

WORKING CONDITIONS IN SOUTH AFRICA

Permits

EU and US residents get a standard entry permit for 90 days when they arrive in South Africa. An extension of another three months is possible if applied in a timely manner. For a working permit, special timelines need to be followed in principle “before” arriving to South Africa. Under specific circumstances, there is also an option to apply for a 3-year work permit. If your stay is 90-days or less Passport holders from certain countries can get an “oversight” Letter from [FIVA](#). (Producer, Director, DOP). All in front of camera performers need a Visa/Work Permit and have to pay 15% withholding tax.

Social Insurances and Fringes

Typical fringes are as follows:

- A. 2% for training if you are using the government incentives rebate scheme.
This sum can be used towards interns on the production;
- B. 1.5% payroll cost;
- C. 1% to Skills Development Levy;

Definitions

Time Out is the interval of a minimum of 4 hours required for a producer to create a *Split Shift* (day/night). The crew does not have to go to hotel/home. Split Shifts should be announced before the first shooting day.

Gear Check and *Pre-light* day is where a maximum of 5 working hours (half a standard working day) is worked.

Night Shoot is when the call time is 3pm or later. If a shoot is called at 12pm but does not wrap before midnight, it shall be deemed as a night shoot.

Day Shoot is a shooting day that starts after 2.30am

A *Continuous Day* is a 10.5 hour day with no break for lunch.

On Set Crew is defined as crew that is forced to remain on set. These are usually pre-approved by the UPM. Those not classified as On Set Crew are expected to work 12 hour days during Continuous Days before any applicable overtime.

Turnaround is defined as the period between a night shoot and the time required to return to a day light shoot. Minimum turnaround hours in a shoot weeks 20-hours,

minimum hours over a company off day 36 hours. The crew are being paid for the turnaround day

Crew Rates and Working Hours

Guideline of crew rates and other budget elements.

There are no film crew unions in South Africa and conditions are generally negotiable. However there is a very strict code of conduct, with mutual respect between crews and producers. The general acceptable practise on films is for crews to work 12 hours per day including wrap out time and including the main meal. On shoots of 4 weeks or less, crews generally work a 6 day week, 12 hour day including travel and a main meal. On longer shoots it is preferable to shoot a 5 day week or to alternate between 5 and 6 day weeks. This latter practise becomes highly advisable for shoots longer than 5weeks. It is important to define in advance if the weekly rate consists of 5 or 6 days per week. If the weekly rate is based on a 6 day week and only 5-days are worked the weekly rate cannot be changed. If the weekly rate is based on a 5-day week the 6th day-worked could lead to a surcharge of x1.5 for any 6th day introduced later. A third option is to from the start of the contract negotiate a prorated daily rate.

Turnaround is 10 hours from return to unit base/wrap/technical wrap to call-time. Time for travelling distances over 30-45km (depending on the project) to set or unit base are deemed out of the zone and will be charged at overtime rates in 15 min increments.

Premium days are paid at double rate unless agreed otherwise.

A 7th day worked is payable at a premium day rate regardless if it was a travel day or filming day. If a 7th day falls on a Sunday or Christmas Day, New Year, Day of Goodwill and Easter Friday the same premium day rate generally applies with no higher cost.

Split Shifts days are paid at normal standard day rates, unless the Split Shift day is a Premium Day in which case Premium day rates apply. Split Shifts must be at least 3 hours apart and the set cannot be beyond the 45km radius or 45min driving time. (only applicable on commercials)

Travel days are paid at a half day standard rate if the travel time is under 8 hours. On premium days, a standard day rate may be paid by prior agreement, else a premium rate is applied. Designated drivers are paid normal work rates and overtime rates.

Pre-light days and Technical Recces are paid with a half day's standard daily pay, for up to five working hours. Premium rates apply for a premium day.

Following two consecutive weeks of night shoots, a third night shoot week will be a 5-day week and a 6th day will be paid at a premium rate.

An unpaid Hiatus period is possible if the crew is advised 7 days in advance. The hiatus cannot be longer than one week unless it is in the Xmas/NY period.

Overtime

Runners, trainees, all production staff are generally excluded from overtime. Creative HOD's (DOP's, Production Designer, Costume Designer and 1st AD) if pre negotiated and a premium rate is agreed on, can be excluded from overtime.

Rate is as follows: 1st 4 hours x 1.5. It is also possible to calculate the rate as 1/72nd of the weekly rate on a 6 day week and 1/60th on a 5-day week. Such rates need to be agreed in advance with crew. On premium days, overtime is based on the premium day rate and not on the standard day rate.

Overtime is charged in quarter hour increments. Wrap called after the quarter hour will be rounded up and wrap called up to the quarter hour will be rounded down.

Meals

If a call time is before 7.30am breakfast should be provided (breakfast is off the clock). There will not be more than six hours between meals. Meal allocation time is 45 minutes. An applicable third meal must involve a break of at least 15 minutes. If wrap is called before the third meal begins, then the meal is "off the clock". Meal time is calculated on the "last man in" on the meal location if this is away from the set.

Cancellation

For cancellations within seven days a two week penalty fee shall apply. Cancellations within 8-14 days prior to commencing, will incur a one week penalty fee. No cancellation applies if a cancelled crew member is confirmed on another production. Once a crew member commences, in case of termination a 7 day notice needs to be given by either crew or producer.

Insurance

Crews are responsible for their own vehicle, tools and belongings. The production takes out medical, disability and death insurance.

Talent Rates & Conditions

There are no set fees for talent. Below is a guideline per call.

- Experienced actors R9500–R25000
- Competent day players, bit parts, one-liners R6500-R9500
- Non-speaking cameos R3500–R7000
- Stuntmen R4500-R6500
- Featured Extras R1200-R2200
- Extras R800-R950

Standard working hours for Talent is 10 to 12 hours with 12 turnaround hours

Child actors shall have a chaperone on set, a tutor should be supplied if they are on set for 3 or more consecutive days. Teaching has to take place between 8am and 6pm.

Child actor hours should be as follows:

- Aged Over 13 / Max 12 hours per call / Max 3 hours continuous performance with a minimum of 40min break in between;
- Aged 10 to 13 / Max 4 hours per call / Max 2 hours continuous performance with a minimum of 40min break in between;
- Aged 6 to 9 / Max 3 hours per call / Max 45 mins continuous performance with a minimum of 40min break in between;
- Aged 5 and under / Max 2 hours per call / Max 30 mins continuous performance with a minimum of 40min break in between;
- For night shoots, children cannot have more than 3 night calls per week.
- Children over 13 can work a max 4 hour call;
- Children between 10 and 12 can work no later than midnight;
- Children between 6 and 9 can work no later than 11pm;
- Children under 6 can work no later than 10pm;

Call Time

For locations over 30-45km (depending on the project) away crew members can only expect travel remuneration for travel costs when no transport is provided.

Allowances

Car allowances range from R1200 to R3500 per week depending on the type of car. Instead of charging a car allowance, mileage can be reimbursed as per agreed amount depending on the vehicle type.

Per Diems range from R350 to R550 per day.

Sources

[Information about the cash rebate](#)

Incentives in South Africa

- In short, a foreign service productions can receive 25% cash rebate of the South African spend.
 - Shooting a coproduction or South African film can receive between 35% cash rebate of the South African Spend.
 - In both cases the production's HOD's need to be 20% black South Africans and 30% of the goods and services are procured from 51% black owned companies.
 - Both rebates are capped at 25m Rand (USD\$1.3M).
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- Shooting a foreign service or coproduction production on location in South Africa and conducting post-production with a Qualifying South African Post-Production Expenditure (QSAPPE) of R1,5 million in South Africa, the incentive on a foreign service production will be calculated at 30% and a coproduction at 40% of the total QSAPE and QSAPPE.
 - Post-production only in SA the rebate will be 25% on a minimum spend of R1.5M, with QSAPPE of R10M, the incentive will increase by 2.5% (27.5%) and with post spend of R15M and up an additional 5% can be calculated on top of the 27.5% (32.5%).

Eligible Enterprises:

Productions including qualifying post-production work in South African needs:

- Foreign service productions – Minimum spend of QSAPE of R15 million and above, provided that at least 50% of the principal photography schedule is filmed in South Africa, for a minimum of four weeks.
- Coproduction – Minimum spend of QSAPE of R2.5 million and above, provided that at least 50% of the principal photography schedule is filmed in South Africa, for a minimum of four weeks.
- An applicant must be a Special Purpose Corporate Vehicle (SPCV) incorporated in the Republic of South Africa solely for the purpose of the production and/or post-production of the film or television project.
- An applicant must be the entity responsible for all activities involved in the production and/or post-production in South Africa and must have access to full financial information for the whole production and post-production worldwide.
- If a nominated Production Service company have more than 3 active (to picture lock) productions, the 4th production production's HOD's need to be 20% black South Africans and 30% of the goods and services are procured from 60% black owned companies.

- The applicant must comply fully with its obligations in terms of the Legal Deposit Act 54 of 1997.

SA Film & TV Production and Co-production

Objectives:

To support the local film industry and to contribute towards employment opportunities in South Africa.

Benefits:

- The rebate is calculated as 40% of the QSAPE

Eligible Enterprises:

- Special Purpose Corporate Vehicles (SPCV) incorporated in the Republic of South Africa solely for the purpose of the production of the film or television project. The SPCV and parent company(ies) must have a majority of South African shareholders of whom at least one shareholder must play an active role in the production and be accredited in that role.

- An applicant must be the entity responsible for all activities involved in making

the production in South Africa and must have access to full financial information for the whole production.

- Only one film production, television drama or documentary series per entity is eligible for the incentive.
- The following formats are eligible: feature films, tele-movies, television drama series, documentaries and animation.
- There is also an incentive is available for documentaries with a minimum SQAPE of R500 000..

For the latest on the incentive please visit the government site [here](#).