodes in a series. A Bible may include, but is not limited to; the premise, character details, particulars about the interplay among the principal and recurring characters, the setting, the genre and world of the story, any format information, style indications, themes and other elements that



need to be consistent throughout the series. The Bible is a living document which is updated on a regular basis as necessary when new episodes are written.

Bidding War is when two or more companies are bidding on one spec script. This is usually done when the agent has a high concept script from a produced writer (although non-produced writers have sold this way in the past). With the right material, it's a great way to drive up the price of a script.

Concept means the written presentation of a story or Format idea, which describes all the characteristics of the idea in detail, including - but not limited to - the premise, the genre, the world, the major characters, the setting, the format and the structure of the narrative. It generally includes a working title and date of submission.

Copyright arises automatically when one creates a script or story or other work. It does not have to be formally registered to come into effect. For a work to be eligible for copyright protection, however, it MUST be written down, recorded, and be reduced to material form. Should there be a dispute as to who is the owner of the copyright in a certain script or story, the creator needs to be able to prove that he or she is the owner. The Intellectual Property in a work is owned by the original creator of the work. Copyright can only be transferred in writing. Generally, if one writes on assignment, it is deemed that the copyright belongs to the person or juristic person commissioning the work, depending on the terms and conditions agreed to on the Initial Commissioning of the work.

Copyright Protection means a way of proving that one is the owner of a work and being able to enforce one's ownership rights in and to that work.

Coverage is a synopsis and evaluation of any literary material such as a script, book or play provided by a reader or "story analyst" so that agents and producers have an idea of what the material is, what state or stage it's in, and how much work needs to be done to get it professionally approved before they decide to read it.

Deal Memo is a summary of the major points of a contract. This is used so that the writer can begin working while the much larger contract is being drawn up. In South Africa, we hardly ever work with Deal Memos, but talk about MOUs or MOAs, which stands for Memorandum of Understanding and Memorandum of Agreement. These signed Memoranda do not replace the final contract but can give you the peace of mind to start work while your contract is being drawn up.

Development is when a story, idea or script is reworked and ultimately rewritten, based on notes and a number of meetings between the story execs, producers, directors, actors



and the writer. Each company works differently, so it's possible at a small company that only the writer and story exec will be involved in a screenplay's development, while at a large company the development team may consist of more people.

Development Hell is when a script gets rewritten so many times (usually by many writers) based upon studio or production company notes, that it only faintly resembles what the studio saw in the original script in the first place. William Goldman said that nobody knows anything when it comes to picking a winning script and maybe he was right. If they did, most of the movies we see would be hits. "Hell" for writers is almost a given these days in Hollywood. Story execs must give notes to justify their pay checks! Even if a script is great and ready to shoot someone will probably have notes for it. If you want to avoid this, write novels, or plays. This is a tough, crazy business which is not for the fainthearted.

Development Proposal means a written presentation proposing a story or Format idea, which is compiled specifically to persuade the reader to invest in the development and expansion of the Concept into an audio-visual production. They are usually written in a mutually agreed form and length. Locally, these are called **Sales Bibles**.

Dialogue means the spoken words delivered by a character in a Screenplay, regardless of whether they are spoken in a conversational passage or delivered as a monologue or voice over.

Documentary Final Narration means a written presentation submitted in a mutually agreed form consisting of a script written at the Final Cut stage to be read by one or more narrators, for either voice over or on camera presentation. It may include pre-recorded or improvised voice tracks.

Documentary Rough Cut Narration means a written presentation submitted in a mutually-agreed form, which consists of a script written at the Rough Cut stage to be read as a guide for the editor by one or more narrators, for either voice over or on camera.

Documentary Treatment means a written presentation communicating a clear understanding of most of the elements to be incorporated in the film. It should make it clear what the filmmaker's approach to material will be, including a strong sense of how the story is to unfold. It should demonstrate a clear understanding of most of the elements to be incorporated in the film, including a sense of the structure, possible sample interviewee anticipated dialogue, visual material to be used and a strong sense of stylistic approach. All archival elements must be well researched, and any re-enactments scripted.



Documentary Shooting Script means a written presentation submitted prior to commencement of principal photography in a mutually agreed form, which sets out the various elements that need to be recorded for the Documentary. These must include (but are not limited to) specific interviews, interview questions, suggested locations, re-enactments (including dialogue) and specifically sourced archival material.

Element is a Star producer or director who, when attached to a project, adds credibility to it, and a better chance of it getting produced.

Episode means a single coherent narrative unit serving as one of the parts in a series of units that form a larger narrative or are grouped in a manner that is in some way themed.

Fiction means a narrative created in the imagination of its author, about made-up characters and events, but it may be based on or located within real situations.

First Draft means a completed initial version in a mutually agreed form and length. Each subsequent version is labelled sequentially; Second Draft, Third Draft, and so on.

First Draft Screenplay means a writer's first attempt at writing the complete screenplay, incorporating all dialogue, action, scene description and scene changes in the professionally accepted format.

Final Draft Screenplay means the last version of the completed screenplay, (after postproduction), incorporating all dialogue, action, scene description, and scene changes in the professionally accepted format.

First Look Deal is when a company or individual producer finds a project, and must first allow the studio to have the first right of refusal on that project. If the studio passes, then the first company or individual can take the project elsewhere.

Format means a written presentation of the framework within which the Concept will operate for several projected episodes and which is intended to be repeated in each episode; including the context, all characteristics, requirements and details which are distinct and identifiable.

Four Audience Quadrant is an audience that consists of men, women, young, old. Huge tent pole movies are designed to appeal to the four quadrants. This type of movie is what drives the studio machine.

Genre means a classification system that divides types of stories into categories according to a predictable range of features and expectations including, but not limited to, style, form, subject matter, setting and content.



Green Light is when a script gets the nod by the studio to go into production. There is no guarantee it will ever see the theatres, though.

Gross Profits means that the writer (normally only highly reputable writers) receives a cut of the gross profits before any deductions are made. With most writers, equity is based on a percentage of net profit, after all other deductibles have been taken off the profit margin.

Inciting Incident means an event that presents the protagonist with a call to action which, when answered, sets off an irreversible sequence of events that drive the narrative and set up the conflict. Without the inciting incident, none of the action in the story would take place.

Indie is short for independent film and can refer to a certain type of movie, or the company that produces them. Usually the movies are lower budget, and character driven. For many years, it usually referred to companies that worked outside of the studio system, but today many studios have their own indie or specialty division, such as Fox Searchlight.

Initial Commissioning means the terms and conditions agreed upon between a writer and the person who first commissions the writer's work from a copyright assignment perspective. Here it is contractually agreed whether the writer will be entitled to Residual rights post the Initial Commissioning of the work.

Logline means a short paragraph written to sell your story or idea. It must contain – or at least imply – all the critical ingredients of the story. It is typically less than forty words and includes all or some of the following: genre, world, inciting event, protagonist, antagonist, conflict, main story line, and the stakes.

Manager works with a writer to develop their talent and different projects, for which they take a cut of the writing fee if and when a project is sold. While they may pass work on to an agent or a producer they know, they generally do not sell the work. Their commission percentage usually is the same as what an agent charges.

Major Turning Point Document (MTP) means a document listing the most important turning points and showing that the writer understands how to structure a story and build the tension and stakes. These are usually (but not always) derived from a Three Act structure, and include (but are not limited to) the Inciting Incident, the Acceptance of the Call and the Commitment to the Journey (Act 1), Progress, a Mid-Act Reversal and a Major Reversal (Act 2), the Relaunch of the Quest, the Climax and the Resolution (Act 3).



A good MTP shows that you have understood how to structure your story and build the tension and stakes.

Major Turning Points Phase is an important stage in the scriptwriting process and is often asked for by producers/production companies and certainly the NFVF, where it is a necessary stage that must be delivered for 2nd phase payment on a script development contract.

Material means a script, book, play, article etc.

MOW means Movie of the Week, which is a movie written especially for television. Written in screenplay format and of feature length, it often has seven (7) acts instead of three (3) to accommodate a broadcaster's commercial breaks.

Narration means spoken or written commentary, whose purpose is to tell or explain a story.

Narrative means the description of a series of events, whether Fiction or Non-Fiction, that tell a story.

Non-Fiction means a narrative that in good faith represents a true and accurate reflection of reality-events and people. It may be presented either objectively or subjectively.

Notes are written feedback and suggestions on a script that's in development. Can be offered by agent, manager, producer, creative exec, etc.

Option means a contractual agreement between a potential Producer, and the creator/author of source material (including but not limited to a book, an article, a stage play or a screenplay) for an exclusive temporary right to acquire specified rights to the material at some point in the future. For this, the creator/author is paid an option fee. The chain of title rights to the project are made available to the Producer during the option period to enable the Producer to raise finance and develop the project. If the option is exercised, all the rights are purchased by the Producer for the full option fee, less the option fee already paid. If the option is not exercised and the option period expires, all original rights are returned to the creator/author except for the new material which was developed during the option period, as this was commissioned, paid for and legally belongs to the Producer.

Outline means a written presentation in a mutually agreed form and length, which gives the reader a better understanding of the dynamic elements of the story, genre, structure, characters, setting and style intended. It is usually written primarily like a short story, and



includes a sense of the major characters and developments as the story unfolds and conflict escalates. It rarely includes dialogue, and usually serves to evoke interest in developing the script.

Package is the marketing elements of a film project. These can include a good script, a good director who has committed to do the film, film stars who have committed to it, unusual locations, a "high concept hook," etc.

Packaging is when an agency or marketing company adds elements such as a star, producer and/or director to your project, before presenting it to a production company or studio.

Page One Rewrite is when the writer has to completely rewrite the script, usually because of plot or structural problems.

Pass has several meanings. With coverage, getting a pass means that the company is rejecting the material. You don't want the dreaded pass. In terms of writing, it has a better connotation. It means that a writer will work on a project. They'll take a pass at it.

Pilot means a prototype episode for a proposed audio-visual project, which serves as a guide for a proposed episodic series setting forth the framework intended to be repeated in subsequent episodes if the series is commissioned. A Pilot Episode may be or become the initial Episode for the Series.

Pitch is when you give a short summary of your script to a producer or someone else in the industry, with the goal of having them pay you to write a script based on the pitch, or read the script if it has already been written. The goal here, as with your script is, "less is more." Give them just enough to arouse their curiosity, but not too much to turn them off. A high concept pitch is best if you are pitching to a company that has a deal with a studio or broadcaster.

Polish means minor improvements of script details within the basic structure of the scenes already written, and shall not include changes in the structure, addition or deletion of characters, alterations of plot or storyline, or reworking of more than five percent (5%) of the dialogue.

Premise means a hypothesis that the writer proves to be right or wrong through the telling of the story, so that at the conclusion of the screenplay the audience take away a moral or core value proposed by the conclusion of the narrative. This is also described as the Controlling Idea.



Principal Photography means the phase of production where the entire crew and cast actively shoot most of the scenes in the screenplay.

Production Bonus is a cash reward given to a writer of a screenplay who ends up getting sold or shared "screenplay by" or "written by" credit on the movie. This is usually paid on the first day of principal photography.

Production Company is in the business of creating entertainment products, such as movies or TV shows. Some production companies are owned by a writer, actor, producer, director, or a combination of the four. Locally, a production company is generally self-funded. A production company may have a deal with a broadcaster, but still work independently. Deals with broadcasters can last one or more years, depending on how successful the TV shows or movies are that the production company produces.

Programme means the television or online production based on the Screenplay.

Project is another name for literary material that is in development.

Property is any type of literary material such as a book, play, short story etc.

Protagonist means the character with the main character arc (a transformative inner journey); his or her chief obstacle to success is the Antagonist. They are the characters through which the writer explores the Premise.

Purchase Price is the amount paid for literary material. This price is negotiable and is based on current market conditions. If five studios want your script, you'll get more than if one indie company wants it. Spec scripts have sold for 50k up to a few million. As with anything, your price will go up as you make a name for yourself.

Query or Query Letter to an agent, manager, production company, studio etc. enquires if they would look at literary material that is available for sale. Addressed to a specific person, it includes a brief description of material and a short bio of the writer. Wait a few weeks before calling to confirm that your material was received. Then wait about a month before calling again. If you become a pest, they will trash the script. At this stage, you need them more than they need you.

Reader is a person who reads literary material for an entertainment company, and who provides an analysis of the material aka "coverage." The old adage of "no one reads in Hollywood" is somewhat true. Material that is submitted is first read by the reader. The reader writes up a coverage report and passes it along to their superior, who decides to read the script based on the coverage. With this system, it is possible for a producer to produce a movie even though the producer read nothing more than the coverage report.



Release Form is a document signed by a writer that frees the creator of the document from any kind of liability. Most production companies, studios and agencies will ask for a release form to be signed before they consider reading material from a writer.

Residual means a royalty payment or repeat fee due to a writer for subsequent screenings of the audio-visual project, or for screenings of the audio-visual project in additional territories, or on additional distribution platforms, despite the assignment of a writer's copyright on an Initial Commissioning of their work. (A typical use is in the payment of a Residual for television reruns or sales to another broadcaster.)

Rewrite means changes to a Screenplay which significantly changes the structure, adds, or deletes characters, alters a storyline, the action or the interrelationship of characters, or reworks of more than five percent (5%) of the dialogue.

Rough Cut means the first stage in editing, where the visuals are placed in a logical order with a synchronized soundtrack which is intended to resemble the envisaged final product.

Royalty means a contractually based payment made to a writer for the on-going use of their Screenplay.

Screenplay means the written text, which forms the blueprint from which an audio-visual production is made. It includes, but is not limited to, a scene breakdown, dialogue, action, as well as information, descriptions, and details necessary to facilitate the production of the Audio-Visual.

Script means Screenplay.

Script Fee means the negotiated remuneration to be paid by the Producer to the Writer in exchange for the agreed writing services.

Script Material means any writing or research done by the Writer for the Producer regarding an audio-visual.

Season means a limited sequence of Episodes within a series, broadcast or released systematically without a break.

Second Draft means a fully rounded and substantially revised version of the script incorporating all changes smoothly into the overall story.

Series means a sequence of narrative and/or thematically related Episodes with a common series title.

Setting means the time and place where an event in a story or narrative takes place.

Shooting Script means a locked version of the Screenplay ready for principal photography and used in the production process of the Audio-Visual project.

Sneak means short for sneak preview. It's when a movie opens in a few theatres to gauge audience reaction to the movie before its big release. Often a studio will sneak in a movie in a small city so they can get a good idea of how the film will fare throughout the country.

Source Material means any and all documentation and information in any format, usually obtained during research, used by the writer to initiate, or provide proof or support of the ideas which form the basis for a Screenplay or Story.

Spec Script (or Spec Screenplay) means a script written on speculation, without any deal in place. The writer is hoping to sell it upon completion. This is the opposite of a writer writing a script based on an assignment/commission. The advantage of writing on spec is that the writer is writing an original story and does not have to answer to anyone. Also, if the spec sells, the writer can make a lot more money than they would if they wrote this on assignment/commission, but there's no guarantee that it will sell. Writing on assignment still doesn't guarantee that the script will be produced, but it is a guaranteed paycheck.

Story means a chain of events that are connected in some way. The order of events usually invests them with meaning, and the significance of the sum of the events is greater than the individual events on their own. Story includes but is not limited to a host of detailed elements that describe specifics such as who, what, where, when, why and how.

Story Arc means a representation of the chronological journey of the narrative that gradually unfolds over several episodes. It usually incorporates the start of the story, the major events and incidents that take place along the way, and the conclusion of the story.

Story World means more than just physical location. It refers to the surrounding context, and the mental and emotional environment of the realm in which the characters live.

Synopsis means a short summary of a literary property, written in prose form. Usually, one to two pages that include the major plot points.

Tagline means a catchphrase or slogan that points to a key element or elements of a film or television production, especially as used in advertising and on posters.



Target Audience means the specific group of consumers identified as being most likely to want to view the completed Audio-Visual product and to which it is therefore “aimed”.

Tent Pole Movie is a term used to describe big event movies, that drive the rest of a studio’s slate and generate a franchise. They appeal to the largest audience (men, women, young, old) known as the four quadrants. An example of a tent pole would be the Batman series.

Theme is the ultimate meaning behind any story. On the surface “Wizard of Oz” was about a teenager trying to get back home, but it was more than that. It was also about how the love of family and friends can enable us to overcome all adversity. A theme is a universal thing we can all identify with.

Tracking is a process of following what projects companies have in development and what material might be available for sale. All the major studios have personnel who are responsible for tracking.

Treatment is the story told in prose form and, like a synopsis, the treatment goes in-depth in terms of what happens in the story. Can be many pages and include some dialogue. Most professionals first write a treatment before they write their screenplay.

Turnaround is when a company offers the rights to a literary property to another company after the first company has developed the property, but has not turned it into a movie. This can be very expensive for the second company acquiring the rights since they must not only pay for the script, but all development costs that have incurred. Usually, a company buys something in turnaround when they are very sure they will produce the movie. They are sure when they have a star and a director. Even then the star or director can back out, but that’s a chance they usually are willing to take.

Unsolicited refers to when a company or broadcaster receives material that they did not request. Many companies will simply return unsolicited work unread and unopened to prevent copyright infringement issues. Usually, it’s a waste of time and money to send material out like this and far better to mail a query letter first. Presently in South Africa, however, SABC has been requesting producers to submit unsolicited proposals.

2.2.5 Legal Terminology and Sales

Economic Rights are the rights to financial gain from, but not limited to, the following:

- copying the Script (photocopying, scanning),
- issuing copies of the Script to the public,
- the right to transmit, rent and lend copies of the Script to the public,
- the novelization of the Script (“publishing rights”),



- to develop, record, reproduce in a different format, film, perform, show or play the Script in public,
- to communicate the Script to the public,
- to use, license, distribute and to exploit and exhibit the produced Work based on the Script, as a motion picture (silent, sound, musical and/or talking), television and all other audio-visual rights, or other productions produced hereunder in all media now known or hereafter devised, and
- the allied and incidental rights, including radio, legitimate stage, theatrical, (whether live, filmed, taped or otherwise recorded), television (subscription TV, pay-on-demand streaming, cable, satellite and free television rights), cassette, disc and other video devices, interactive, internet, VOD, streaming, sequel, remake, adaptation to series or game, phonograph record, advertising, publication, and promotion, all merchandising, commercial tie-in, sound track, music publishing and exploitation rights; and
- all other rights customarily obtained in connection with formal literary purchase agreements, including renewals and extensions thereof,
 - to sell or cede rights to another Party,
 - in all territories, and/or material for sale outside the fields of motion picture rights (silent, sound, musical and/or talking), any part of the Script or any adaptation or version thereof, and announcements of and concerning same, depending on any exclusions which may be listed in an Addendum to a contract which terms and conditions have been agreed upon at Initial Commissioning.

Force Majeure shall mean any event or circumstance beyond the reasonable control of the relevant Party including, but not limited to, an Act of God, strikes, fire, riot, war (whether declared or not) embargoes, epidemic, pandemic, export control, international restrictions, shortage of transport facilities, any order of any international authority, any court order, any requirements of any authority or other competent local authority.

Signatory means any company, such as a studio or production company, that is bound to the Writers Guild by a signed agreement, agreeing to the Guild's rules and procedures. In the USA, most companies that deal with the production of major TV shows and features are signatories. In South Africa, WGSA is only starting to build signatories to its rules and regulations.

Script Development 101: Option agreements, development deals & more. Smart strategies to navigate the script development process from initial interest to making a sale.



Done Deals: A constantly-updated list of recent film script deals, including title, log line, studio, agent, price, and other info. A truly great resource. Be sure to check out the New Archives section

3. USEFUL LINKS

3.1 Industry Organisations

- [ASA](#) means Animation South Africa
- [DFA](#) means The Documentary Filmmakers' Association
- [DFO](#) means Durban Film Office
- [ECPACC](#) means Eastern Cape Provincial Arts and Culture Council
- [FSFC](#) means The Free State Film Commission
- [Garden Route Film Commission](#) is an effective one-stop service entry point for local and international productions coming to the Garden Route.
- [GFC](#) means Gauteng Film Commission
- [IBFC](#) means Independent Black Film Collective
- [IPO](#) means The Independent Producers Organisation
- [KZN Film](#) means The KwaZulu-Natal Film Commission
- [Numbi Mountain Mpumalanga Film Commission](#)
- [NFVF](#) means The National Film and Video Foundation
- [PMA](#) means Personal Managers Association
- [SAGA](#) means South African Guild of Actors
- [SASFED](#) means The South African Screen Federation
- [SWIFT](#) means Sisters Working in Film and Television
- [SAGE](#) means South African Guild of Editors
- [WESGRO](#) means the official tourism, trade and investment promotion agency for Cape Town and the Western Cape
- [WGSA](#) means The Writers Guild of South Africa

3.2 Enhancing Your Craft

- [All About Screenwriting](#): A site offering many full screenplays, info on script structure, agent listings, contests, and a screenwriting club.
- [Industrial Scripts](#): Screenwriting 101 – your ultimate 10-minute guide.
- [All About Screenplay](#): A site offering short videos with top trainers and filmmakers; Michael Hauge, Peter Russell, Eric Edson, Steve Kaplan, Shannan E Johnson, Chris Soth, John Truby, Syd Field, Quentin Tarantino.

- [Screenwriting for Beginners](#): The site offers useful advice for beginner writers via short videos; offers free screenwriting software; formatting in Final Draft; how to make money as a filmmaker, etc.

3.3 Scripts and Sample Scripts

- [Script Reader Pro](#): 15 screenplay examples from each genre for you to download and study; *how to write a script for a short film*.
- [Sample.net](#): 50+ Sample Screenplays In PDF | MS Word; What Is a Screenplay? The Elements of a Screenplay; How to Write a Screenplay; The Do's and Don'ts of a Screenplay.
- [Examples](#): The site offers Short Script Writing examples.
- [Examples2](#): Access to script examples, including radio, documentary and cartoon script writing.
- [Scripts & Scribes](#): Offers sample screenplays.
- [Writers Store](#): Offers how to write a screenplay; script writing examples and screenwriting tips.
- [Studio Binder](#): Screenwriting tools for writers; how to put your story into screenplay format; how to write like a professional screenwriter.
- [Film Script Writing](#): Tips and advice.
- [Script Writing Templates](#): Offers sample templates to download for free.
- [A Template with Explanations](#) from the BBC's Writers room.
- [Write Better Scripts](#): Screenplay format by industry standards.
- [Screenwriters Utopia](#): The site offers interviews, articles, links, a chat area.
- [Theatre Seat Store](#): Writing for theatre and film

3.4 Books and e-Books

- [Melbhattan.com](#): Download and read online scriptwriting updates, ebooks in PDF, epub, Tuebl Mobi, Kindle book. Get free scriptwriting updated textbooks and unlimited access to a library by creating an account.
- [Script Reader Pro](#): 12 Best screenwriting books every writer should read. Underrated and overlooked books every screenwriter should own.
- [Creative Genius 101](#): Free eBooks on Screewriting and writing screenplays. Also have calls for submissions and online writing jobs.
- [Good Reads](#): 45 Free eBooks to read.
- [StudioBinder](#): Best screenwriting books to help you break into Hollywood.
- [StudioBinder](#): Library of Filmmaking books – Essential filmmaking books for directors, screenwriters and producers. 100% free.
- [No Film School](#): 20 Books you should get and some free eBook downloads.



- [Indie Film Hustle](#): Top 10 books to read. Free audiobooks versions available online.
- [Five Books](#): The best books on screenwriting with a short discussion of these books.

3.5 Festivals and Markets (South Africa)

[48 Hour Film Project](#)

The 48 Hour Film Project is a contest in which teams of filmmakers are assigned a genre, a character, a prop, and a line of dialogue, and have 48 hours to create a short film containing those elements. Shortly after the 48 hours of filmmaking, the films from each city are then screened at a theatre in that city.

[Cape Town International Film Market & Festival](#)

Formerly known as the Cape Winelands Film Festival (CWFF). Since 2007, the year in which it became known as the Cape Town International Film Market & Festival, CTIFMF has grown significantly and participated internationally. Every year, more than 160 functions, documentaries and short film productions from 50 countries are part of the programme.

CTIFMF aims to become the leading and most important platform in the film and media industry in Africa.

[Celludroid](#)

Stemming from the South African HORRORFEST Film Festival (est. 2005), Celludroid materialised in 2009 to fill a much-needed gap in the territory's Film Festival circuit.

During the pandemic, Celludroid will enter a hybrid state with selected cinema shows at the Labia Theatre in Cape Town, and online events at the streaming platform.

[Durban International Film Festival](#)

DIFF is an annual film festival that takes place in Durban, KwaZulu-Natal province. It is one of the oldest and largest film festivals in Southern Africa and presents over 200 screenings celebrating the best of South African, African and international cinema. Most of the screenings are either African or South African premieres.

[Durban Film Mart \(DFM\)](#)

The DFM Content Shop is a curated digital catalogue of film projects that aims to create opportunities, engender inclusivity and champion access to markets for African filmmakers. It is a platform for producers with content ready for the market to connect with potential buyers, sales agents, distributors and festival programmers.



"Africa has such rich stories the world is waiting to engage with. The DFM Content Shop creates an exciting and important new platform where our stories can be accessed," explains Magdalene Reddy, acting General Manager of the Durban FilmMart Institute.

"Through its finance meetings, pitching sessions and masterclass programmes, the principal focus of Durban Film Mart has been to facilitate the creation and production of new African films. Now, the addition of DFM Content Shop within the Durban FilmMart structure provides a viable gateway for finished African product to reach the wider world."

Encounters SA International Documentary Film Festival

Encounters is the only South African distributor dedicated to distributing documentaries to the South African public. Encounters sell films to television, theatrically and on DVD.

We invite you to join us for 10 days of inspiring films, webinars, debates and Q&As, and meet directors locally and from around the globe. Through various online platforms, you will engage with our special guests; local and international guest filmmakers, producers, directors and their subjects, and panellists and moderators from around the world and the far-flung provinces.

Tri-Continental Film Festival, Johannesburg, Cape Town, Pretoria

Since its inception in 2002, the TriContinental Human Rights Film Festival has screened powerful films from South Africa and across the globe, exploring some of the most urgent local and global issues of our time.

Film•Festival•Life

Film•Festival•Life (FFL) is an online destination for the film community to discover, reach and discuss the film festival planet.

Festivals are valued by the film industry as the most explosive avenue for growing contacts, collaborations and careers internationally. Film•Festival•Life aims to create this same socialization, sharing and support - online.

Grahamstown National Arts Festival

The Grahamstown National Arts Festival is one of the most important events on the South African cultural calendar. The film week at the festival gives youth interested in the film industry the opportunity to attend film workshops and screening of local films, as well as interactive sessions with established filmmakers.



KVFF

KVFF was initiated in 2016, but only started to materialize in 2017. Our members, Luscious Nkantu Dosi & Tiego Mashela, are honours graduates from AFDA film school. Both have been youth ambassadors travelling abroad to international film festivals, showcasing their work.

KVFF will have its own unique voice to bring topics of magnanimity to its audience, to build a cinema audience with an appreciation of local South African stories. KVFF will strive to build an audience that consistently supports and loves local stories.

Mshini TV

MSHINI TV is a corruption of the isiZulu phrase "mshiniwamahlaya" with "mshini" meaning "machine (gun)" and "wamahlaya" meaning "joke". Combined, "mshiniwamahlaya" is a pun that means both "machine (gun) jokes" and "joke machine/factory". The African Animation Network has partnered with DISCOP Markets (the premiere content markets in Africa) and Annecy Festival (the biggest, most prestigious animation festival in the world) to present a special screening of African-produced animated content for mature audiences under the MSHINI TV banner.

MMOCA

MMOCA has been created to showcase, nurture, and support the emerging creative filmmaker, who uses the latest technology available from a mobile device (smartphone, tablet, action camera or drone) to create stories in a cinematic way.

One People International Film Festival (OPIFF)

One People International Film Festival (OPIFF) champions content creators from around the world, regardless of their language, origin, orientation, race or religion. Founded in 2020, OPIFF has opened its doors for the first time in April 2021, in the heart of South Africa's most breathtaking city, Cape Town. The festival aims to create an intimate and collaborative space for filmmakers, by holding a range of events from masterclasses by renowned cinema professionals, an array of international film and cutting-edge documentary programmes, co-production networking opportunities, and elegant Red-Carpet Premieres.

Our City Film Project

Our City Film Project is a film collective showcasing the work of filmmakers from different cities to a global audience. It is a community celebrating storytelling and passion.



The project aims to promote filmmaking and redefine production practices. As filmmakers, the stories we tell are influenced by our background, experience and perception, but are shaped by our community – Our City.

RapidLion

RapidLion was launched in 2015 at the historic Market Theatre, where it has been held every year since. It is the only film festival in the world with a special focus on feature films from BRICS countries.

The Garden Route Film Commission

The Garden Route Film Commission screens local movies and collects information important to filmmakers into an easy to use and efficient online system, which supports local businesses and helps them to be film-friendly. It also connects producers to their services and activates film and TV as a sustainable economic driver in the region. The office is an independent body of government, tourism and industry experts, who aim to unlock the potential for a regional film and TV industry by leveraging the unique and diverse combination of locations, ease of access and “Film Friendly” attitude.

The International Tourism Film Festival Africa - ITFFA

The International Tourism Film Festival Africa- ITFFA - honours all video content related to the tourism and travel industry. View Ads, Commercials, Brand Promotional Tourism Videos, Independent Travel Videos, Documentaries up to 60 minutes (Cinema, Web or TV), and Programmes/Reportages (Web or TV) are invited to participate in this exclusive international competition on the African continent.

The Cape Town International Animation Festival

CTIAF is the largest dedicated African Animation Festival on the continent, with a programme that has something for everyone. Delegates can enjoy films, workshops, dedicated networking sessions and a large online programme.

Join our newsletter and follow us on social media to find out more about online digital workshops and COVID-safe screenings that we’re hosting over the next couple of months. There will also be a series of live events - so watch this space for more news!

We’ve searched the globe to bring you the best of the animation industry and are proud to present the best of Africa to the world.



The Mzansi Women's Film Festival (MWFF)

The Mzansi Women's Film Festival is a platform to empower female filmmakers by showcasing films by women and about women. Established in Johannesburg in 2014, this annual festival is held the first weekend in August, which is Women's Month in South Africa. The festival envisages being the premier women's film festival on the continent of Africa.

The Jozi Film Festival (JFF)

The Jozi Film Festival (JFF) is Johannesburg's longest-running multi-genre film festival, now in its 10th year. The festival started in 2012 and was initially created to provide a platform for local filmmakers and reach audiences under-served by traditional cinema. The Johannesburg-based festival began accepting entries from around the world in 2014, and is now firmly established as one of the sub-continent's leading film festivals. The Jozi Film Festival is proudly independent, and a supporter of independent films.

The Kaiju International Film Festival

The festival is the ultimate creature-feature entertainment and mythology platform dedicated to celebrating the enthusiastic achievement within the vast Kaiju monster genre, including Action, Adventure, Thriller, Suspense, Fantasy, Horror, Mythology, Paranormal, Sci-Fi and Supernatural content.

The Kleinkaap Short Film Festival (KSFF)

The Kleinkaap Short Film Festival (KSFF) is hosted in South Africa by Twin Hearts Productions and the Kleinkaap Boutique Hotel. This Festival aims to showcase film-making in short format locally and internationally.

KSFF is a gateway for audiences to unearth the real world of film that occurs beyond regular film exhibitions. KSFF mainly supports outstanding and creative stories that have not received deserved exposure in South Africa. KSFF considers narrative, documentary and animated short films (30 min and less) in multiple genres from around the world. KSFF is hosted in Centurion, South Africa.

The SA Underground Film Festival (SAUFF)

The festival is committed to presenting experimental, radical, and unorthodox cinema from all corners of the globe. As one of the only festivals in Sub-Saharan Africa with an exclusive focus on experimental short films, their goal is to create a platform to showcase groundbreaking African cinema alongside other great films from around the world, and



they aim to share a range of boundary-pushing work characterized by technical and aesthetic innovation, with a focus on unique perspective.

The South African Independent Film Festival

The festival is SA's biggest independent festival, featuring events across all of SA's major cities. Since our first edition in 2018, SA Indie Film Fest has celebrated local and international short-form cinema through showcasing short films, animation, documentaries, music videos and VR. We're presenting a selection of feature-length films and documentaries from around the world that encompasses the same independent spirit.

The Sound on Screen

The festival focuses on music subjects in film from around the globe – including movies with music-related themes, documentaries, musicals, concert films from the mainstream to underground, and everything in between. Established in 2010, Sound On Screen is the first and only event of its kind in South Africa (if not the continent), and no music genres are excluded. It includes Pop, Rock, Metal, Punk, Rap, Hip-Hop, Nreakbeat, Classical, Folk, Industrial, Techno, Jazz, Blues, R&B, African and Ethnic variations, Electronic and more, even live soundtrack performance to classic films by The Makabra Ensemble.

The South African Horror Fest

The South African Horror Fest is the longest-running and only event of its kind in the country (if not the continent) featuring new, classic and rare movies, pre-release screenings, dark literature, live silent film soundtrack performance, Halloween dress-up, giveaways and more. Due to the global pandemic situation, live elements will be updated and the bulk of the festival will move online. All streaming films and short films will be at www.LabiaHomeScreen.co.za.

The Great Outdoors Film Festival

The Great Outdoors Film Festival accompanies The Drakensberg Trail Festival, which is a 3-day event over the first weekend in December, from Friday to Sunday, at the magnificent Alpine Heath Resort in the Northern Drakensberg. There will be an expo, race village and film festival.

Our goal is to promote adventure and exploration of the outdoors by featuring the best short films from home and abroad, in a celebration of cinematic talent and courageous endeavour. Viewers will be inspired by submissions from local filmmakers, adventurers and athletes that capture and celebrate the culture of the



South African outdoors scene, as well as international films showcasing the spirit of travel and adventure. There will be screenings of short adventure films from SA and the rest of the world, held on the large outdoor screen, as well as a small exhibition of photos.

The uMgungundlovu Gays & Lesbian Film Festival

The Festival set out to address the lack of visibility of Lesbian, Gay, Bisexual, Transgender and Intersex individuals (LGBTIs) in South African social and cultural life.

The uMgungundlovu Gays & Lesbian Film Festival is created to provide a platform for local filmmakers to exhibit their films in Pietermaritzburg in Kwazulu-Natal, South Africa. The uMgungundlovu Gays & Lesbian Film Festival invites filmmakers to submit their shorts and films to screen in the festival.

FURiTOONS FESTiVAL

"Made in Africa for Kids". The African Animation Network has partnered with DISCOP Markets for the third edition of Africa's first animation short film festival called FUPiTOONS FESTiVAL and tour Africa in 2020.

Ugi Film Festival

This is the first festival in South Africa that goes beyond artistic films, by accommodating all kinds of genres i.e., action, sci-fi, etc. We believe that emerging and experienced filmmakers deserve equal rights to showcase their talents; therefore this festival is initiated as a platform to give new filmmakers from KZN/Africa/all over the world a chance to showcase their films worldwide, while promoting the work of the experienced filmmakers.