

Johnny Ramrock - Plight of the Military Veterans

From: "Ntandazo Gcingca"
To:
Date: 2007/04/19 02:29 PM
Subject: Plight of the Military Veterans
Attachments:

Dear Johnny

I've been lobbying the past three to four years for this project to happen. I also forwarded this plight to the last Defense Portfolio Committee, chaired by Prof. Kadar Ismal for further evaluation and interrogation, for support. The Film industry is ready to train Military Veterans provincial in order to cater any war movie. This project will generate work for most if not all. My company is being doing research about Defence Film Office. What we are at now which I want your support is to regulate this through ministers Arts and Culture and Defence and still convince the parliament to do this Defence Film Office.

Please find the proposed document to do this and how?

Regards

Ntandazo "didi" Gcingca
083 7363 056



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Didiza Productions

VAT No: 4130186093
Present

Jonny Ramrock
Defense Portfolio Committee
Parliament
Cape Town
19 April 2007

Re: Report back on setting up South African Defense Film Office

Colonel/

On behalf of the film industry Lotriv Trading 105cc T/A Didiza Productions have seen lucrative opportunities that will grow our film industry and create thousand and thousands of jobs for our Military Veterans, who are mostly unskilled at the moment.

This idea comes at a time that I was working for the Cricket World Cup 2003 as a coordinator for scene 2, all the props and rehearsals were in Ottery Military Base. At the same time the Americans were shooting Home Alone part 4 spending 1, 5 millions to refurbish the army stall to be sound proof in order suite the creation of the movie. People who work in these military bases doing these projects are not military veterans. Where are they? What can we do to help? So that in the near future they became part of the mainstream.

There are number of opportunities we have missed and there are still to come, if we are prepared. Countries such as USA and others have this type of infrastructural arrangement in order to attract billions and billions of dollars.

Has an industry player (movie business in 1920's started by soldiers that is why Hollywood is bigger today, more than New York Stock exchange) we

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have lost millions of Rand to start. (Never too late to mend) Zillions of dollars have been made in Hollywood more any industry ever exist.

All what is needed in a particular shoot that we attract. The producer and the director need to send a script through this proposed Defense Film Office and look at it and be responsible in the interpretation of the sequence of the film. E.g. movies like Platoon, Full metal Jacket etc. army resource, instructors and equipment etc are involve and they have gain credits and reputation world wide, in order to protect the image of the army we have to do this. (Look at the Americans the way their image is portrayed)

These can be achieved by supporting the vision that Ntandazo "Didi" Gcingca has. There is so much in the near future to talk about especial 2006.

Another attempt Didiza Production intends to do to develop entrepreneurial opportunities for veteran. We intend to screen movies in all military bases with an aim to close a gap between officer and men, as a recreational activity. The unity with DOD will grow and nourish opportunities, everything will come at a price has a value. Franchises can emerge for our veterans who are not skilled.

We will further engage other departments such as Arts and Culture Ministry and their statutory body National Film and Video Foundation to start a dialogue with the Ministry of Defense through Didiza Productions if we all buy in the whole idea. President Thabo Mbeki said we need to grow the country by 7% GDP by 2006.

Hope this plight will find echoes in your hearts.

Kind Regards

Ntandazo Gcingca
083 736 3056

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1. What is the Defense Film Office?

The Function of the Defense Film Office is to protect the image, secure the interest of South African National Defense Force and deals with the logistic requirements to serve any particular script for both stills and motion picture.

2. Why the Defense Film Office is so important to us?

We need to grow the film industry by substantial percentage to accommodate other government departments, so that the South African industry can continue creating jobs, opportunities, bringing in more skills and continue gaining access into army resources through defense structure such as Military Veterans Association and Reserve Force, through Service Corps and their funding agent.

3. How will the Defense Film Office operate?

The National Defense Film Office as per wish will operate at the same level with National Film and Video Foundation. The Regional Defense Film Office as per wish will receive orders from above. Their mandate is to facilitate regional logistic requirements and look after them and work closely with all Regional Film Commissioners and Film Offices.

4. What does the Defense Film Office want from you?

The Department of Defense (DoD), the Ministry of Defense (MoD) in conjunction with Minister of Art and Culture, National Film and Video Foundation and other organizations as per request needs to agree on regulations and Laws that might govern the South African Defense Film Offices, the expectations, requirements and operations including detailed time frame.

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Ministry of Defense & Department of Defense and its' structures.

Initially we started by consulting Brigadier General Moerani who controls nationally logistic support Formation, Directorate Faculty and Support Management.

His main concern is security on site, maintenance/insurance on heavy artillery/equipment, lastly said the Defense cannot issue invoice to any shoot, using their personnel for a film shoot is out of question!

As per our discussion we preferable talked about the Reserve force and Military Veterans as the personnel for any film shoot.

We further approached the Head of Communication of Defense Mr. Vuyo Zambodla who serves under General Mofokeng chief of Corporate Communication to buy-into the whole idea of setting up the South African Defense Film Office.

We need to rally support for constitutional amendment in parliament by April 2006, this initiative must involve other military structures such as: South African Reserve Force (SARF) and South African Military Veterans Association (SAMVA) as the beneficiaries. That means our new rehabilitated army starts to show responsibility within the Department of Defense for better image.

We further engaged South African Military Veterans Association, the South African Reserve Force Generals and other high-ranking regional officers to influence the laws that will govern the South African Defense Film Office.

The were submissions that were made to the Chairperson of the Portfolio Committee of Defense Prof. Kader Asmal on 26 October 2004 presenting the on going consultation of MVA, SARF, DoD, MoD and the Film Industry players.

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Guiding document needs to be formulated by all parties concerned to draw the Laws and Regulations that governs the entire Defense Film Office and its operation.

The training and capacity building are endless opportunities.

The Deputy Minister of Defense **Mr. Mluleki George** is viewing this matter very seriously, looking at the submissions that were made in his office.

Didiza Productions was invited on a Good Will visit to East Africa (Burundi and Congo) to start negotiations with **Joint Chiefs of Staff** at one o one situation. The matter was seriously considered as a must.

Their fear was timing due to the re-appointment and re-deployment of the Senior Offices.

Influential people we have engaged see them below.
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Present

Communications

Contact Person	Department	Contact Details	Area
Maj. Gen. Mofekeng	Chief of Corporate Communication	P: 012 355 6050 F: 012 355 5535	Pretoria
Mr. V. Zambodla	Head of Corporate Communication	P: 012 355 6209 F:	Pretoria
Brig. Gen Mangope	Director Corporate Communication	P: 012 355 6302 F: 012 355 6396	Pretoria
Mrs. Cindy Ludick	Defense TV	P: 012 312 2721 F: 012 312 2048	Pretoria
Dennis Ndaba	SA Soldier Magazine	P: 012 355 6351 F: 012 355 6399	Pretoria

Logistic/Support Formation

Contact Person	Department	Contact Details	Area
Maj. Gen. Moerani	Logistic Support Formation	P: 012 339 5516 F: 012 339 5524	Pretoria

MVA/RF

Contact Person	Department	Contact Details	Area
Lt Gen Knobel	Vice Chairman ABMVA MoD	P: 012 348 8522 F: 012 361 1968	Pretoria
Rear-Admiral Bakkes	Director of Military Veterans' Affairs	P: 012 355 5556 F: 012 355 5828	Pretoria
Col. Nelson	Reserve Force/MVA	P: 021 701 0128 F: 021	W.C
Col. Joyi	Reserve Force/MVA	P: 021 441 2700 F:	W.C
Maj. Mashaba	Reserve Force/MVA	P: 021 696 7510 F: 021 696 7549	W.C

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Joint Chiefs of Staff

Contact Person	Department	Contact Details	Area
Lt. Gen. van Rensburg	South African Health Service	P: 012 671 5555 F: 012 663 2906	Pretoria
Lt. Gen. Tshiki		P: F:	Pretoria
Maj. Gen Ndabula		P: F:	Pretoria
Brig. Gen Church	Director Peace Support Operations	P: 012 355 3263 F: 012 355 3394	Pretoria
Rear Admiral Magalefa	Director Navy Review Co-ordination and Implantation	P: 012 339 4228 F: 012 319 4160	Pretoria

Training

Contact Person	Department	Contact Details	Area
Maj. Gen Mokoena	Chief of the Service Corps	P: 012 355 6600 F: 012 355 6697	Pretoria

Ministry of Defense

Contact Person	Department	Contact Details	Area
Prof. K. Asmal	Chairperson of Defense Portfolio Committee	P: 021 403 3714 F: 021 403 2182	W.C
Mr. M. George	Deputy Minister of Defense	P: 012 355 6135 F:	Pretoria



cape film commission

12th August 2004

**CAPE FILM COMMISSION POSITIONING STATEMENT REGARDING USE OF
DEPARTMENT OF DEFENSE PROPERTY, EQUIPMENT, PERSONNEL AND
SERVICES FOR THE SOUTH AFRICAN FILM INDUSTRY**

Attn: Ntandazo Gcingca

The Cape Film Commission is the official agency of the City of Cape Town and the Province of the Western Cape. Launched in 2000, its mandate is to promote and develop the film industry of the region. In light of this mandate, this document outlines the CFC's position on the use of Department of Defense property, equipment, personnel and services for the SA Film Industry.

The Film Industry often requires access to Department of Defense Property, Equipment, Personnel and Services for the successful delivery of South African-produced films. In particular, the Film industry has sought:

NAVY

- use of "official looking" naval vessels
- Use of Navy, Port Service and Dockyard
- Berthing facilities for other boats (eg camera boats)

ARMY

- Access to military vehicles (tanks, armoured cars, helicopter gunships etc)
- Access to military bases
- Access to heavy artillery, vehicles, helicopters
- Participation of military personnel as extras for parade ground / assault course etc.

At this time, few films and commercials shot in South Africa are actually set in South Africa. This year alone we in the Cape have played stand in for Rwanda in the genocide, North America, the Channel Islands in World War II, London in the sixties and several other bizarre and wonderful settings. However, there are an increasing numbers of films with South African settings that might wish to make use of military property, services, equipment and personnel.

In South Africa, Film has been identified as a key sector because it offers the potential both to create jobs and to alleviate poverty. Internationally, governments like film because it is both for its high labour intensiveness and for the economic spin offs that it generates in local economies. Major film productions have been known to spend as much as R650 000 per day on local employment and services, while television productions could spend R500 000. TV Commercials also spend as much as R 450000 a day, whilst even the smallest Stills Photography shoot generates R 350000 for a week long shoot.

Importantly, film spend does not remain in the film sector alone; it is one of the few business activities that can add value to a wide range of other sectors in the economy through the creation of demand for products and services. Each production results in jobs for camera operators, sound and

lighting technicians, caterers, plumbers, carpenters, animal trainers, truck drivers, make up artists, graphic artists, photographers, set designers, painters and actors. Production budgets are spent on a range of products from hardware to props, plants to steel, paint to timber, draperies to carpets, furniture to portable dressing rooms, generators to saddle makers, restaurants to hotel rooms.

Job creation is also an important benefit; Feature films employ between 40 and 300 people for up to five months, as well as literally thousands of extras and cast members. Productions often institute skills share and mentorship projects in every technical department for trainees from disadvantaged groups. Furthermore, the job spread is broad; production results in jobs for camera operators, sound and lighting technicians, caterers, plumbers, carpenters, animal trainers, truck drivers, make up artists, graphic artists, photographers, set designers, painters and actors. This results in increased skills and knowledge for local artisans.

The film industry is clearly everyone's business. It offers a unique opportunity for job creation, skills training and the alleviation of poverty. However, it can only do so within a film friendly environment. Part of a Commission's role is to ensure that that Film Friendly environment is sustained through every tier of government.

To date, the Department of Defense has struggled to find a successful way to deal with the South African Film Industry. In part this is because of the instruction that no military property / equipment etc. may be used to make a profit or compete with private enterprise. Furthermore the military is unable to invoice the private sector for services rendered and therefore booking keeping and accountability are questioned. Finally of course, there may be issues of security for both equipment and personnel.

Mr Ntandazo Gcingca has therefore been mandated by the Cape Film Commission to work with the Department of Defence with the following aims and objectives:

1. TO IDENTIFY THE CONCERNS AND OBJECTIONS OF THE DoD TO FILM INDUSTRY ACTIVITY AS STATED
2. TO PROPOSE WAYS FORWARD FOR THE FILM INDUSTRY TO MEET THESE OBJECTIONS AND TO REASSURE THE DoD
3. TO DEVELOP A PROGRAMME FOR THE MILITARY VETERANS ASSOCIATION FOR THE MUTUAL BENEFIT OF THE DoD, the MVA AND THE FILM INDUSTRY

Please therefore offer Mr Gcingca your assistance where possible. We look forward to working together on reaching a mutually successful outcome in the near future.

Many thanks and best wishes

Martin Cuff
C.O.O., Cape Film Commission

cc. Laurence Mitchell, Chairperson, CFC
Minister Lynn Brown, Minister of Economic Development and Public Works, PGWC
Premier Ebrahim Rasool, PGWC
Dr Brendon Roberts, HoD, Economic Development & Tourism, PGWC

1. The brief

The Film Industry often requires access to Department of Defense Property, Equipment, Personnel (Military Veteran's) and Services for the successful delivery of international and South African-produced films. In particular, the Film industry has sought:

NAVY

- use of "official looking" naval vessels
- Use of Navy, Port Service and Dockyard such as Simonstown
- Berthing facilities for other boats (e.g. camera boats)

ARMY/AIRFORCE

- Access to military vehicles (tanks, armored cars, helicopter and gun ships etc)
- Access to military bases
- Access to heavy artillery, vehicles, helicopters
- Participation of military veteran personnel as extras for parade ground / assault course etc.

2. Understanding of the brief

Didiza Productions has been mandated by the Cape Film Commission to explore strategies and partnership that would facilitate access to military base equipment and resources by the film industry for local and international war productions. What about other commissioners such as Durban and Gauteng Film Commissioner?

The film industry in South Africa has been identified as an economic growth sector as it generates revenue for the country as well as creates job opportunities. The film industry adds value to other sectors of economic development through the creation of demand for products and services.

Didiza productions have conducted base studies, interacted with identified role-players within the mandate granted by the Cape Film Commission.

The next and critical step is to put together a Strategic Framework Document that would guide partnership development and provide insight to how the film industry and the Department of Defense can best utilize the resources at their disposal for the economic growth of South Africa. The military Veterans Association has been identified as one of the major role players in this envisaged partnership.

Our appointed consultants will provide technical expertise to Didiza Productions in collating the data from the research conducted by Didiza Productions. The information presented will be analyzed and consolidated to a strategic framework document that would guide the partnership and inform operations.

Amongst key areas to be covered by the Strategic Framework Document will be:

- Identification of concerns and objectives of the Department of Defense to the Film Industry.
- Develop a strategic approach for addressing the objectives and the challenges.
- Develop a framework for the programme that would aim at ensuring benefit of the Didiza Productions, Military Veterans, the Department of Defense, and Film Industry.
- Explore possibilities of how the partnership can influence legal aspects governing the operations of the Department of Defense in relation to economic growth participation
(the best strategy to address the legislative issues will be explored, this will be treated as an addendum).

3. Implementation modalities

Development of the policy will take four phases in the following manner:

Phase 1: Data Collection Phase

Phase 2: Development Phase

Phase 3: Review Phase

Phase 4: Hand over Phase

3.1 Phase 1: Data Collection Phase

The focus of Phase 1 would be to ensure that the information gathered during the consultation process by Didiza Productions is translated to a practical strategy. This will require further consultations with stakeholders to further interrogate the information. In addition to this would be the desktop research of relevant documentations available from all identified stakeholders as well as legislations with relevance to the partnership envisaged.

Outcome: Customized format for the development of the document

3.2 Phase 2: Development Phase

The developed format will be used to synthesize and present the information gathered under Phase 1. There will be ongoing consultation with various stakeholders through the development of the document.

Outcome: First draft of the document

3.3 Phase 3: Review Phase

The first draft would be sent to stakeholders for feedback and reworked into a final document. At the end of this phase the formalized and documented strategic framework document would have embedded itself within the different role-players (organizationally) to a level where the process owners understand and what the companies set to achieve through implementation.

This document is viewed as an evolving document that will constantly require a review mechanism and continuous update based on findings from implementation.

3.4 Duration and costs

It is envisaged that this assignment will take no more than 22 person days.

Proposed costing

Activity	Number of person days	Consultancy fee
1. Phase 1: Data Collection	9 days	R2 500 x 9 = R22 500 Done
2. Phase 2: Development Phase	9 days	R2 500 x 8 = R22 500 Request to CFC
3. Phase 3: Review Phase	5days	R2 500 x 5 = R12 500
4. Attorneys Fee	20 Days	R500 X24 hrs =R12 000
TOTAL		R47 000 (vat not included: co not registered as yet)
Travel and administrative costs are not included and can be discussed on review of proposal based on the need. Part of phase 1 will require a full 2 days consultation with Didiza Productions as part of information gathering as well as 1 day meeting before signing off the first draft.		

Nb. The total amount we are requesting to Cape Film Commissioner is R22 500 vat is not included.