NATIONAL FILM AND VIDEO FOUNDATION

STATISTICAL REPORT 2017/18 – 2021/22

national film and video foundation
SOUTH AFRICA
an agency of the Department of Sport, Arts and Culture

LOVE SA FILM

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ACRONYMS AND ABBREVIATIONS

EC	Eastern Cape province
EF	Experienced filmmakers
FS	Free State province
FTF	First-time filmmakers
GP	GP province
KZN	KwaZulu-Natal province
LEF	Limited experience filmmakers
LP	Limpopo province
M&D	Marketing and Distribution
MICT-SETA	Media Information and Communication Technologies Sector Education and Training Authority
MP	Mpumalanga province
NC	Northern Cape province
NFVF	National Film and Video Foundation
NW	North West province
PDIs	Previously Disadvantaged Individuals
WC	Western Cape province

INTRODUCTION

1 INTRODUCTION

The National Film and Video Foundation (NFVF) is an agency of the Department of Sport, Arts and Culture created to ensure the equitable growth of South Africa's Film and Video industry. To achieve this mandate, the NFVF offers monetary grants for Content Development, Production, Marketing and Distribution of films and videos, and through the Education and Training of filmmakers.

1.1 AIM OF THE REPORT

The primary objective of this report is to assess and analyse the performance of the NFVF projects funded for the five years, 2017/18 – 2021/22. The grant programmes analysed are:

- Industry Development (Development, Production, and Post-production);
- Marketing and Distribution (Festival Hosting, Marketing and Distribution, Markets and Festival Attendance);
- Education and Training (Bursary, Industry Training, and Internship); and
- The NFVF Special projects.

1.2 METHODOLOGY: DATA SOURCES

The NFVF provides funding to qualified and selected recipients across the value chain in the form of grants for Content Development and Production, Marketing and Distribution, and Education and Training. Potential recipients apply for funding using the Praxis System, an online applications management platform. Application data captured in the Praxis System is extracted and filtered according to a range of variables and then analysed to assess the performance of the grant programmes against key performance metrics.

The analysis presented in this report has been extracted from previous NFVF reports, statistics, and information provided by grant recipients. It is a composite analysis for the financial reporting period 2017/18 – 2021/22. The NFVF financial reporting period is from 1 April to 31 March (The NFVF, 2020a).

1.3 CRITERIA APPLIED TO FUNDING OF PROJECTS

The NFVF employs a tiered approach to the allocating funding, which ensures support is provided to filmmakers of all experience levels, namely:

- Experienced filmmakers (EF);
- Limited experience filmmakers (LEF); and
- First-time filmmakers (FTF).

One of the NFVF's strategic outcomes-oriented goals is to increase the number of South African films produced by previously disadvantaged individuals (PDIs).

1.3.1 TIER 1: EXPERIENCED FILMMAKERS

These are experienced filmmakers with a proven record for developing and producing at least 3 successful and commercially viable feature films, television (TV) films or documentaries (The NFVF, 2020a).

1.3.2 TIER 2: LIMITED EXPERIENCE FILMMAKERS

Filmmakers with limited experience who have developed and produced 1 or 2 feature films, TV films or documentaries, or 2 or 3 short films and/or commercials (The NFVF, 2020a).

1.3.3 TIER 3: FIRST-TIME FILMMAKERS

New entrants, particularly recent film school graduates from disadvantaged backgrounds, who just started in the industry. They must have produced or directed at least 1 short film (The NFVF, 2020a).

1.4 OUTCOMES

The outcomes of this report are:

- The number of projects funded during the five-year period;
- The financial allocation to the projects during the five-year period; and
- The trends and a comparative analysis of the projects funded during the five-year period, and the implications thereof.

1.5 DEFINITIONS

In this report, unless otherwise indicated, the following definitions are applicable:

"**Blank**" means that information was not captured in the record for that specific data entry.

"**Black person/people**" is a generic term which means Africans, Coloureds and Indians:

a) Who are citizens of the republic of South Africa by birth or descent; or

b) Who became citizens of the Republic of South Africa by naturalisation-

  i) Before 27 April 2994; or

  ii) On or after 27 April 1994 and who would have been entitled to acquire citizenship by naturalisation prior to that date (Broad-Based Black Economic Empowerment Amendment Act, 2013)

The NFVF application form, and the Praxis System, which are used to capture funding applications, previously used the terms "Black" and "White," where "Black" refers to all non-White population groups, as defined above. In 2021/22, the NFVF revised the application form to reflect all population groups (Black, Coloured, Indian/Asian, and White). The statistical analysis presented in sections 2-5 of this document will include all population groups.

Employment data, which is presented in section 7 of this document, is collected separately from the funding application and therefore includes additional population group categories, namely, Asian/Indian, Black, Coloured, and White.

1.6 REPORT STRUCTURE

This report includes the following 8 sections:

1. Introduction
2. Demographics
3. Funding Analysis: Industry Development
4. Funding Analysis: Marketing and Distribution
5. Funding Analysis: Education and Training
6. Funding Analysis: Special Projects or Slates
7. Employment Profile
8. Conclusion

DEMOGRAPHICS

2 DEMOGRAPHICS

This section of the report summarises the demographic background of NFVF funding recipients (i.e., location, gender, population group, and Tier).

2.1 LOCATION

The following table provides a sum count of NFVF-funded recipients' locations over the five years under review. The data is ranked by province.

Table 1: Location background of the NFVF funded recipients, 2017/18 – 2021/22

Province	Development Funding	Production Funding	Post-production Funding	Festival Hosting Funding	Marketing and Distribution Funding	Market/ Festival Attendance	Bursary Funding	Internship Funding	Industry Training Funding	Total
EC	18	7	2	6	1	3	41	45	4	**127**
FS	6	1		5		2	5	4	6	**29**
GP	221	126	11	19	34	223	205	207	150	**1,196**
KZN	48	25		18	8	18	46	26	18	**207**
LP	17	4	1	5	6	26	18	5	37	**119**
MP	6			4		3	7		2	**22**
NC	1			5						**6**
NW	7			2		3	14	2	60	**88**
WC	94	41	7	12	16	86	85	36	12	**389**
Total	**418**	**204**	**21**	**76**	**65**	**364**	**421**	**325**	**289**	**2,183**

34
Overall average across all funding categories

LEAD FUNDING
Festival Attendance (223)

FUNDED BY PROVINCE
GP – 1,196 | KZN – 207 | LP – 119 | FS – 29 | MP – 22 | WC – 389 | EC – 127 | NW – 88 | NC – 6

The overall average across all funding categories is 34. The leading funding category with the highest recipient over the five-year period is Festival Attendance (223). In terms of the total count of the NFVF-funded recipients by province, more than 50% of the NFVF recipients are in GP (1 196), followed by WC (389) and KZN (207). Another observation from the data is an increase in secondary provinces with EC (127), LP (119), and NW (88). There are still very few grant recipients in the underserviced provinces like FS (29), MP (22), and NC (6).

2.2 GENDER

The following table provides a sum count of NFVF funded recipients, by gender, over the five-year period under review.

Table 2: NFVF funding recipients, by gender, 2017/18 – 2021/22

Gender	Development Funding	Production Funding	Post-production Funding	Festival Hosting Funding	Marketing and Distribution Funding	Market/ Festival Attendance	Bursary Funding	Internship Funding	Industry Training Funding	Total
Female	196	93	8	28	33	180	201	208	166	**1,113**
Male	222	110	13	48	32	184	220	118	163	**1,110**
Nonbinary		1								**1**
Total	**418**	**204**	**21**	**76**	**65**	**364**	**421**	**326**	**329**	**2,224**

RECIPIENTS PRIMARILY MALE IN THE INDIVIDUAL FUNDING CATEGORY:

222 Development Funding
110 Production Funding
13 Post-production Funding
48 Festival Hosting
220 Bursary Funding

Although the distribution is almost equal, the NFVF funding recipients are primarily male in the individual funding category. There were a more significant number of male recipients of funding in Development Funding (222), Production Funding (110), Post-production (13), Festival Hosting (48), and Bursary Funding (220).

2.3 POPULATION GROUP

The following table shows the number of NFVF-funded recipients, by population group, during the five-year period (2017/18 – 2021/22).

Table 3: NFVF funding recipients, by population group, 2017/18 – 2021/22

Population Group	Development Funding	Production Funding	Post-production Funding	Festival Hosting Funding	Marketing and Distribution Funding	Market/ Festival Attendance	Bursary Funding	Internship Funding	Industry Training Funding	Total
Black	300	159	12	63	39	266	368	311	291	**1,809**
Coloured	8	3			4	1	1	2	8	**27**
Indian/ Asian	2		1		1			1	3	**8**
White	108	42	8	13	21	97	52	11	12	**364**
Total	**418**	**204**	**21**	**76**	**65**	**364**	**421**	**325**	**314**	**2,208**

Approximately 82% of grant recipients are Black people (1 809), with only 365 of the funded recipients being the White population group. The NFVF will be reporting on Coloured and Indian/Asian population groups as we advance, starting in 2021. Any data collected before 2021 is limited to the Black/White population group.

2.4 TIER

The following table shows the number of NFVF-funded recipients, by Tier, during the five-year period (2017/18 – 2021/22).

Table 4: NFVF funding recipients, by Tier, 2017/18 – 2021/22

Tier	Development Funding	Production Funding	Post-production Funding	Festival Hosting Funding	Marketing and Distribution Funding	Market/Festival Attendance	Total
Tier 1	48	29	6	11	18	45	**157**
Tier 2	187	105	15	25	42	215	**589**
Tier 3	181	70		40	5	104	**400**
Total	**416**	**204**	**21**	**76**	**65**	**364**	**1146**

While the NFVF supports filmmakers across all Tiers, most support is predominant to filmmakers with limited experience (Tier 2 – 589) and those new to the industry (Tier 3 – 400). Thus, only 157 experienced filmmakers (Tier 1) received funding to help them maintain and expand their capacity in the film industry.

PRE 2021 DATA POPULATION GROUP:

1,809 Black Recipients

365 White Recipients

TIER SUPPORT FOR LIMITED EXPERIENCED FILMMAKERS

157 Tier 1

589 Tier 2

400 Tier 3

2.5 KEY FINDINGS

This subsection presents key findings from the analysis of section 2.

- GP had the highest number of NFVF projects funded during 2017/18 – 2021/22. This is not surprising since most of film and television production takes place in GP. WC had the second-highest number of NFVF projects funded, with KZN receiving the third-highest number of the projects funded. Although there is a considerable gap between GP and the WC and KZN, these are the three key provinces in South Africa regarding talent development and nurturing as well as the presence of support infrastructure. Moreover, these provinces are also the key economic points in the country.
- There have been notable developments within the EC. The NFVF and The Cortex Hub (Cortex Hub) have partnered to create the Film Hub, an incubator/accelerator to promote the development of the South African film and media industry using technology. The Film Hub will provide training to entrepreneurs and filmmakers in the Eastern Cape that will allow them to navigate the international film industry by leveraging technology to help them create and edit movies that can compete globally.
- For 2 successive years, the South African Film and Television Awards (SAFTAs) partnered with the North West Province, with a commitment to creating a platform for skills transfer and in growing film activity in the underserviced province. The North West Department of Culture, Arts and Traditional Affairs (CATA) partnership enabled women and youth from rural, small towns and township areas to participate in film activities.
- Gender distribution was almost even, with Males totalling 1 110 and Females 1 113, suggesting that equal opportunities are available to both genders.
- The Black population group was the most funded group during the period under review. This is in line with the objectives of the NFVF, such as giving opportunities to PDIs to address historical imbalances.
- Filmmakers with limited experience (Tier 2) are the most funded Tier by NFVF. First-time filmmakers, mostly school graduates from disadvantaged backgrounds, are the second most funded Tier by NFVF. Experienced filmmakers were the least funded group by NFVF. Therefore, funding is structured to support the progression of filmmakers from Tier 3 to Tier 1 while still considering the funding needs of Tier 1 filmmakers.

FUNDING ANALYSIS: INDUSTRY DEVELOPMENT

3 FUNDING ANALYSIS: INDUSTRY DEVELOPMENT

Production and development of content are at the core of the NFVF's mandate. In this regard, the NFVF provides the film industry with critical financial support to take a film project from an idea to a product that can be screened and distributed (The NFVF, 2020b).

This section analyses the funding for the Industry Development programmes, including the sub-programmes of Development Funding, Production Funding, and Post-production Funding.

Development Funding: The NFVF considers script development as any work undertaken to put an idea or concept into writing to create a script, including research conducted in a documentary, a short or a feature film, whether fiction or non-fiction. The NFVF also provides financial support for developing a television concept that can be formatted, sold globally, and subsequently licensed to remake the rights or syndication (The NFVF, 2020c).

Production Funding: One of the NFVF's strategic objectives is to increase the number of South African films produced and develop content producers from previously disadvantaged communities. Production funding is available to produce feature films, short films, animation, documentaries, and TV concepts. The NFVF has set aside one million grants each year to purchase archive material for feature-length and hour-long documentaries (The NFVF, 2020c).

Post-production Funding: Post-production Funding is available to assist filmmakers with the final editing of the audio-visual material after the production stage is completed (The NFVF, 2020c).

The table below shows the number of projects funded in the Industry Development programmes (Development Funding, Production Funding and Post-production Funding) and the amount approved during 2017/18 – 2021/22.

Table 5: Funded projects in Industry Development, 2017/18 – 2021/22

Industry Development	2017/18		2018/19		2019/20		2020/21		2021/22		Grand Total	
	No	Grant	No	Grant	No	Grant	No	Grant	No	Grant	No	Grant
Development	61	R8,280,225	79	R11,455,880	78	R10,218,018	136	R19,685,649	64	R10,595,588	418	R60,235,360
Production	30	R12,548,800	41	R18,702,150	42	R18,393,220	48	R30,729,640	43	R26,038,425	204	R106,412,235
Post-Production	6	R1,130,000	3	R690,000	1	R450,000	8	R1,470,000	3	R1,250,000	21	R4,990,000
Total	**97**	**R21,959,025**	**123**	**R30,848,030**	**121**	**R29,061,238**	**192**	**R51,885,289**	**110**	**R37,884,013**	**643**	**R171,637,595**
Cancelled	28	R5,465,754	1	R150,000	1	R150,000	5	R750,000	1	R300,000	36	R6,815,754
Grand Total	**125**	**R27,424,779**	**124**	**R30,998,030**	**122**	**R29,211,238**	**197**	**R52,635,289**	**111**	**R38,184,013**	**679**	**R178,453,349**

Development Funding (418) saw the most substantial number of projects funded compared to the three sub-programmes. This means that there was more content developed or supported by the NFVF. The Production Funding received the largest grant allocation (R106 million) despite having only 204 projects. The Post-production Funding had the fewest projects funded (21) and the smallest grant allocation (R4.9 million). 36 projects with a funding value of R6,8 million were cancelled.

FUNDED PROJECTS:

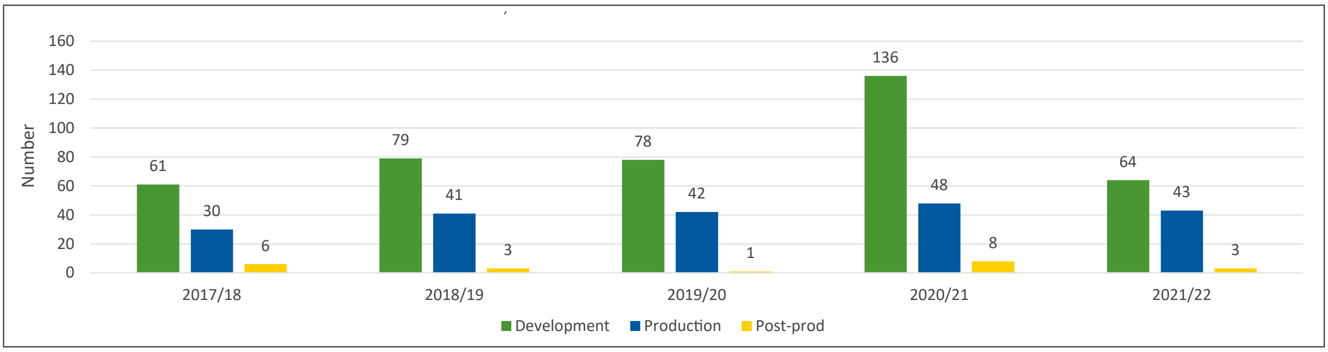
418 Development Funding

204 Production Funding

21 Post-production Funding

The following figure shows the flow of projects funded during 2017/18 – 2021/22.

Figure 1: Number of projects funded in Industry Development, 2017/18 – 2021/22



There was a notable increase in 2020/21, Development Funding recorded the highest number of projects funded (136), and this was due to the high demand from the film industry as a result of the COVID-19 pandemic. Production Funding (48) recorded a relatively higher number of projects approved in 2020/21 than in previous years and Post-production Funding (8). In 2021/22, the number of projects funded decreased for all three sub-programmes. Industry Development recorded (110) projects funded for 2021/22.

2020/21 INCREASE:

136 DEVELOPMENT FUNDING

48 PRODUCTION FUNDING

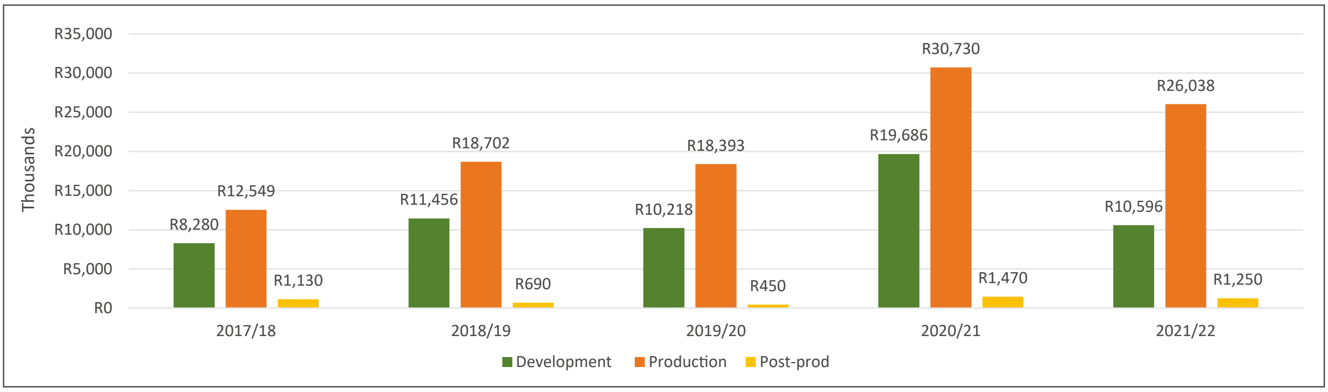
8 POST-PRODUCTION FUNDING

2021/22 DECREASE:

110 INDUSTRY FUNDING

The following figure shows the flow of the grant approved for the projects funded during the period 2017/18 – 2021/22.

Figure 2: Amount approved for projects funded in Industry Development, 2017/18 – 2021/22



In 2020/21, the NFVF approved the most significant funding allocation in the Production Funding (R30.7 million), even though the Development Funding had the highest number of projects funded. Development Funding and Post-production Funding sub-programmes similarly recorded the largest funding allocation in 2020/21 (R19.6 million and R1.4 million, respectively).

The NFVF supports industry growth and the production of high-quality and culturally relevant content and is committed to supporting South African talent, strengthening the film industry's participation in the global market and building audiences for South African content. These priorities ensure that the industry continues to innovate, expand, and deliver meaningful stories to a diverse range of audiences (The NFVF, 2020b). The following subsections analyse the number of projects funded by genre, province, Tier, population group, and gender.

APPROVED FUNDING IN 2020/21 PERIOD:

R19.6m & R1.4m
Development and Post-production Funding

R30.7m
Production Funding

GENRE

3.1 NUMBER OF PROJECTS FUNDED AND GRANT ALLOCATIONS APPROVED BY GENRE, 2017/18 – 2021/22

This subsection analyses the number of projects funded and the grant allocations approved by genre from 2017/18 – 2021/22.

3.1.1 DEVELOPMENT FUNDING BY GENRE

The following table shows the number of projects funded and the grant allocations approved by the Development Funding sub-programme between 2017/18 – 2021/22.

Table 6: Number of projects funded and grant allocation approvals, by genre, in Development Funding, 2017/18 – 2021/22

Sub-Sector	2017/18		2018/19		2019/20		2020/21		2021/22		Total Count of Sector	Total Sum of Granted
	No	Grant	No	Grant	No	Grant	No	Grant	No	Grant		
Animation	1	R250,000	3	R748,500	6	R1,240,000	5	R750,000	7	R1,800,000	22	R4,788,500
Documentary	18	R2,143,725	25	R3,163,000	20	R2,372,300	38	R5,001,075	11	R1,890,800	112	R14,570,900
Feature Film	12	R2,385,000	18	R3,600,000	14	R2,800,000	31	R6,042,800	11	R2,407,000	86	R17,234,800
Made for TV					10	R200,000			1	R300,000	11	R500,000
Short Film	25	R2,501,500	26	R2,544,380	20	R2,065,718	48	R4,576,035	28	R2,725,788	147	R14,413,421
TV Concept/ Format	5	R1,000,000	7	R1,400,000	8	R1,540,000	14	R3,315,739	6	R1,472,000	40	R8,727,739
Grand Total	**61**	**R8,280,225**	**79**	**R11,455,880**	**78**	**R10,218,018**	**136**	**R19,685,649**	**64**	**R10,595,588**	**418**	**R60,235,360**

Most of the projects that received funding were in the short film genre (147), followed by documentaries (112) and feature films (86). The NFVF spent most of its funds on the feature film genre (R17 million), documentary (R14,5 million), and short film (R14 million). The total number of projects funded in the Development Funding by genre was 418, with R60 million.

TOTAL FUNDING RECEIVED FOR THE 5-YEAR PERIOD:

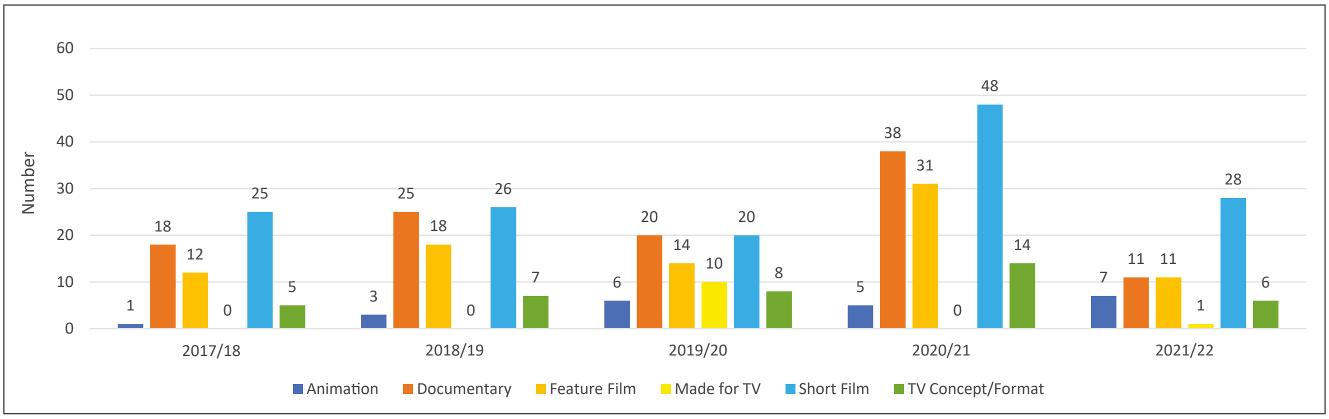
SHORT FILM **147** Short Films R14 million

DOCCI'S **112** Documentaries R14,5 million

FEATURE **86** Feature Films R71 million

The following figure shows the flow of projects funded, by genre, between 2017/18 – 2021/22.

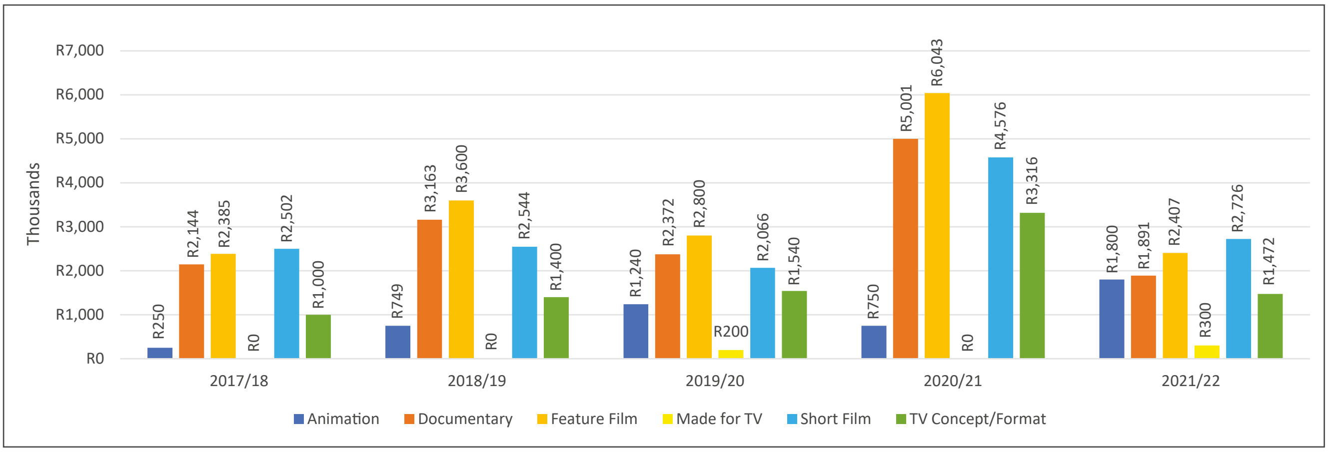
Figure 3: Number of projects funded, by genre, in Development Funding, 2017/18 – 2021/22



A notable increase was observed for documentaries, feature films, and short films between 2017/18 – 2021/22. The number of projects funded in the short film, documentary, and feature film genres increased significantly in 2020/21 due to the demand from the industry because of COVID-19.

The following figure shows the amount approved for projects, by genre, between 2017/18 – 2021/22.

Figure 4.: Amount approved for projects funded, by genre, in Development Funding, 2017/18 – 2021/22



The feature film genre is the highest funded genre across the five-year period because of the threshold for features. The Made for TV genre was the least funded genre across each of the five financial periods and represented the fewest projects that received funding.

3.1.2 PRODUCTION FUNDING BY GENRE

The following table shows the number of projects funded, by genre, and the approved grant allocation during the five years under review within the Production Funding sub-programme.

Table 7: Number of projects funded, by genre, and amount approved in Production Funding, 2017/18 – 2021/22

Sub-Sector	2017/18		2018/19		2019/20		2020/21		2021/22		Total Count of Sector	Total Sum of Granted
	No	Grant	No	Grant	No	Grant	No	Grant	No	Grant		
Animation					2	R1,733,220	7	R2,752,640	4	R2,100,000	13	R6,585,860
Archive	1	R250,000	1	R250,000	1	R250,000			1	R300,000	4	R1,050,000
Documentary	4	R1,150,000	13	R4,600,000	16	R5,650,000	15	R6,600,000	10	R5,163,225	58	R23,163,225
Feature Film	7	R7,800,000	9	R10,900,000	6	R8,100,000	11	R18,300,000	8	R14,400,000	41	R59,500,000
Made For TV			1	R200,000	5	R560,000					6	R760,000
Short Film	13	R2,348,800	13	R2,002,770	10	R1,700,000	13	R2,677,000	17	R3,425,200	66	R12,153,770
TV Pilot			1	R199,380					1	R250,000	2	R449,380
Web Series	5	R1,000,000	3	R550,000	2	R400,000	2	R400,000	2	R400,000	14	R2,750,000
Grand Total	30	R12,548,800	41	R18,702,150	42	R18,393,220	48	R30,729,640	43	R26,038,425	204	R106,412,235

Similar to the Development Funding category, most projects that received funding were from the short film genre (66), followed by documentaries (58) and feature films (41). As can be expected, most of the funding was allocated to feature film (R59,5 million), documentary (R23 million), and short film (R12 million) genres.

TOTAL COUNT OF FUNDING RECEIVED IN 5-YEAR PERIOD:

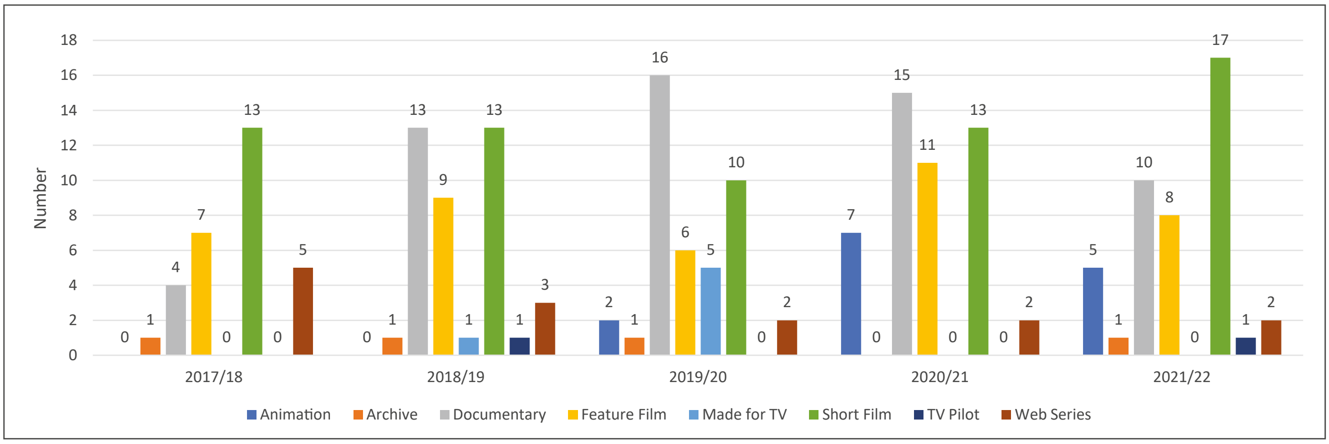
SHORT FILM 66 Short Films R12 million

DOCCI'S 58 Documentaries R23 million

FEATURE 41 Feature Films R59,5 million

The following figure shows the flow of projects funded, by genre, in the Production Funding sub-programme between 2017/18 – 2021/22.

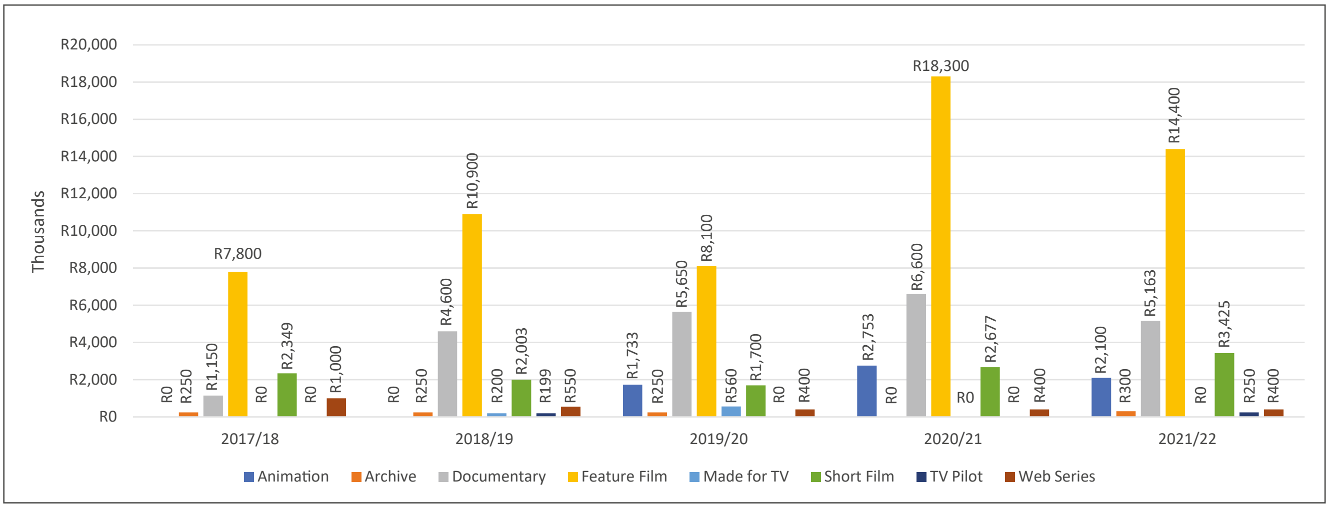
Figure 5: Number of projects funded, by genre, in Production Funding, 2017/18 – 2021/22



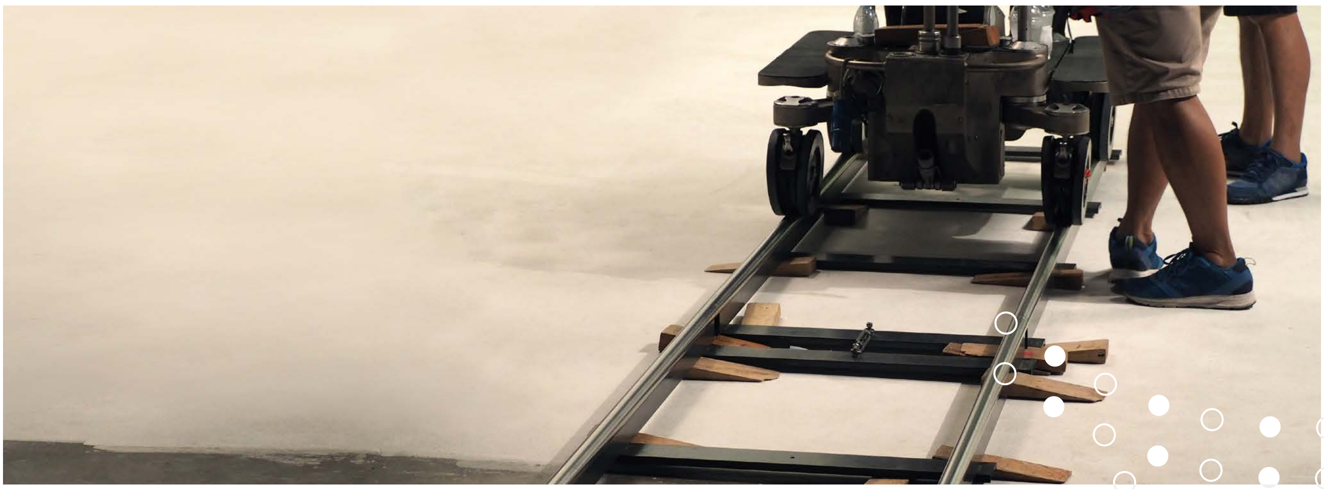
A similar trend was observed for documentary, feature films, and short films, the leading genres across the five years.

The following figure shows the flow of grant allocations, per genre, for projects funded in the Production Funding sub-programme between 2017/18 – 2021/22.

Figure 6: Amount approved for projects, by genre, in Production Funding, 2017/18 – 2021/22



The feature film genre received the highest grant allocation in 2020/21 (R18.3 million). The feature film genre also received the largest grant allocation in all other financial reporting periods.



3.1.3 POST-PRODUCTION FUNDING BY GENRE

The following table shows the number of projects funded and the grant allocations approved, by genre, in the Post-production Funding sub-programme between 2017/18 – 2021/22.

Table 8: Number of projects funded, by genre, and budget allocation approved within Post-production Funding, 2017/18 – 2021/22

Sub-Sector	2017/18		2018/19		2019/20		2020/21		2021/22		Total Count of Sector	Total Sum of Granted
	No	Grant	No	Grant	No	Grant	No	Grant	No	Grant		
Documentary	5	R730,000	2	R240,000			6	R720,000	1	R350,000	**14**	**R2,040,000**
Feature Film	1	R400,000	1	R450,000	1	R450,000	2	R750,000	2	R900,000	**7**	**R2,950,000**
Grand Total	**6**	**R1,130,000**	**3**	**R690,000**	**1**	**R450,000**	**8**	**R1,470,000**	**3**	**R1,250,000**	**21**	**R4,990,000**

The documentary genre received funding support for 14 projects between 2017/18 and 2021/22. This was followed by the feature film genre, which received funding for 7 projects). Most of the funding provided in this sub-programme was for the feature film (R2,9 million) and documentary (R2 million) genres. In total, 21 projects received grant valued at R4.9 million.

The following figure shows the flow of projects funded by genre in the Post-production Funding sub-programme between 2017/18 – 2021/22.

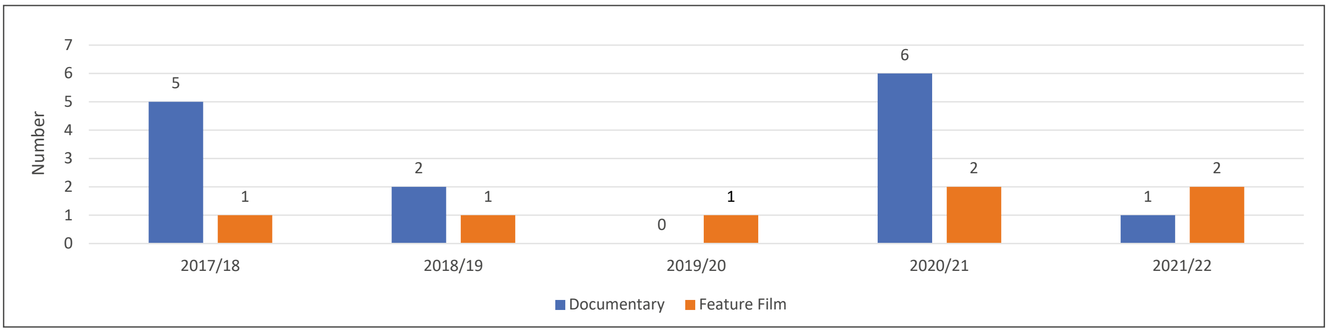
PROJECTS FUNDED:

DOCCI'S **14** **Documentaries R2 million**

FEATURE **7** **Feature Films R2,9 million**

21 PROJECTS RECEIVED GRANTS VALUED AT R4,9 million

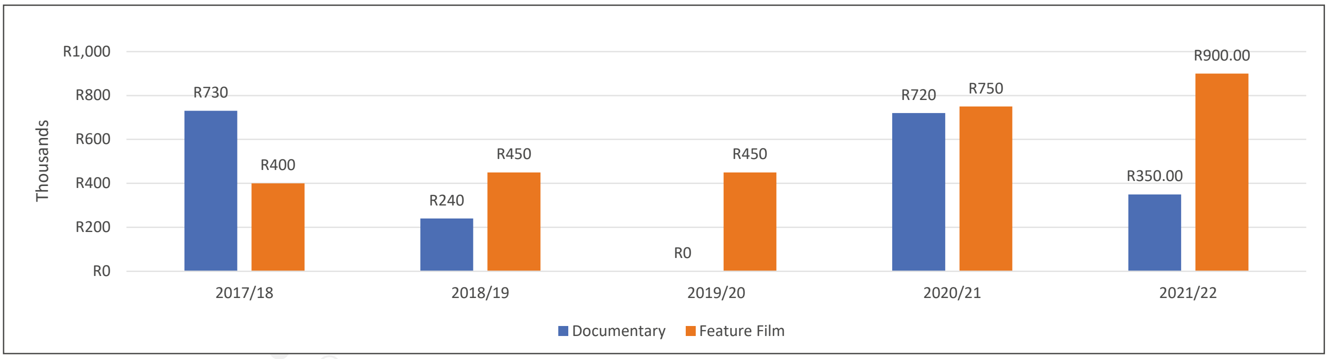
Figure 7: Number of projects funded, by genre, in Post-production Funding, 2017/18 – 2021/22



2020/21 had the highest number of projects funded (8), followed by 2017/18 (7).

The following figure shows the flow of grant allocations, by genre, in the Post-production Funding programme between 2017/18 – 2021/22.

Figure 8: Amount approved for the projects funded, by genre, in Post-production Funding, 2017/18 – 2021/22



In the Post-production Funding most projects that received funding were in the documentary and feature film genres. The Post-production sub-programme was the least supported funding category.

PROVINCE

3.2 NUMBER OF PROJECTS FUNDED BY PROVINCE, 2017/18 – 2021/22

This subsection analyses the number of projects funded by province between 2017/18 – 2021/22.

3.2.1 DEVELOPMENT FUNDING BY PROVINCE

The following table shows the number of projects funded, by province, in the Development Funding sub-programme between 2017/18 – 2021/22.

Table 9: Number of projects funded, by province, in Development Funding, 2017/18 – 2021/22

Province	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
EC	2	3	4	9		**18**
FS	1	1	1	3		**6**
GP	30	38	28	61	64	**221**
KZN	3	6	21	18		**48**
LP	3	3	4	7		**17**
MP	1	1	1	3		**6**
NC		1				**1**
NW		2	1	4		**7**
WC	21	24	18	31		**94**
Grand Total	**61**	**79**	**78**	**136**	**64**	**418**

GP had the highest total number of projects that received funding (221) and the highest number of projects in five financial periods. What is important to note is that, between 2017/18 and 2020/21, the spread across all provinces was quite evident, even though the number of approved projects in underserviced areas (FS, NC and NW) were relatively few. In 2021/22 all the projects funded for script development were from GP.

3.2.2 PRODUCTION FUNDING BY PROVINCE

The following table shows the number of projects that received funding from the province in the Production Funding sub-programme between 2017/18 – 2021/22.

Table 10: Number of projects funded, by province, in Production Funding, 2017/18 – 2021/22

Province	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
EC	1		2	2	2	**7**
FS		1				**1**
GP	17	24	22	25	38	**126**
KZN	4	5	9	6	1	**25**
LP			2	1	1	**4**
MP						**0**
NC						**0**
NW						**0**
WC	8	11	7	14	1	**41**
Grand Total	**30**	**41**	**42**	**48**	**43**	**204**

GP received the most support in the Production Funding programme, with 126 projects receiving funding, followed by WC (41) and KZN (25). What was observed in Production Funding is that the number of projects approved were more concentrated in major provinces (GP, WC and KZN) with significantly less activity in other areas.

3.2.3 POST-PRODUCTION FUNDING BY PROVINCE

The following table shows the number of projects that received funding, by province, in the Post-production Funding sub-programme between 2017/18 – 2021/22.

Table 11: Number of projects by province in Post-production Funding, 2017/18 – 2021/22

Province	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
EC		1		1		2
GP	3	2		3	3	11
LP				1		1
WC	3		1	3		7
Grand Total	6	3	1	8	3	21

GP and WC dominated the number of projects funded during the five-year period under review. Both the EC and LP had 2 and 1 project funded, respectively. No projects were funded in the FS, KZN, MP, NC, and NW.

TIER

3.3 NUMBER OF PROJECTS FUNDED BY TIER, 2017/18 – 2021/22

This subsection analyses the number of projects funded by Tier between 2017/18 – 2021/22

3.3.1 DEVELOPMENT FUNDING BY TIER

The following table shows the number of projects that received funding, by Tier, in the Development Funding sub-programme between 2017/18 – 2021/22.

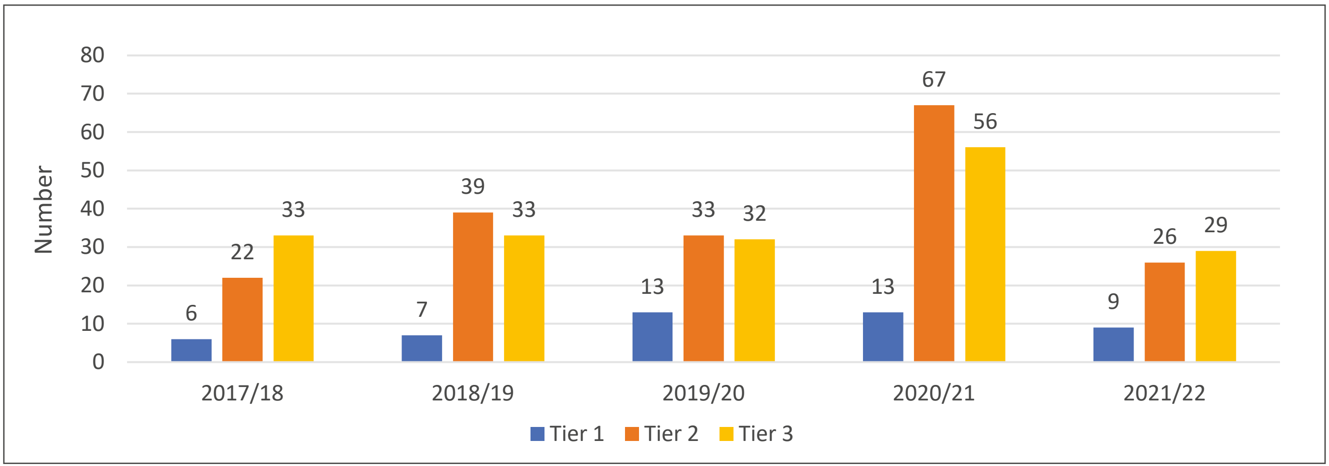
Table 12: Number of projects funded, by Tier, in Development Funding, 2017/18 – 2021/22

Tier	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
Tier 1	6	7	13	13	9	**48**
Tier 2	22	39	33	67	26	**187**
Tier 3	33	33	32	56	29	**183**
Grand Total	**61**	**79**	**78**	**136**	**64**	**418**

Most projects that received funding in Development Funding were Tier 2 (187), and Tier 3 (183) in total. There were very few projects approved for Tier 1 (48).

The following figure shows the flow of projects that received funding, by Tier, in the Development Funding sub-programme between 2017/18 – 2021/22.

Figure 9: Number of projects funded, by Tier, in Development Funding, 2017/18 – 2021/22



2020/21 saw the highest number of projects receiving funding, with Tier 2 (67) and Tier 3 (56) receiving their most significant level of support in this period. Tier 1 projects received their greatest level of support in 2019/20 and 2020/21, with 13 projects receiving funding in these periods. In 2021/22, the number of recipients plunged for all Tiers.

3.3.2 PRODUCTION FUNDING BY TIER

The following table shows the number of the projects funded in Production Funding by Tier between 2017/18 – 2021/22.

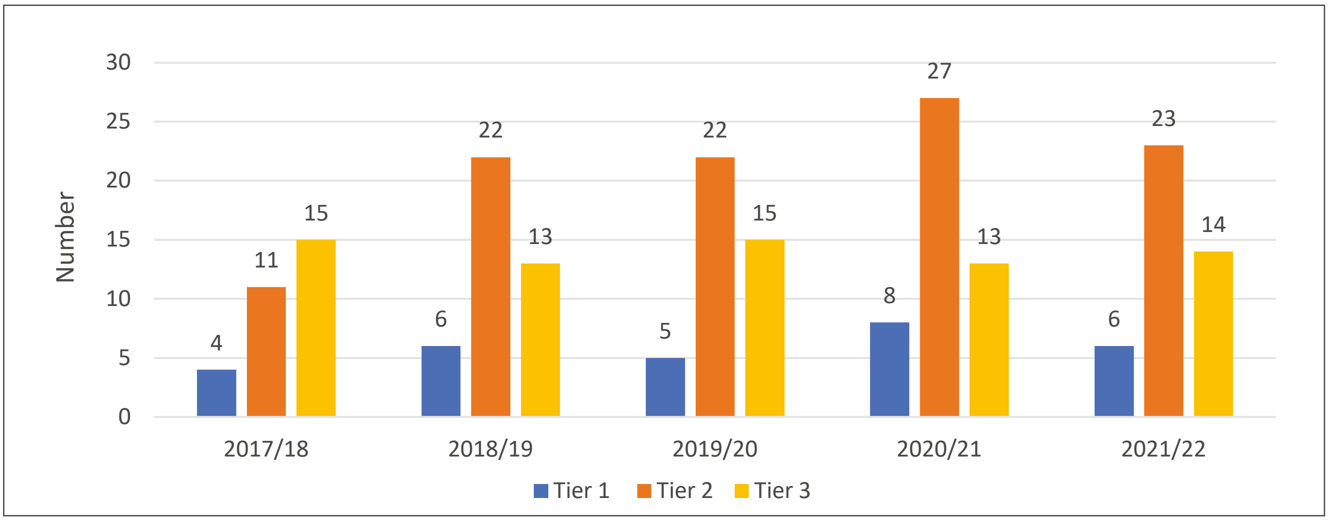
Table 13: Number of projects funded, by Tier, in Development Funding, 2017/18 – 2021/22

Tier	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
Tier 1	4	6	5	8	6	**29**
Tier 2	11	22	22	27	23	**105**
Tier 3	15	13	15	13	14	**70**
Grand Total	**30**	**41**	**42**	**48**	**43**	**204**

Correspondingly with Development funding, most projects that received funding support in the Production Funding sub-programme were Tier 2 (105) and less for Tier 3 (70) and Tier 1 (29).

The following figure shows the flow of the projects funded in Production Funding, by Tier, between 2017/18 – 2021/22.

Figure 10: Number of projects funded, by Tier, in Production Funding, 2017/18 – 2021/22



3.3.3 POST-PRODUCTION FUNDING BY TIER

The following table shows the number of projects that received funding, by Tier, in the Post-production Funding sub-programme between 2017/18 – 2021/22.

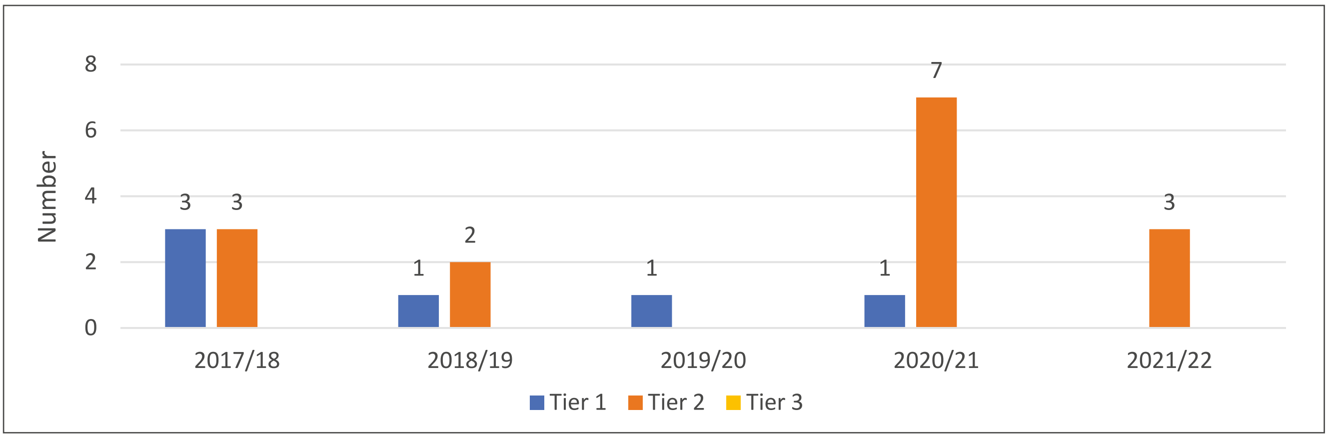
Table 14: Number of projects funded, by Tier, in Development Funding, 2017/18 – 2021/22

Tier	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
Tier 1	3	1	1	1		**6**
Tier 2	3	2		7	3	**15**
Tier 3						**0**
Grand Total	**6**	**3**	**1**	**8**	**3**	**21**

In total, 21 projects were approved in the five-year period for Post-production. Tier 1 had the highest number of projects.

The following figure shows the flow of the number of projects that received funding, by Tier, in the Post-production Funding sub-programme between 2017/18 – 2021/22.

Figure 11: Number of projects funded, by Tier, in Post-production Funding, 2017/18 – 2021/22



POPULATION GROUP

3.4 NUMBER OF PROJECTS FUNDED BY POPULATION GROUP, 2017/18 – 2021/22

This subsection analyses the number of projects that received funding by population group between 2017/18 – 2021/22.

3.4.1 DEVELOPMENT FUNDING BY POPULATION GROUP

The following table shows the number of projects that received funding, by population group, in the Development Funding sub-programme between 2017/18 – 2021/22.

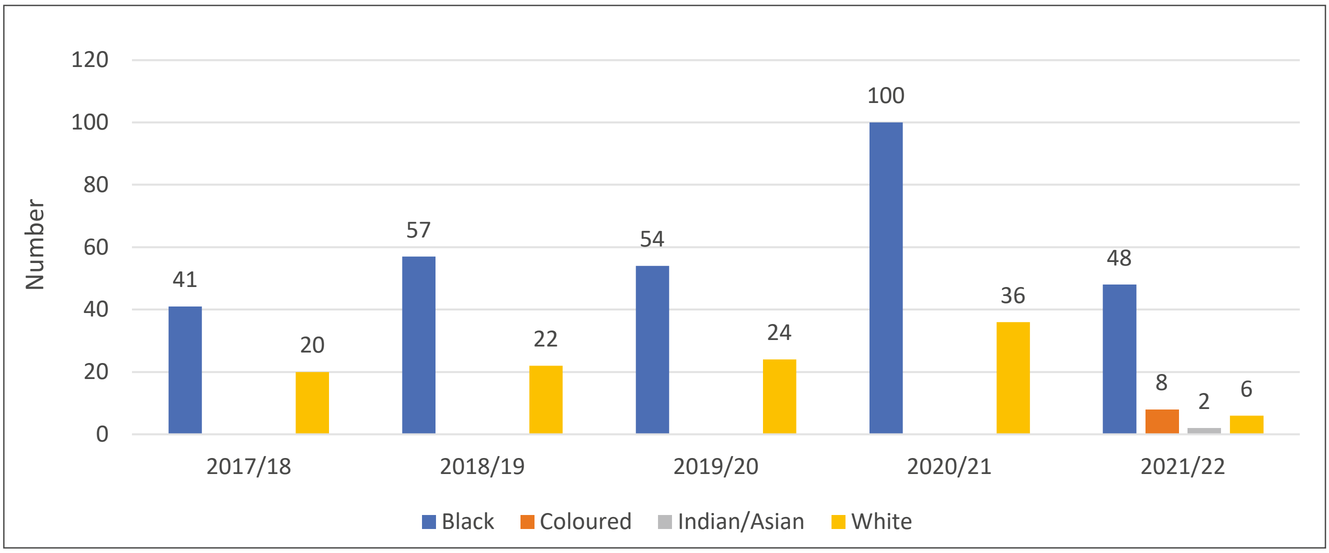
Table 15: Number of projects funded, by population group, in Development Funding, 2017/18 - 2021/22

Race	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
Black	41	57	54	100	48	300
Coloured					8	8
Indian/Asian					2	2
White	20	22	24	36	6	108
Grand Total	61	79	78	136	64	418

The Black population groups received the greatest level of support, with 300 projects receiving funding of approximately 71%.

The following figure shows the flow of the number of projects that received funding, by population group, in the Development Funding sub-programme between 2017/18 – 2021/22

Figure 12: Number of projects funded, by population group, in Development Funding, 2017/18 – 2021/22



3.4.2 PRODUCTION FUNDING BY POPULATION GROUP

The following table shows the number of projects that received funding, by population group, in the Production Funding sub-programme between 2017/18 – 2021/22.

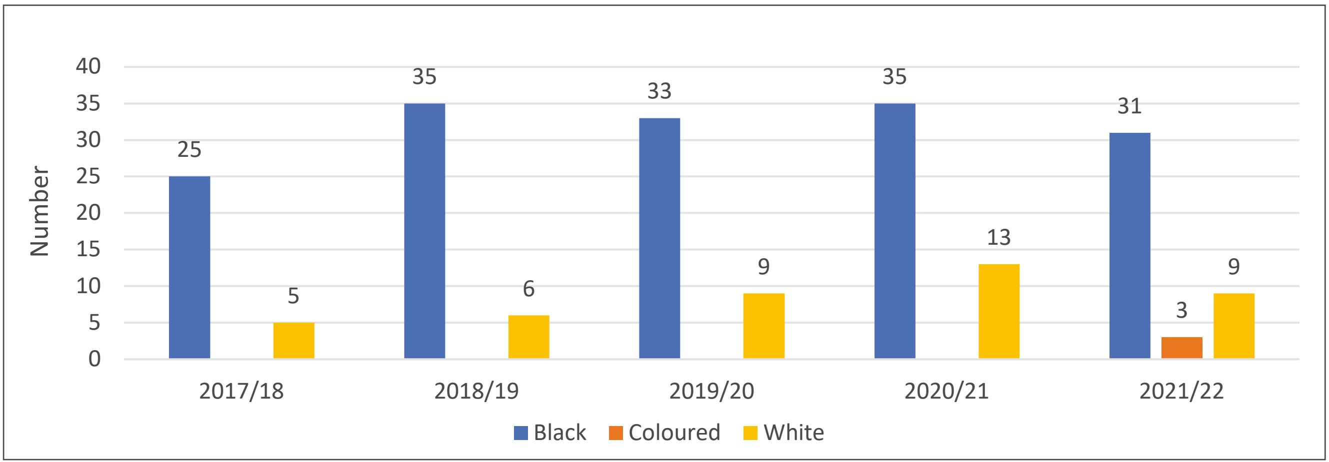
Table 16: Number of projects funded, by population group, in Production Funding, 2017/18 – 2021/22

Race	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
Black	25	35	33	35	31	159
Coloured					3	3
Indian/Asian						0
White	5	6	9	13	9	42
Grand Total	30	41	42	48	43	204

Similarly, with Development Funding, the Black population group in Production Funding received the highest support (159) compared to the White population group (42).

The following figure shows the flow of the number of projects that received funding, by population group, in the Production Funding sub-programme between 2017/18 – 2021/22.

Figure 13: Number of projects funded, by population group, in Production Funding, 2017/18 – 2021/22



3.4.3 POST-PRODUCTION FUNDING BY POPULATION GROUP

The following table shows the number of projects that received funding, by population group, in the Post-production Funding sub-programme between 2017/18 – 2021/22.

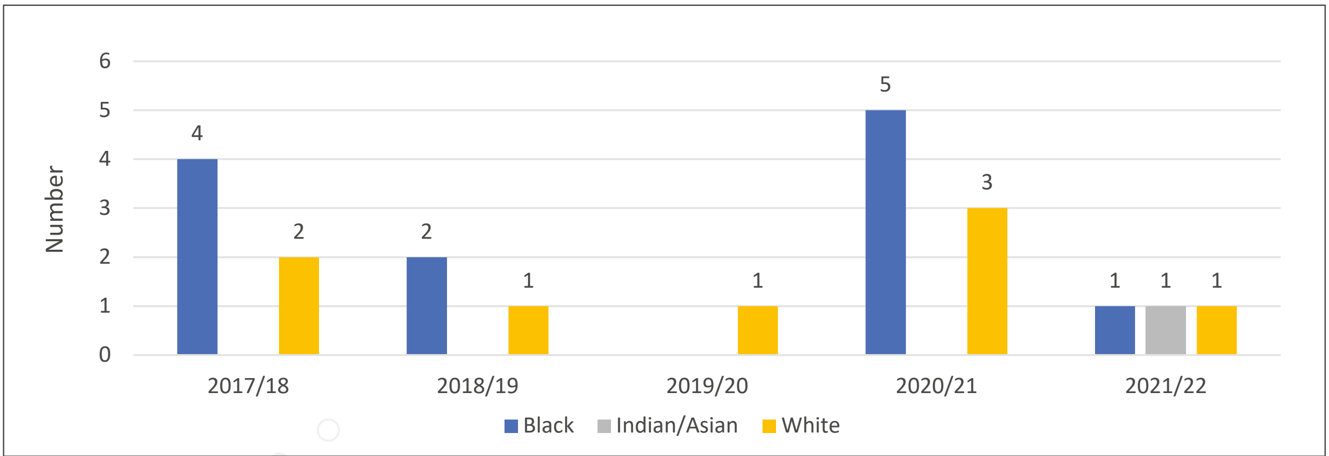
Table 17: Number of projects funded, by population group, in Post-production Funding, 2017/18 – 2021/22

Race	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
Black	4	2		5	1	**12**
Coloured						**0**
Indian/Asian					1	**1**
White	2	1	1	3	1	**8**
Grand Total	**6**	**3**	**1**	**8**	**3**	**21**

The Black population group received the most funding support, with 12 projects funded, while the White population group received funding for 9 projects.

The following figure shows the flow of the number of projects received funding, by population group, in the Post-production Funding sub-programme between 2017/18 – 2021/22.

Figure 14: Number of projects funded, by population group, in Post-production Funding, 2017/18 – 2021/22



GENDER

3.5 NUMBER OF PROJECTS FUNDED BY GENDER, 2017/18 – 2021/22

This subsection analyses the number of projects that received funding by gender between 2017/18 – 2021/22.

3.5.1 DEVELOPMENT FUNDING BY GENDER

The following table shows the number of projects that received funding, by gender, in the Development Funding sub-programme between 2017/18 – 2021/22.

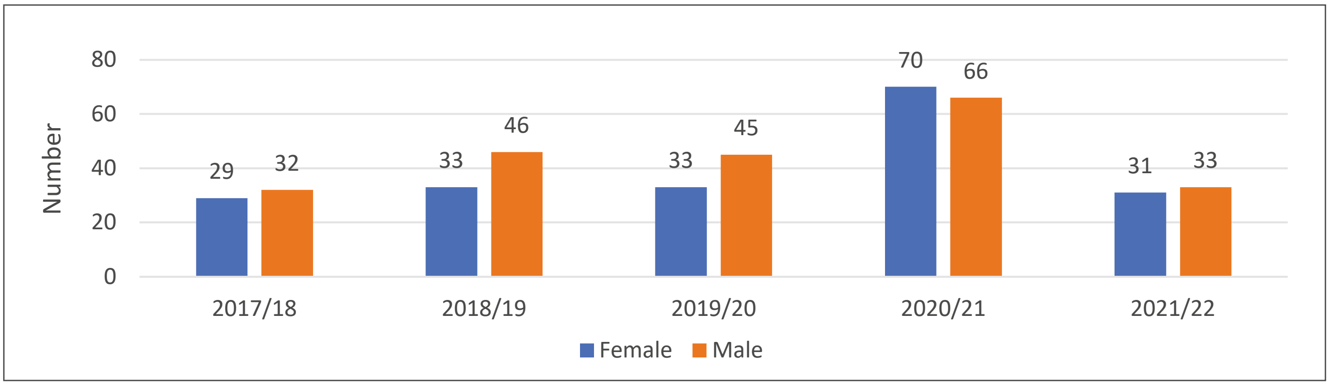
Table 18: Number of projects funded, by gender, in Development Funding, 2017/18 – 2021/22

Gender	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
Female	29	33	33	70	31	**196**
Male	32	46	45	66	33	**222**
Grand Total	**61**	**79**	**78**	**136**	**64**	**418**

Males received the most support, with 222 projects receiving funding, while females received funding for 196 projects.

The following figure shows the flow of projects that received funding, by gender, in the Development Funding sub-programme between 2017/18 – 2021/22.

Figure 15: Number of projects funded, by gender, in Development Funding, 2017/18 – 2021/22



In 2020/21 a record number of male and female projects received funding (66 and 70, respectively). Since 2017/18, the number of projects by male applicants has steadily increased. A steady trend was also observed for the female gender between 2017/18 and 2020/21, although there was a decrease in 2021/22.

3.5.2 PRODUCTION FUNDING BY GENDER

The following table shows the number of projects that received funding, by gender, in the Production Funding sub-programme between 2017/18 – 2021/22.

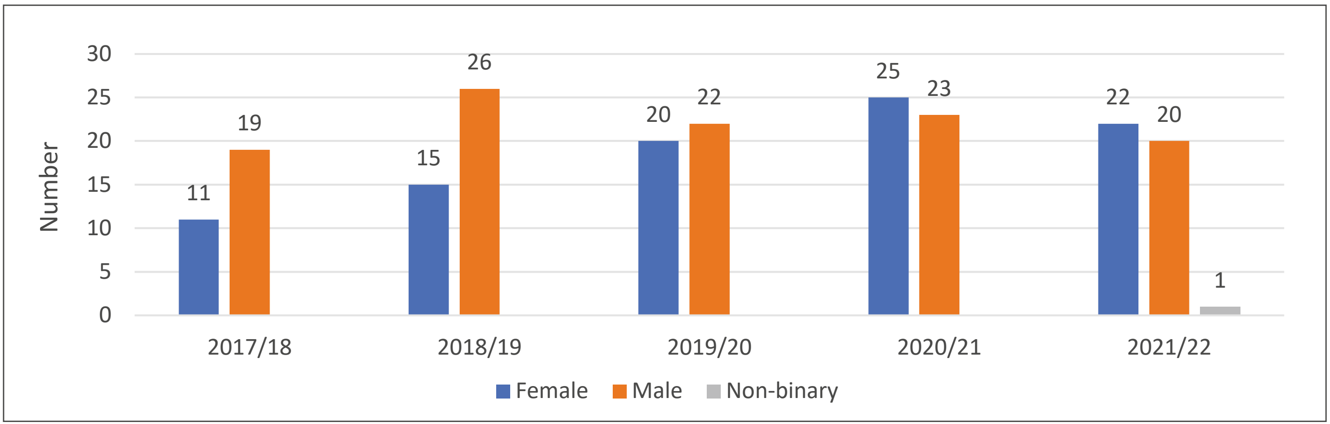
Table 19: Number of projects funded, by gender, in Production Funding, 2017/18 – 2021/22

Gender	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
Female	11	15	20	25	22	**93**
Male	19	26	22	23	20	**110**
Non-binary					1	**1**
Grand Total	**30**	**41**	**42**	**48**	**43**	**204**

Males received the most support in this sub-programme, with 110 projects receiving funding, while females only received funding for 93 projects.

The following figure shows the flow of projects that received funding, by gender, in the Production Funding sub-programme between 2017/18 – 2021/22.

Figure 16: Number of projects funded, by gender, in Production Funding, 2017/18 – 2021/22



Females are not far behind compared to males and the gender disparity gaps are slowly closing.

3.5.3 POST-PRODUCTION FUNDING BY GENDER

The following table shows the number of projects that received funding, by gender, in the Post-production Funding sub-programme between 2017/18 – 2021/22.

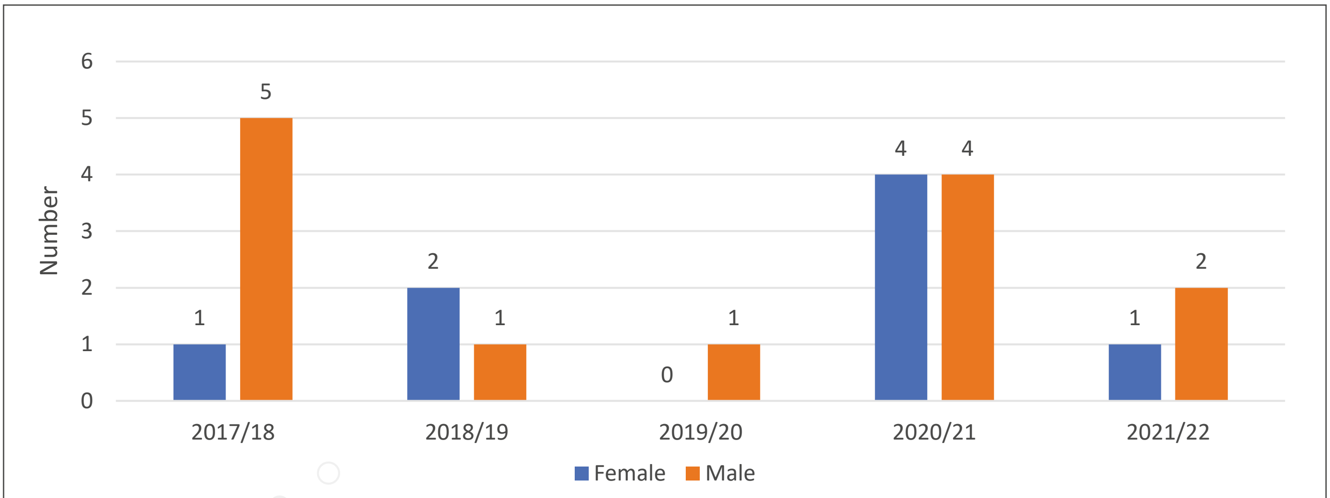
Table 20: Number of projects funded, by gender, in Post-production Funding, 2017/18 – 2021/22

Gender	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
Female	1	2	0	4	1	**8**
Male	5	1	1	4	2	**13**
Grand Total	**6**	**3**	**1**	**8**	**3**	**21**

Males received the most support in this sub-programme, with 13 projects receiving funding, while females received funding for 9 projects.

The following figure shows the flow of the number of projects that received funding, by gender, in the Post-production Funding sub-programme between 2017/18 – 2021/22.

Figure 17: Number of projects funded, by gender, in Post-production Funding, 2017/18 – 2021/22



3.6 KEY FINDINGS

This subsection presents key findings from the analysis of this section.

- Projects within the Development Funding and Production Funding sub-programmes received the most support, regarding the number of projects receiving funding and the grant allocations. Development and Production are critical components of the film industry value chain, with most activities occurring in these two stages, hence the significant support.
- The Post-production sub-programme had the fewest projects funded in quantity and grant allocation because fewer projects occur in this value chain stage.
- The documentary and feature film genres play a crucial role in the film industry. Across all sub-programmes, the documentary genre received the most support in terms of the number of projects receiving funding. However, the feature film genre received the most significant grant allocation across all sub-programmes. The short film sub-sector also attracted notable support in the number of projects receiving funding and its grant allocation.
- GP had the most projects receiving funding throughout the five-year period under review. There was a notable gap between the three leading provinces, GP, WC and KZN. The NC had the smallest number of projects funded.
- Most of the projects that received funding were in Tier 2. Tier 3 was also well supported.
- It was not surprising to see Tier 1, with the smallest number of projects, receiving funding since these are established filmmakers. However, to maintain and/or to expand their capacity in the film industry, these filmmakers still require funding support.
- The Black population group received the most support. It was also the most funded population group in each of the five financial periods under review. The White population group received the most minor funding support.
- Males headed most projects that received funding; however, females were not far behind. As mentioned previously, the gender disparity gaps are slowly closing.

FUNDING ANALYSIS: MARKETING AND DISTRIBUTION

4 FUNDING ANALYSIS: MARKETING AND DISTRIBUTION

One of the NFVF's strategic outcome-oriented goals is to promote the South African film industry locally and internationally. Every year, the NFVF facilitates and guides the participation of filmmakers in festivals and markets abroad to open markets for South African content by finding new markets for the distribution of South African feature films, documentaries, and television concepts. It further aims to secure partnerships for co-production by finding new partners to co-produce, co-finance, distribute and/or sell South African content. Co-production challenges are explored and treaties exist with countries that share in co-production with us (The NFVF, 2020b).

This section analyses funding within the Marketing and Distribution programme, including Festival Hosting Funding, Marketing and Distribution Funding, and Market/Festival Attendance sub-programmes, and the amount approved during 2017/18 – 2021/22.

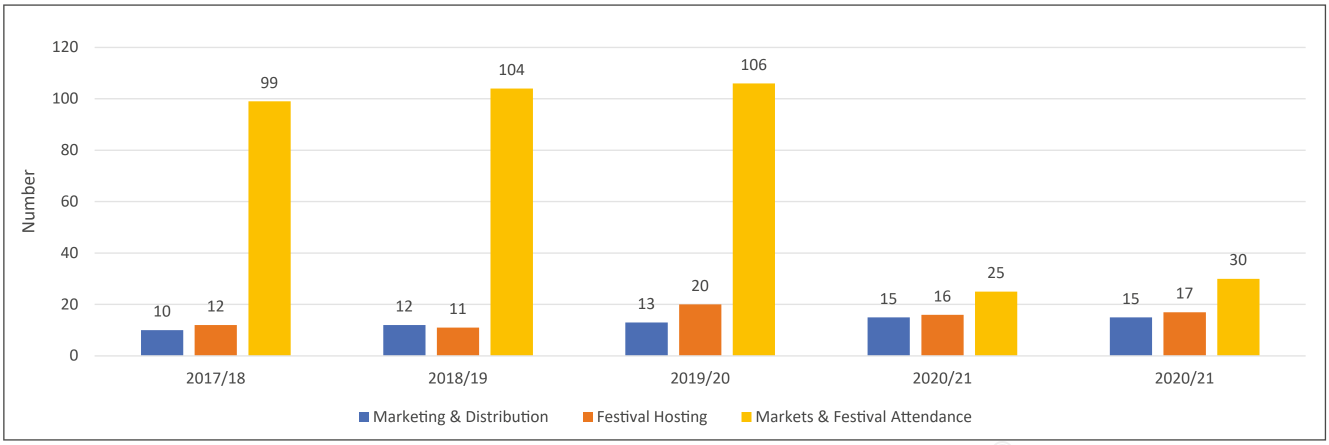
Table 21: Funded projects in Marketing and Distribution, 2017/18 – 2021/22

MARKETING AND DISTRIBUTION BY SUB PROGRAMME, 2017/18 - 2021/22												
	2017/18		2018/19		2019/20		2020/21		2021/22		Total	Total Grant
Sub-Prgramme	No	Grant	No	Grant	No	Grant	No	Grant	No	Grant	No	
Marketing and Distribution	10	R2,158,000	12	R2,318,500	13	R2,499,375	15	R2,418,748	15	R2,545,750	65	R11,940,373
Festival Hosting	12	R4,976,000	11	R5,250,000	20	R6,000,000	16	R3,450,000	17	R4,523,000	76	R24,199,000
Markets and Festival Attendance	99	R2,262,015	104	R2,207,614	106	R2,403,640	25	R328,003	30	R771,568	364	R7,972,840
Grand Total	121	R9,396,015	127	R9,776,114	139	R10,903,015	56	R6,196,751	62	R7,840,318	505	R44,112,212

Market and Festival Attendance had the highest number of recipients (364) in totality but less grant allocation than Film Festival Hosting and Marketing and Distribution. The number of filmmakers supported to attend Film Markets and Festivals has been rising between 2017/18 and 2019/20. However, this dropped significantly in 2020/21 and 2021/22 due to the COVID-19 pandemic. To contain the spread of the virus, numerous Film Festivals and Markets were hosted online during lockdown before vaccinations were readily accessible. Similarly, with Festival Hosting, some Film Festivals are now hybrid.

The following figure shows the flow of projects funded during 2017/18 – 2021/22.

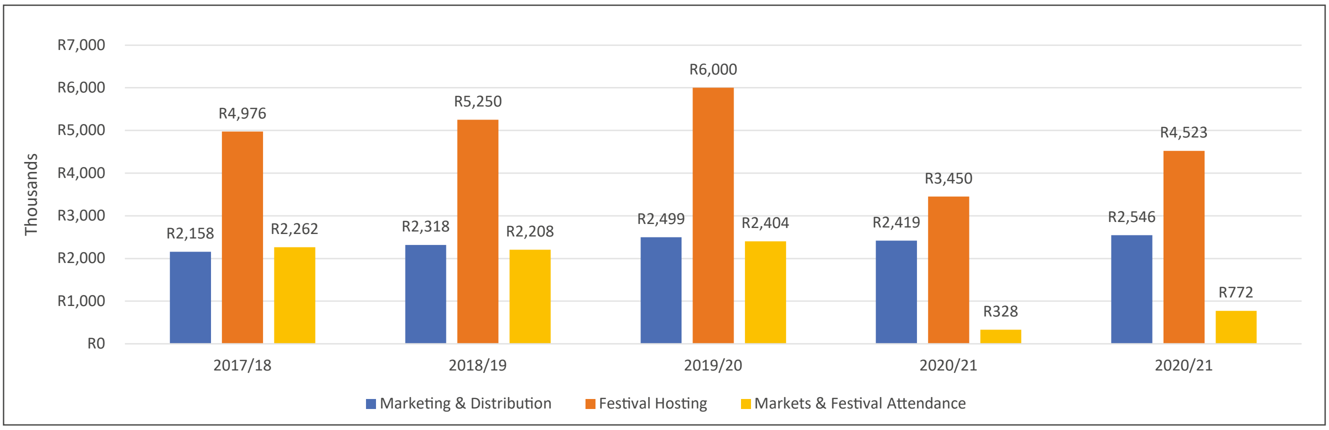
Figure 18: For projects funded in Marketing and Distribution, 2017/18 – 2021/22



The number of filmmakers supported to attend Film Markets and Festival rose from 2017/18 to 2019/20; however, it declined in 2020/21 and 2021/22.

The following figure shows the flow of the grant approved for the projects funded during 2017/18 – 2021/22.

Figure 19: Amount approved for projects funded in Marketing and Distribution, 2017/18 – 2021/22



Festival Hosting received the most extensive grant allocation across the five-year period compared to other sub-programmes, even though the figure dropped from 2020/21 – 2021/22. This could also be because of the higher threshold for Festival Hosting.

4.1 FESTIVAL HOSTING FUNDING, 2017/18 – 2021/22

This subsection analyses the funding spent on Festival Hosting between 2017/18 – 2021/22, and considers the number of festivals hosted by province, gender, population group, and Tier.

4.1.1 NUMBER OF FESTIVALS HOSTED BY PROVINCE AND GRANT APPROVED

The follwoing table shows the number of projects that received funding and the grant allocations in the Festival Hosting sub-programme between 2017/18 – 2021/22.

Table 22: Number of projects funded, and amount approved, by province, in Festival Hosting, 2017/18 – 2021/22

FESTIVAL HOSTING BY PROVINCE AND GRANT, 2017/18 – 2021/22												
	2017/18		2018/19		2019/20		2020/21		2021/22		Total	Total Grant
Province	No	Grant	No	Grant	No	Grant	No	Grant	No	Grant	No	
EC			1	R400,000	2	R350,000	1	R150,000	2	R400,000	6	R1,300,000
FS			1	R200,000	1	R250,000	1	R150,000	2	R300,000	5	R900,000
GP	3	R1,303,332	4	R2,700,000	6	R1,823,000	3	R550,000	3	R750,000	19	R7,126,332
KZN	4	R2,084,470	2	R1,400,000	4	R1,851,000	3	R1,200,000	5	R1,673,000	18	R8,208,470
LP	1	R150,000	1	R150,000	2	R350,000			1	R200,000	5	R850,000
MP	1	R350,000			1	R150,000	1	R100,000	1	R250,000	4	R850,000
NC		R0	1	R150,000	1	R250,000	2	R200,000	1	R200,000	5	R800,000
NW	1	R450,000					1	R150,000			2	R600,000
WC	2	R638,198	1	R250,000	3	R976,000	4	R950,000	2	R750,000	12	R3,564,198
Total	12	R4,976,000	11	R5,250,000	20	R6,000,000	16	R3,450,000	17	R4,523,000	76	R24,199,000

The GP province had the highest number of projects that received funding (19) and received a grant allocation of R7 million. KZN had 18 projects and received the most significant funding allocation of R8 million. WC received 12 projects with a grant allocation of R3,5 million.

In 2019/20, more Film Festivals were supported (20) with a grant allocation of R6 million, higher than in other years.

4.1.2 NUMBER OF FESTIVALS HOSTED BY GENDER, 2017/18 – 2021/22

The following table shows the number of projects that received funding, by gender, in the Festival Hosting sub-programme between 2017/18 – 2021/22.

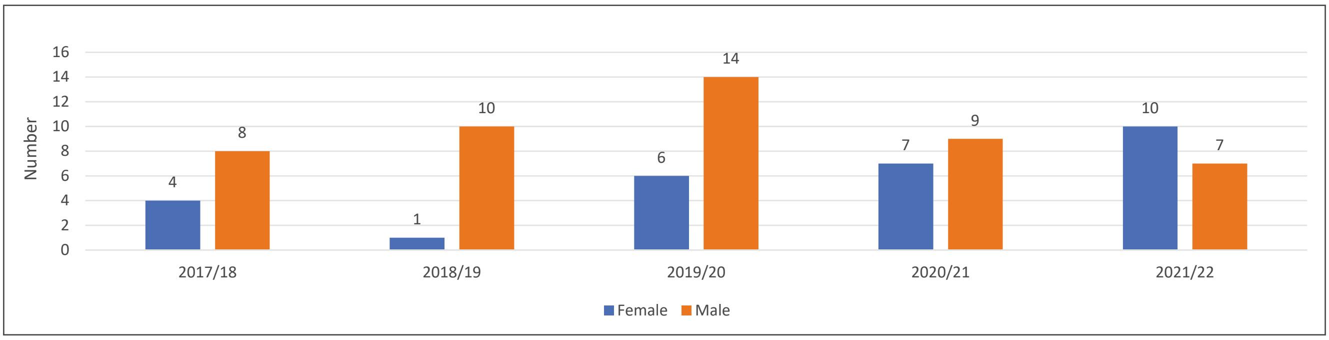
Table 23: Number of projects funded, by gender, in Festival Hosting, 2017/18 – 2021/22

FESTIVAL HOSTING BY GENDER, 2017/18 – 2021/22						
Gender	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Female	4	1	6	7	10	**28**
Male	8	10	14	9	7	**48**
Total	**12**	**11**	**20**	**16**	**17**	**76**

Males received the most support, with 48 projects funded, while females received funding for only 28 projects.

The following figure shows the flow in the number of projects that received funding, by gender, in the Festival Hosting sub-programme between 2017/18 – 2021/22.

Figure 20: Number of projects funded, by gender, in Festival Hosting, 2017/18 – 2021/22



Males received the highest level of support in 2019/20, with 14 projects receiving funding, while females saw their most increased support in 2021/22, with 10 projects receiving funding. 2021/22 saw a decrease in the number of males that received funding in the sub-programme, while females received steadily increasing support from 2018/19 to 2021/22.

4.1.3 NUMBER OF FESTIVALS HOSTED BY POPULATION GROUP, 2017/18 – 2021/22

The following table shows the number of projects that received funding, by population group, in the Festival Hosting sub-programme between 2017/18 – 2021/22.

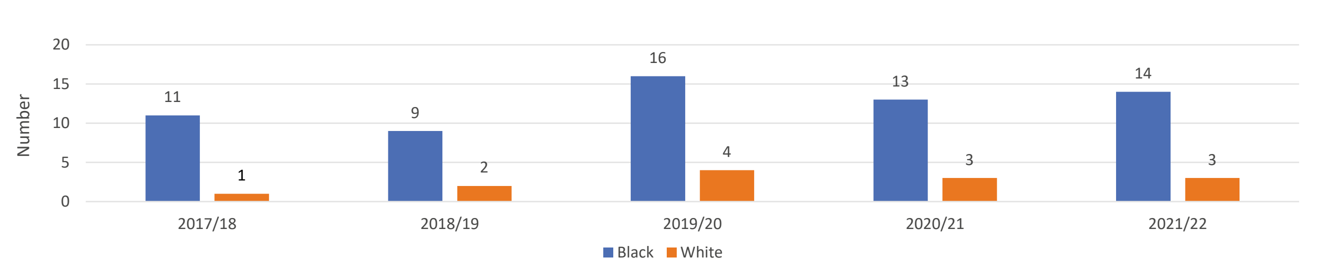
Table 24: Number of projects funded, by population group, in Festival Hosting, 2017/18 – 2021/22

FESTIVAL HOSTING BY RACE, 2017/18 – 2021/22						
Race	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Black	11	9	16	13	14	**63**
White	1	2	4	3	3	**13**
Total	**12**	**11**	**20**	**16**	**17**	**76**

The Black population group received the most support in the sub-programme, with 63 projects receiving funding.

The following figure shows the flow in the number of projects that received funding, by gender, in the Festival Hosting sub-programme between 2017/18 – 2021/22.

Figure 21: Number of projects funded, by population group, in Festival Hosting, 2017/18 – 2021/22



2019/20 saw both population groups receiving their highest support level, with 16 and 4 projects receiving funding, respectively, after a steady increase from 2017/18 to 2019/20.

TIER

4.1.4 NUMBER OF FESTIVALS HOSTED BY TIER, 2017/18 – 2021/22

The following table shows the number of projects that received funding, by Tier, in the Festival Hosting sub-programme between 2017/18 – 2021/22.

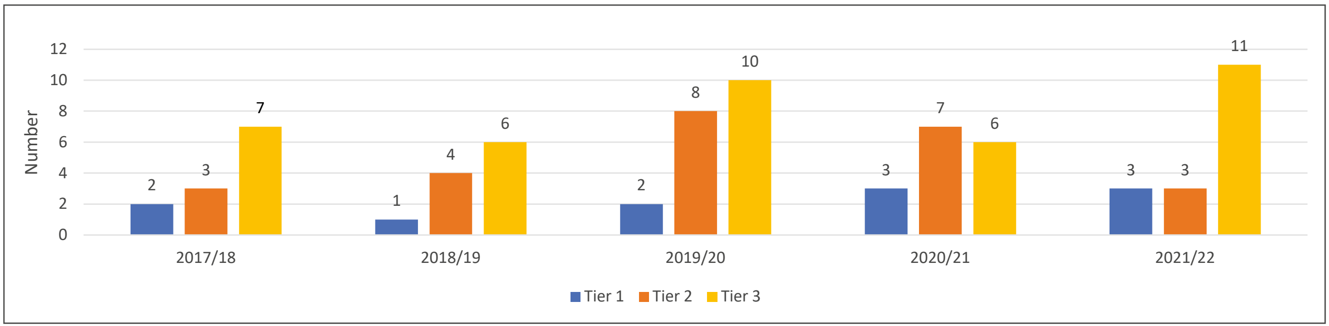
Table 25: Number of projects funded, by Tier, in Festival Hosting, 2017/18 – 2021/22

FESTIVAL HOSTING BY TIER, 2017/18 – 2021/22						
Tier	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Tier 1	2	1	2	3	3	**11**
Tier 2	3	4	8	7	3	**25**
Tier 3	7	6	10	6	11	**40**
Total	**12**	**11**	**20**	**16**	**17**	**76**

Tier 3 received the most support, with forty projects receiving funding, followed by Tier 2, with 25 projects receiving funding, Tier 1 received grant for 11 projects.

The following figure shows projects that received funding, by Tier, in the Festival Hosting sub-programme between 2017/18 – 2021/22.

Figure 22: Number of projects funded, by Tier, in Festival Hosting, 2017/18 – 2021/22



In 2021/22, Tier 1 and Tier 2 received the lowest number of approvals. Tier 3 received the largest allocation which has been rising from 2017/18 to 2021/22.

GENRE

4.2 MARKETING AND DISTRIBUTION, 2017/18 – 2021/22

This subsection analyses the Marketing and Distribution Funding sub-programme between 2017/18 – 2021/22, analysing genre, province, gender, population group, and Tier.

4.2.1 MARKETING AND DISTRIBUTION FUNDING AND GRANT ALLOCATION BY GENRE, 2017/18 – 2021/22

The following table shows the number of projects that received funding and the grant allocation approved, by genre, in the Marketing and Distribution sub-programme between 2017/18 – 2021/22.

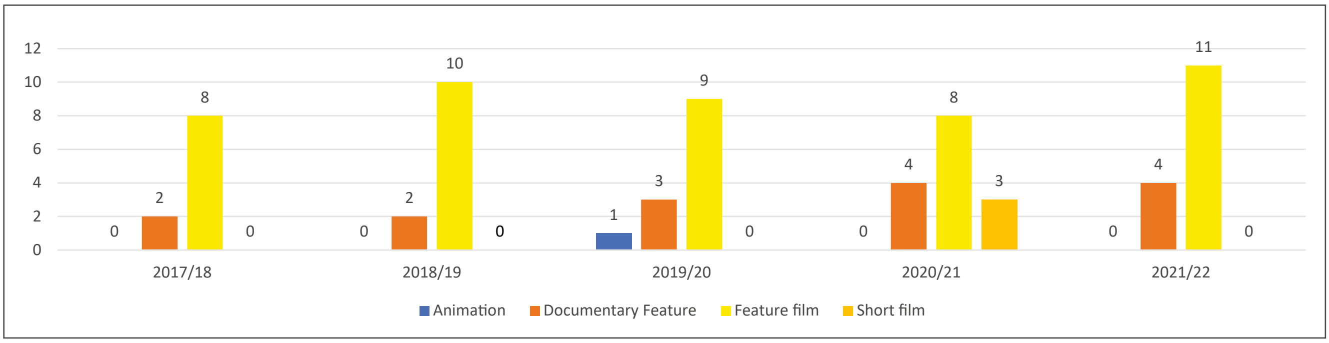
Table 26: Number of projects funded and grant allocation, by genre, in Marketing and Distribution, 2017/18 – 2021/22

M&D FUNDING BY GENDER, 2017/18 – 2021/22												
	2017/18		2018/19		2019/20		2020/21		2021/22		Total Count of Sector	Total Sum of Approved Amount
Genre	No	Grant	No	Grant	No	Grant	No	Grant	No	Grant		
Animation					1	R165,000					**1**	**R165,000**
Documentary	2	R430,000	2	R270,000	3	R586,375	4	R709,500	4	R670,000.00	**15**	**R2,665,875**
Feature Film	8	R1,728,000	10	R2,048,500	9	R1,748,000	8	R1,389,748	11	R1,875,650.00	**46**	**R8,789,898**
Short Film							3	R319,500			**3**	**R319,500**
Grand Total	**10**	**R2,158,000**	**12**	**R2,318,500**	**13**	**R2,499,375**	**15**	**R2,418,748**	**15**	**R2,545,650.00**	**65**	**R11,940,273**

The total number of projects funded between 2017/18 and 2021/22 was 65, with a grant allocation of R11,9 million. The feature film was the most supported genre, both in quantity and grant allocation, with 46 projects receiving a total grant of R8,7 million.

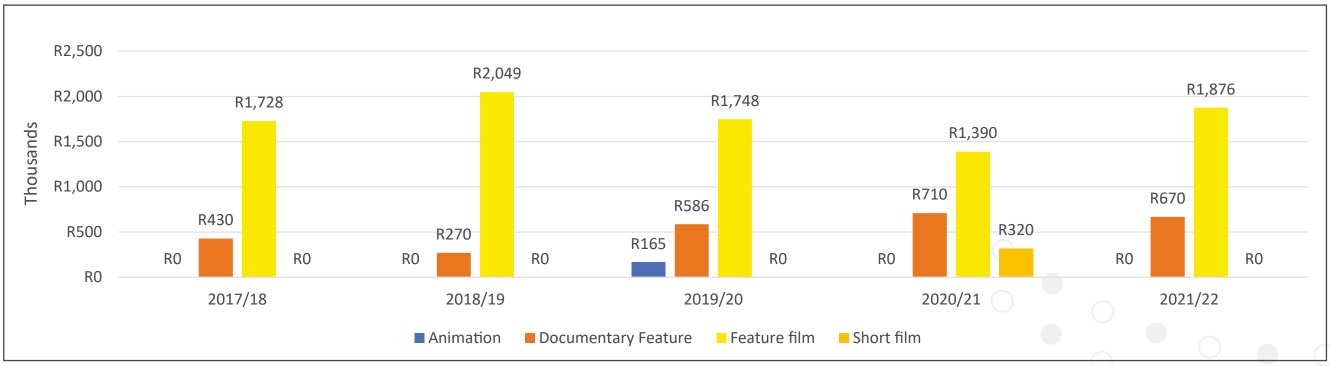
The following figure shows the flow of projects that received funding, by genre, in the Marketing and Distribution sub-programme between 2017/18 – 2021/22.

Figure 23: Number of projects funded, by genre, in Marketing and Distribution, 2017/18 – 2021/22



The following figure shows the flow in the grant allocations approved, by genre, in the Marketing and Distribution sub-programme between 2016/17 2020/21.

Figure 24: Grant allocation, by genre, in Marketing and Distribution, 2017/18 – 2021/22



PROVINCE

4.2.2 MARKETING AND DISTRIBUTION FUNDING BY PROVINCE, 2017/18 – 2021/22

The following table shows the number of projects that received funding, by province, in the Marketing and Distribution sub-programme between 2017/18 – 2021/22.

Table 27: Number of projects funded, by province, in Marketing and Distribution, 2017/18 – 2021/22

M&D FUNDING BY PROVINCE, 2017/18 – 2021/22						
Province	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
EC					1	**1**
GP	6	6	5	9	8	**34**
KZN		3	3	2		**8**
LP	1	1	1	1	2	**6**
WC	3	2	4	3	4	**16**
Total	**10**	**12**	**13**	**15**	**15**	**65**

GP received the most support, with thirty-four projects receiving funding, followed by WC with 16 projects. FS, MP, NC, and NW all had no projects supported.

GENDER

4.2.3 MARKETING AND DISTRIBUTION FUNDING BY GENDER, 2017/18 – 2021/22

The following table shows the number of projects that received funding, by gender, in the Marketing and Distribution sub-programme between 2017/18 – 2021/22.

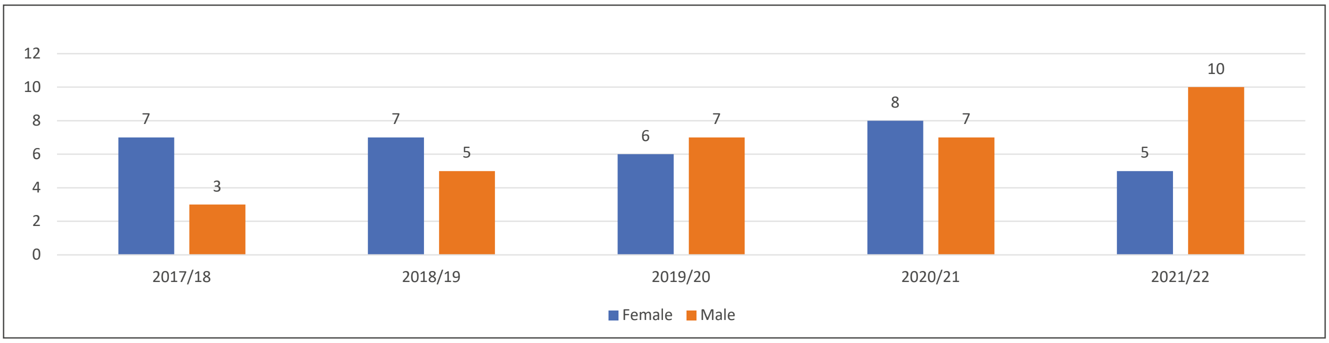
Table 28: Number of projects funded, by gender, in Marketing and Distribution, 2017/18 – 2021/22

M&D FUNDING BY GENDER, 2017/18 – 2021/22						
Gender	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Female	7	7	6	8	5	**33**
Male	3	5	7	7	10	**32**
Total	**10**	**12**	**13**	**15**	**15**	**65**

Both Females and Males received an even number of projects funded (33 and 32 respectively) between 2017/18 – 2021/22.

The following figure shows the number of projects that received funding, by gender, in the Marketing and Distribution sub-programme between 2017/18 – 2021/22.

Figure 25: Number of projects funded, by gender, in Marketing and Distribution, 2017/18 – 2021/22



In 2021/22, males received the highest (10) approvals, compared to females, who received only 5.

4.2.4 MARKETING AND DISTRIBUTION FUNDING BY POPULATION GROUP, 2017/18 – 2021/22

The following table shows the number of projects that received funding, by population, group in the Marketing and Distribution sub-programme between 2017/18 – 2021/22.

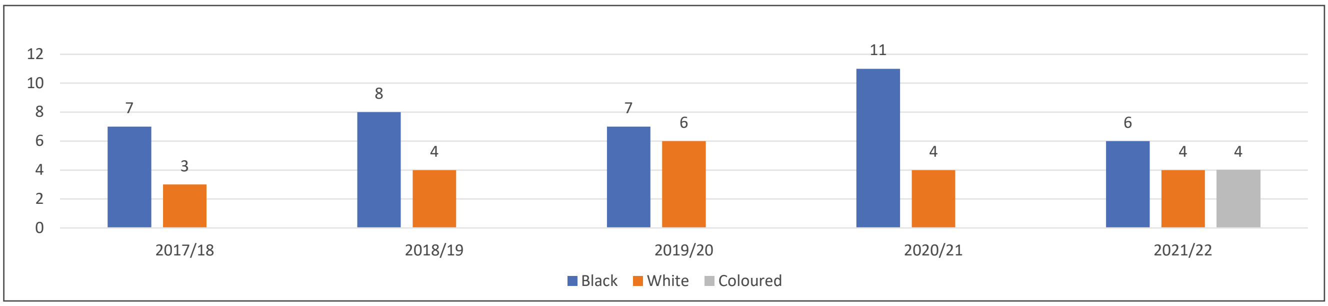
Table 29: Number of projects funded, by population group, in Marketing and Distribution, 2017/18 - 2021/22

M&D FUNDING BY RACE, 2017/18 - 2021/22						
Race	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Black	7	7	8	7	11	**39**
Coloured					4	**4**
Indian					1	**1**
White	5	3	4	6	4	**21**
Total	**12**	**10**	**12**	**13**	**15**	**65**

The Black population group received the most support in this sub-programme, with 39 projects receiving funding, while the White population group had only 21 projects funded.

The following figure shows the number of the projects that received funding, by population group, in the Marketing and Distribution sub-programme between 2017/18 – 2021/22.

Figure 26: Number of projects funded, by population group, in Marketing and Distribution, 2017/18 – 2021/22



The Black population group consistently had the most support across the five financial periods, with a steady increase in projects receiving funding. In contrast, the support decreased for the White population group.

4.2.5 MARKETING AND DISTRIBUTION FUNDING BY TIER, 2017/18 – 2021/22

The following table shows the number of projects that received funding, by Tier, in the Marketing and Distribution sub-programme between 2017/18 – 2021/22.

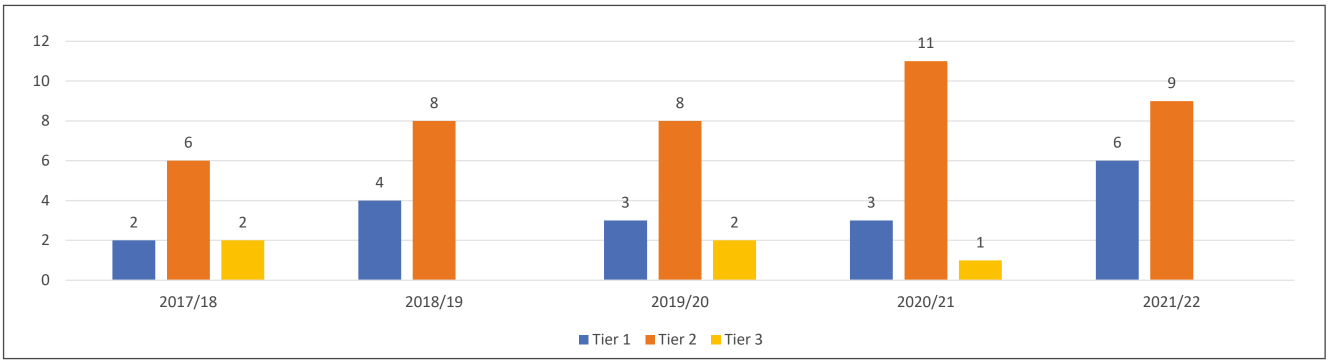
Table 30: Number of projects funded, by Tier, in Marketing and Distribution, 2017/18 – 2021/22

M&D FUNDING BY TIER, 2017/18 - 2021/22						
Tier	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Tier 1	2	4	3	3	6	**18**
Tier 2	6	8	8	11	9	**42**
Tier 3	2		2	1		**5**
Total	**10**	**12**	**13**	**15**	**15**	**65**

Tier 2 received the most support, with 42 projects receiving funding, followed by Tier 1 (18) and Tier 3 (5).

The following figure shows the flow of projects that received funding, by Tier, in the Marketing and Distribution sub-programme between 2017/18 – 2021/22.

Figure 27: Number of projects funded, by Tier, in Marketing and Distribution, 2017/18 – 2021/22



Tier 3 received the least support for Marketing and Distribution.

4.3 MARKETS/FESTIVALS ATTENDANCE, 2017/18 – 2021/22

This subsection analyses Market/Festival Attendance between 2017/18 – 2021/22, and includes analysis by province, grant distributed, population group, gender, and Tier.

4.3.1 MARKET/FESTIVAL ATTENDANCE BY PROVINCE, 2017/18 – 2021/22

The following table shows the number of projects that received funding and the value of funding, by province, in the Market/Festival Attendance sub-programme between 2017/18 – 2021/22.

Table 31: Number of projects funded, and grants approved, by province, in Market/Festival Attendance, 2017/18 – 2021/22

MARKET/FESTIVAL ATTENDANCE FUNDING BY PROVINCE AND GRANT DISTRIBUTED, 2017/18 – 2021/22												
	2017/18		2018/19		2019/20		2020/21		2021/22		Total Number	Total of Grant
Province	No	Grant	No	Grant	No	Grant	No	Grant	No	Grant		
EC	2	R31,500			1	R22,200					**3**	**R53,700**
FS			1	R12,100			1	R2,500			**2**	**R14,600**
GP	71	R1,640,728	65	R1,450,614	62	R1,390,635	8	R98,492	17	R474,489.02	**223**	**R5,054,958**
KZN	3	R80,742	3	R46,000	9	R187,200	1	R5,000	2	R24,700.00	**18**	**R343,642**
LP	4	R71,000	13	R237,800	7	R110,750	2	R36,844			**26**	**R456,394**
MP	1	R10,000	1	R15,000	1	R15,000					**3**	**R40,000**
NW	1	R14,000	1	R15,100					1	R15,000.00	**3**	**R44,100**
WC	17	R414,045	20	R431,000	26	R677,855	13	R185,167	10	R257,379.00	**86**	**R1,965,446**
Total	**99**	**R2,262,015**	**104**	**R2,207,614**	**106**	**R2,403,640**	**25**	**R328,003**	**30**	**R771,568.02**	**364**	**R7,972,840**
Cancelled					1	R29,000					**1**	**R29,000**
Grand Total	**99**	**R2,262,015**	**104**	**R2,207,614**	**107**	**R2,432,640**	**25**	**R328,003**	**30**	**R771,568.02**	**365**	**R8,001,840**

GP had the most significant number of projects funded (223) and received the highest grant allocation (R5 million), followed by WC (86 and R1,9 million). Between 2017/18 and 2019/20, Festival Attendance rose, this has since dropped in 2020/21 and 2021/22 because of COVID-19.

POPULATION GROUP

4.3.2 MARKET/FESTIVAL ATTENDANCE BY POPULATION GROUP, 2017/18 – 2021/22

The following table shows the number of projects that received funding, by population group, in the Market/Festival Attendance sub-programme between 2017/18 – 2021/22.

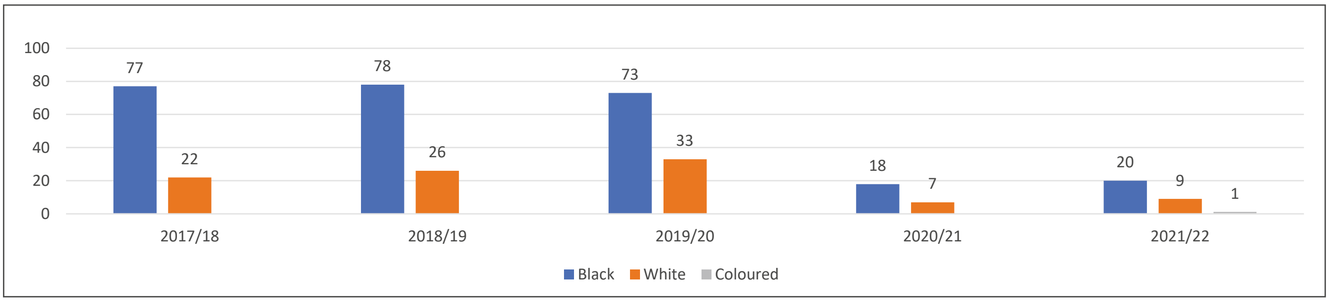
Table 32: Number of projects funded, by population group, in Market/Festival Attendance, 2017/18 – 2021/22

MARKET/FESTIVAL ATTENDANCE BY RACE, 2017/18 – 2021/22						
Race	2017/18	2018/19	2019/20	2020/21	2021/22	Total
Black	77	78	73	18	20	266
Coloured					1	1
White	22	26	33	7	9	97
Total	99	104	106	25	30	364

The Black population group received the most support in this sub-programme, with 266 projects receiving funding, while the White population group only received funding for 97 projects.

The following figure shows the number of projects that received funding, by population, group in the Market/Festival Attendance sub-programme between 2017/18 – 2021/22.

Figure 28: Number of projects funded, by population group, in Market/Festival Attendance, 2017/18 – 2021/22



The Black population group received the most support throughout the five years, with a steady increase in the number of projects receiving funding between 2017/18 and 2019/20. It decreased considerably in 2020/21 and 2021/22.

GENDER

4.3.3 MARKET/FESTIVAL ATTENDANCE BY GENDER, 2017/18 – 2021/22

The following table shows the number of projects that received funding, by gender, in the Market/Festival Attendance sub-programme between 2017/18 – 2021/22.

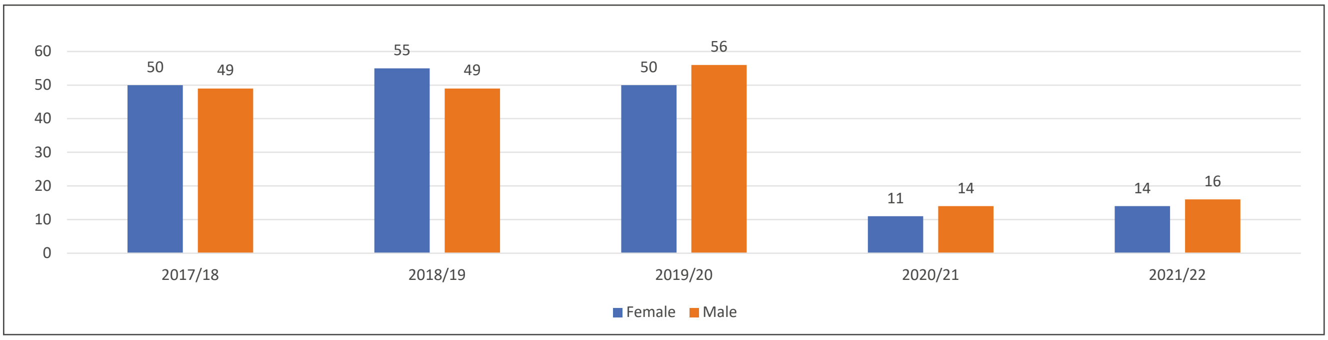
Table 33: Number of projects funded, by gender, in Market/Festival Attendance, 2017/18 – 2021/22

MARKET/FESTIVAL ATTENDANCE BY GENDER, 2017/18 – 2021/22						
Gender	2017/18	2018/19	2019/20	2020/21	2021/22	Total
Female	50	55	50	11	14	180
Male	49	49	56	14	16	184
Total	99	104	106	25	30	364

Males received the most support, with 184 projects receiving funding, compared with 180 female projects receiving funding.

The following figure shows the flow in the number of projects that received funding, by gender, in the Market/Festival Attendance sub-programme. between 2017/18 - 2021/22.

Figure 29: Number of projects funded, by gender, in Market/Festival Attendance, 2017/18 - 2021/22



Females had the most projects funded between 2017/18 and 2018/19. In 2019/20, males had the most projects funded. The number of projects that received funding for females increased between 2020/21 and 2021/22. A similar trend is evident for male projects. The decline in funding projects could be attributed to the COVID-19 pandemic and the government enforced lockdown and curtailment of economic activity in the country, which heavily impacted the film market/festival sub-sector of the film industry.

TIER

4.3.4 MARKET/FESTIVAL ATTENDANCE BY TIER, 2017/18 - 2021/22

The following table shows the number of projects that received funding, by Tier, in the Market/Festival Attendance sub-programme between 2017/18 - 2021/22.

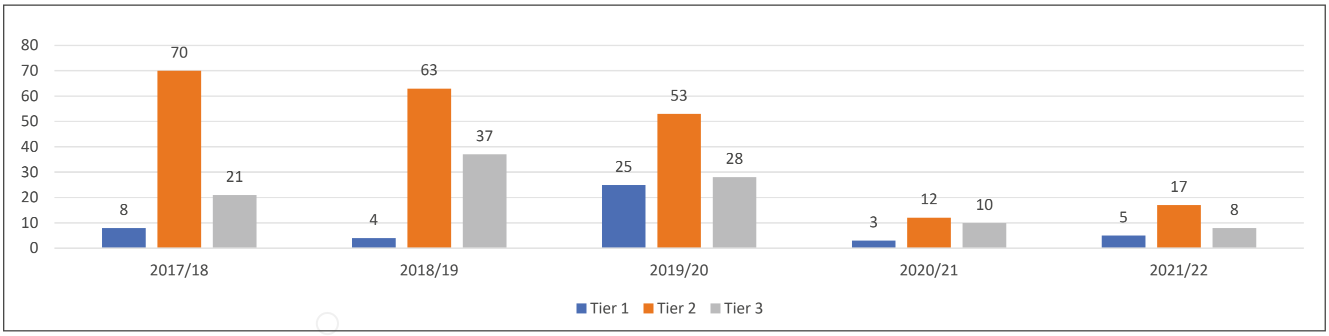
Table 34: Number of projects funded, by Tier, in Market/Festival Attendance, 2017/18 - 2021/22

MARKET/FESTIVAL ATTENDANCE BY TIER, 2017/18 - 2021/22						
Tier	2017/18	2018/19	2019/20	2020/21	2021/22	Total
Tier 1	8	4	25	3	5	45
Tier 2	70	63	53	12	17	215
Tier 3	21	37	28	10	8	104
Total	99	104	106	25	30	364

Most projects funded by the NFVF within Market/Festival Attendance were in Tier 2 (215), followed by Tier 3 (104). Lastly, 45 were classified Tier 1.

The following figure shows the flow in the number of projects that received funding, by Tier, in the Market/Festival Attendance sub-programme between 2017/18 - 2021/22.

Figure 30: Number of projects funded, by Tier, in Market/Festival Attendance, 2017/18 - 2021/22



The highest number of projects funded in Tier 2 was in 2017/18 (70), whereas for Tier 3 it was in 2018 (37). For Tier 1, the highest number of projects funded was in 2019 (25). Overall, Tier 2 received the most support throughout the fiver-year period under review, although there was a consistent decrease in the number of projects that received funding.

4.4 KEY FINDINGS

This subsection presents key findings from the analysis of this section.

- GP, KZN, and WC provinces had the most substantial number of projects funded within the Festival Hosting sub-programme between 2017/18 – 2021/22. Furthermore, most of the grants distributed to the projects took place in these three provinces. The total number of projects funded increased between 2017/18 and 2021/22.
- Males dominated the projects funded in the Festival Hosting Funding sub-programme throughout the five-year period under review.
- The Black population group had the most projects funded in the Festival Hosting Funding sub-programme.
- The feature film genre was the most funded genre within the Marketing and Distribution sub-programme in terms of the quantity of projects and grants distributed.
- GP had the largest number of projects funded within the Marketing and Distribution sub-programme. The WC and KZN followed this.
- Females had the most projects funded between 2017/18 and 2018/19. In 2019/20, males had the most projects funded. The number of projects that received funding for females increased between 2020/21 and 2021/22. The Black population group received the most support in the Marketing and Distribution sub-programme.
- Tier 2 was the largest funded Tier within the Marketing and Distribution sub-programme throughout the five-year period under review.
- GP had the highest number of projects funded in terms of quantity and grant distributed in the Market / Festival Attendance sub-programme, followed by the WC.
- Both Females and Males received an almost even number of projects funded (33 and 32 respectively) between 2017/18 – 2021/22
- The Black population group had the most projects funded in the Market / Festival Attendance sub-programme.
- Males received the most support, with 184 projects receiving funding, compared with 180 female projects receiving funding.
- Tier 2 filmmakers were most supported within the Market / Festival Attendance sub-programme throughout the five-year period under review. This was followed by Tier 3 filmmakers, from historically disadvantaged backgrounds, who lacked the practical knowledge and relevant resources to head into their long-term goal of being experienced filmmakers.

FUNDING ANALYSIS: EDUCATION AND TRAINING

5 FUNDING ANALYSIS: EDUCATION AND TRAINING

One of the NFVF's strategic outcome-oriented goals is to increase the number of people trained in the industry, particularly in areas of scarce skills. Thus, the NFVF provides funding in the following disciplines: bursaries, internships, and industry training (The NFVF, 2020c). This section analyses funding allocated to bursaries, internships and industry training provided to deserving students and/or recipients.

5.1 BURSARIES

Deserving students from previously disadvantaged backgrounds, who cannot afford tuition to study Film and TV Production, are carefully selected and awarded bursaries by the NFVF. Through these bursaries, the NFVF intends to increase the number of qualified audio visual industry specialists and increase the employability of youth (The NFVF, 2020c).

The NFVF has a beneficial relationship with its long-standing partners, the Media Information and Communication Technologies Sector Education and Training Authority (MICT-SETA). MICT-SETA helps the NFVF secure additional funding for bursaries, which has, over time, led to an exponential growth in the number of opportunities the organisation has been able to provide to disadvantaged individuals. Through MICT-SETA, the NFVF has also established a successful internship programme, which allows it to offer young people an opportunity to develop skills and empower them with the necessary workplace experience (The NFVF, 2020b).

This subsection analyses the bursaries awarded between 2017/18 – 2021/22.

5.1.1 BURSARIES AWARDED, 2016/17-2020/21

The following table shows bursaries awarded in number and value between 2017/18 – 2021/22.

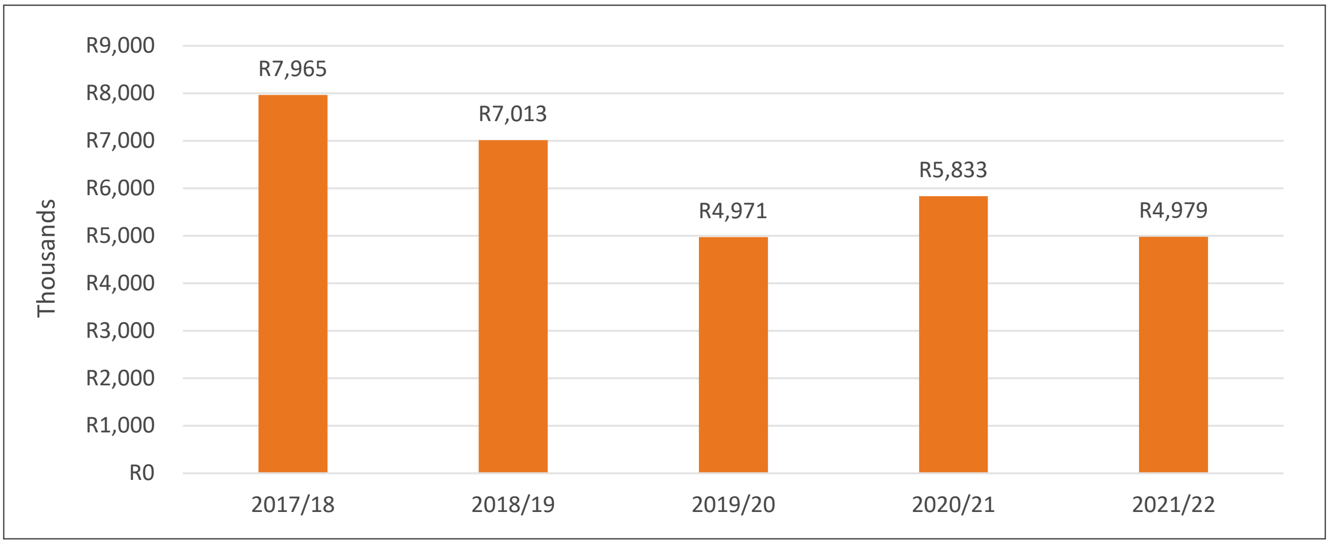
Table 35: Bursaries awarded, 2017/18 – 2021/22

BURSARIES BY GRANT DISTRIBUTED, 2017/18 – 2021/22						
Year	No. of Bursaries	Grant	Cancelled	Grant	Total Count	Total Grant
2017/18	128	R7,964,751	4	R251,203	132	**R8,215,954**
2018/19	105	R7,012,507	45	R3,273,432	150	**R10,285,939**
2019/20	68	R4,970,587	0	R0	68	**R4,970,587**
2020/21	66	R5,832,560	14	R925,768	80	**R6,758,328**
2021/22	54	R4,979,173	2	R96,710	56	**R5,075,883**
Total	**421**	**R30,759,578**	**65**	**R4,547,113**	**486**	**R35,306,691**

The NFVF awarded 421 bursaries to students from previously disadvantaged backgrounds between 2017/18 – 2021/22, with a total grant of R30,7 million. 65 bursaries were cancelled with a total value of R4,5 million. The number of recipients and grants allocation declined significantly between 2019/20 and 2021/22, due to the absence of additional funding from the MICT-SETA. Therefore, the NFVF can only award grants according to the annual target without the additional funds.

The following figure shows the value of the bursaries awarded between 2017/18 – 2021/22.

Figure 31: Bursaries awarded, 2017/18 – 2021/22



2017/18 saw the largest grant allocation, with a steady decline in grant distribution evident thereafter.

PROVINCE

5.1.2 NUMBER OF BURSARIES AWARDED BY PROVINCE, 2017/18 – 2021/22

The following table shows the number of bursaries awarded, by province, between 2017/18 – 2021/22.

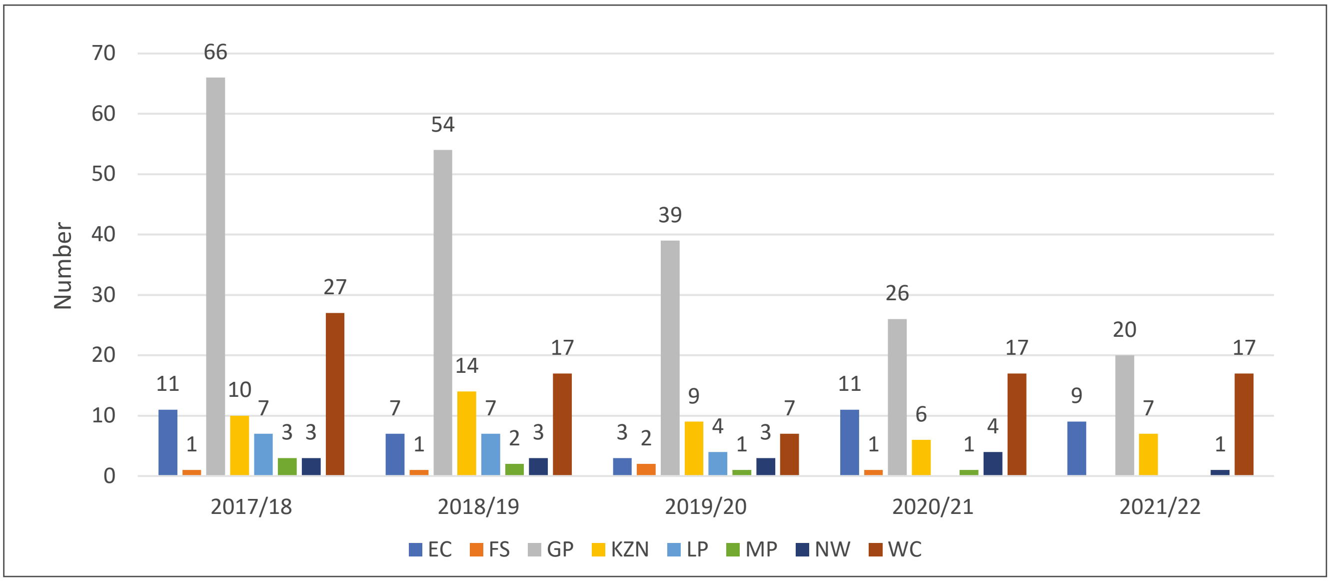
Table 36: Number of bursaries awarded, by province, 2017/18 – 2021/22

BURSARIES BY PROVINCE, 2017/18 – 2021/22						
Province	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
EC	11	7	3	11	9	**41**
FS	1	1	2	1		**5**
GP	66	54	39	26	20	**205**
KZN	10	14	9	6	7	**46**
LP	7	7	4			**18**
MP	3	2	1	1		**7**
NW	3	3	3	4	1	**14**
WC	27	17	7	17	17	**85**
Grand Total	**128**	**105**	**68**	**66**	**54**	**421**

Most of the bursaries were awarded to students in GP (205), followed by students in the WC (85), then KZN (46), and EC (41). MP (7) and the FS (5) had the fewest bursaries awarded.

The following figure shows the number of bursaries awarded, by province, between 2017/18 – 2021/22.

Figure 32: Number of bursaries awarded, by province, 2017/18 – 2021/22



5.1.3 NUMBER OF BURSARIES AWARDED BY GENDER, 2017/18 – 2021/22

The following table shows the number of bursaries awarded, by gender, between 2017/18 – 2021/22.

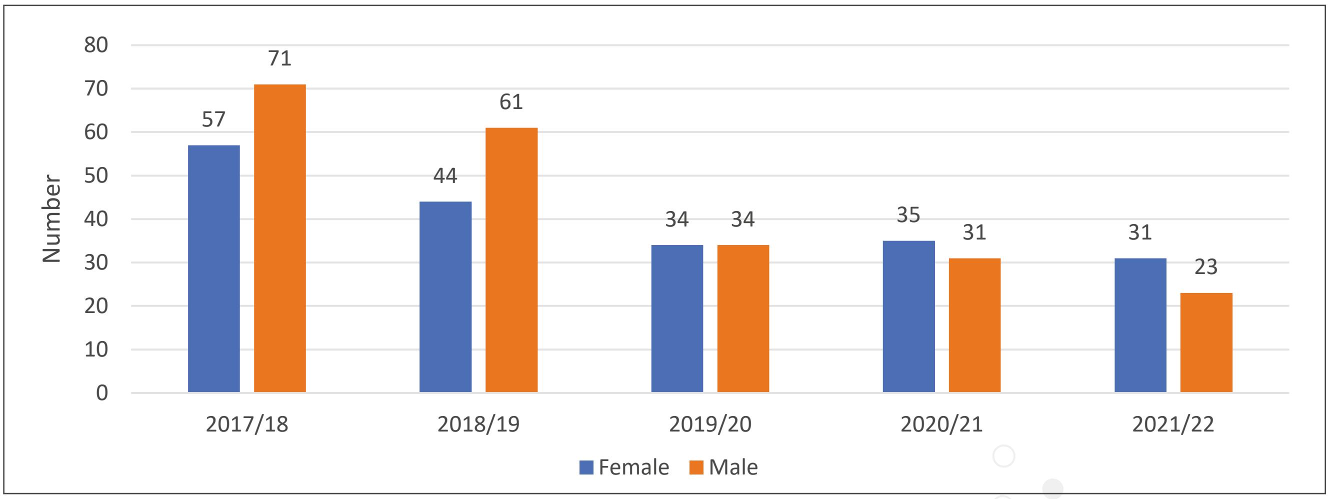
Table 37: Number of bursaries awarded, by gender, 2017/18 – 2021/22

NUMBER OF FUNDED BURSARIES BY GENDER, 2017/18 – 2021/22						
Gender	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Female	57	44	34	35	31	**201**
Male	71	61	34	31	23	**220**
Total	**128**	**105**	**68**	**66**	**54**	**421**

The awarding of bursaries in the five-year period was mainly to males (220) compared to females (201).

The following figure shows the number of bursaries awarded, by gender, between 2017/18 – 2021/22.

Figure 33: Number of bursaries awarded, by gender, 2017/18 – 2021/22



The highest number of bursaries awarded to males was in 2017/18 and 2018/19. Between 2020/21 and 2021/22, females received slightly more than males.

5.1.4 NUMBER OF BURSARIES AWARDED BY POPULATION GROUP, 2017/18 – 2021/22

The following table shows the number of bursaries awarded, by population group, between 2017/18 – 2021/22.

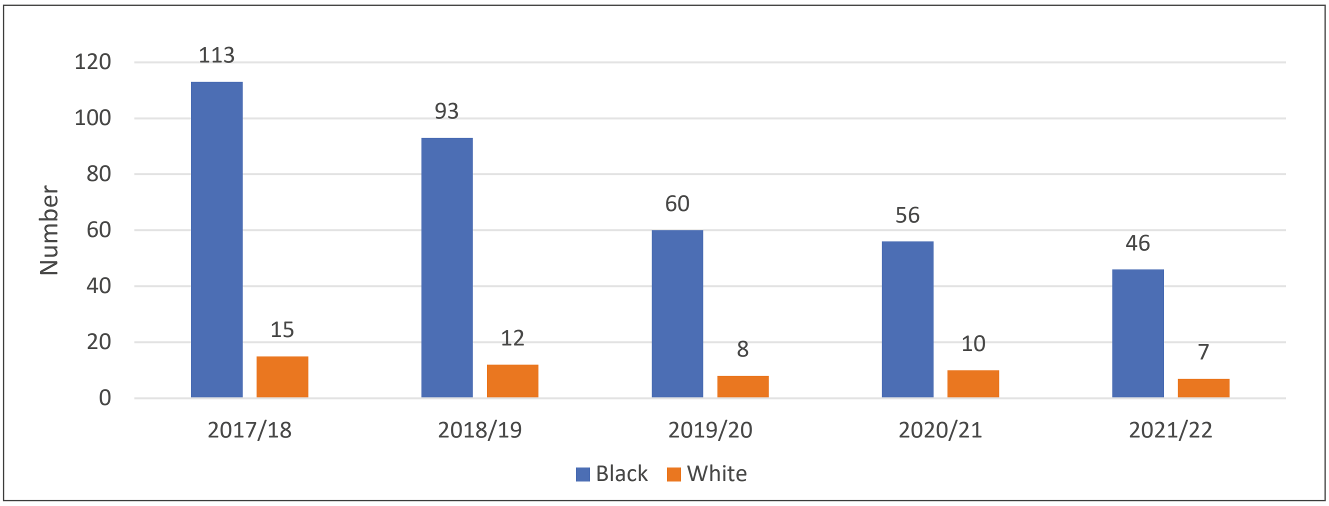
Table 38: Number of bursaries awarded, by population group, 2017/18 – 2021/22

BURSARIES BY RACE, 2016/17 – 2020/21						
Race	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Black	113	93	60	56	46	**368**
Coloured					1	**1**
White	15	12	8	10	7	**52**
Total	**128**	**105**	**68**	**66**	**54**	**421**

Most bursaries (368) were awarded to the Black population group, with only 52 bursaries awarded to the White population group.

The following figure shows the number of bursaries awarded, by population group, between 2017/18 – 2021/22.

Figure 34: Number of bursaries awarded, by population group, 2017/18 – 2021/22



Even though the total number of bursaries awarded has declined, bursaries awarded to the Black population group are still more than those awarded to the White population group.

INSTITUTIONS

5.1.5 INSTITUTIONS WHERE RECIPIENTS ARE ENROLLED, 2017/18 – 2021/22

The following table shows the number of NFVF bursary recipients, by the institution, between 2017/18 – 2021/22.

Table 39: Number of bursary recipients, by Institution, 2017/18 – 2021/22

BURSARY RECIPIENTS BY INSTITUTION, 2017/18 – 2021/22						
Institution	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
AFDA	28	23	9	19	6	**85**
Animation School	17	20	11	16	9	**73**
WITS	15	17	21	6	10	**69**
TUT	17	9	5	6	11	**48**
City Varsity	19	11	2	5	2	**39**
UJ	11	6	7	3	1	**28**
CPUT	5	3	2	2	5	**17**
LIM UNIVERSITY	4	3	2	0		**9**
UCT	3		1	1	2	**7**
DUT	2	2	1	0	1	**6**
Sound Engineering		1	1	1		**3**
Centre for Creative Arts						**0**
Other	7	10	6	7	7	**37**
Total	**128**	**105**	**68**	**66**	**54**	**421**

Most of the NFVF bursary recipients are enrolled at AFDA (85), followed by the Animation School (73) and Wits University (69). Across all financial periods, AFDA, the Animation School and WITS have consistently had the highest number of bursaries awarded to learners.

COURSE

5.1.6 NUMBER OF BURSARIES AWARDED BY COURSE OF STUDY, 2017/18 – 2021/22

The following table shows the number of bursaries awarded, by course of study, between 2017/18 – 2021/22.

Table 40: Number of bursaries awarded, by course of study, 2017/18 – 2021/22

BURSARIES AWARDED BY THE COUSE OF STUDY, 2017/18 – 2021/22						
Couse of Study	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Film and Television Production	54	48	40	18	20	**180**
3D/Digital/Animation	17	20	9	16	9	**71**
Motion Picture Production		5	5	27	22	**59**
Cinematography	17	9	2	2	1	**31**
Directing and Writing	13	1				**14**
Film and Video Technology	4	2	1	1	2	**10**
Producing and Writing	5	4	1			**10**
Editing/Editing and Visual Effects	4	3	1			**8**
Directing		4	2			**6**
Directing and Producing		3	1			**4**
Script Writing	3	1				**4**
Other	11	5	6	2		**24**
Total	**128**	**105**	**68**	**66**	**54**	**421**

Most of the bursaries were awarded to students who had enrolled in Film and TV Production (180), followed by Animation (71), Motion Picture Production (59), and Cinematography (31). Although Film and TV Production saw the highest total number of bursaries awarded between 2017/18 and 2021/22, that number has declined year-on-year.

LEVEL OF STUDY

5.1.7 NUMBER OF BURSARIES AWARDED BY LEVEL OF STUDY, 2017/18 – 2021/22

The following table shows the number of bursaries awarded, by the level of study, between 2017/18 – 2021/22.

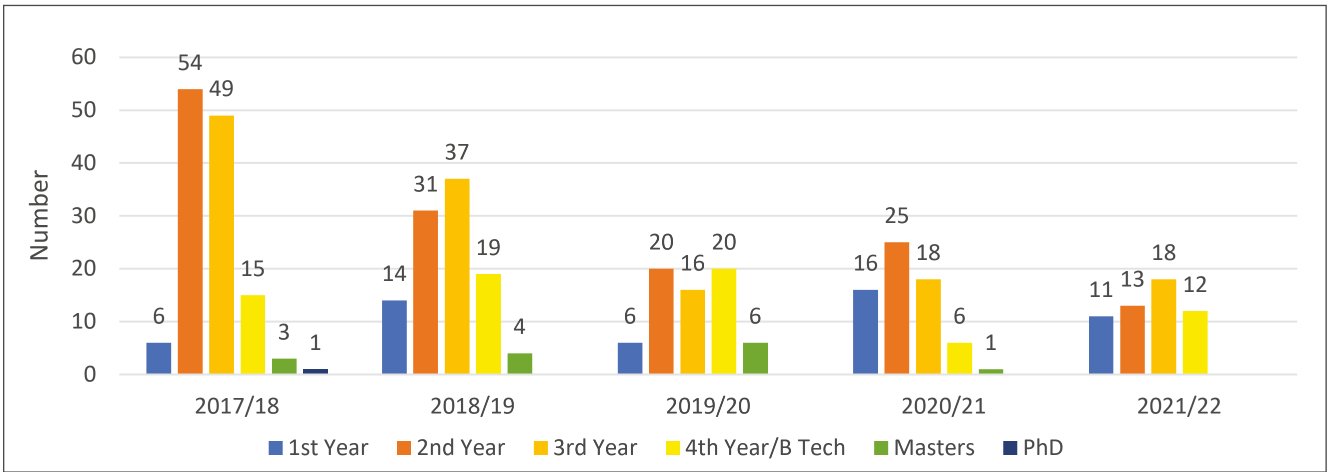
Table 41: Number of bursaries awarded, by the level of study, 2017/18 – 2021/22

BURSARIES BY LEVEL OF STUDY, 2017/18 – 2021/22						
Level of Study	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
1st Year	6	14	6	16	11	**53**
2nd Year	54	31	20	25	13	**143**
3rd Year	49	37	16	18	18	**138**
4th Year/B Tech	15	19	20	6	12	**72**
Masters	3	4	6	1		**14**
PhD	1					**1**
Total	**128**	**105**	**68**	**66**	**54**	**421**

Most bursaries were awarded to 2nd and 3rd year students (143 and 138 respectively), while 72 bursaries were awarded to students in their 4th year level, and 53 to 1st year students.

The following figure shows the number of bursaries awarded, by the level of study, between 2017/18 – 2021/22.

Figure 35: Number of bursaries awarded, by the level of study, 2017/18 – 2021/22



NATIONALITY

5.1.8 BURSARIES AWARDED BY COURSE NATIONALITY, 2017/18 – 2021/22

The following table shows the number of bursaries awarded, by course nationality, between 2017/18 – 2021/22.

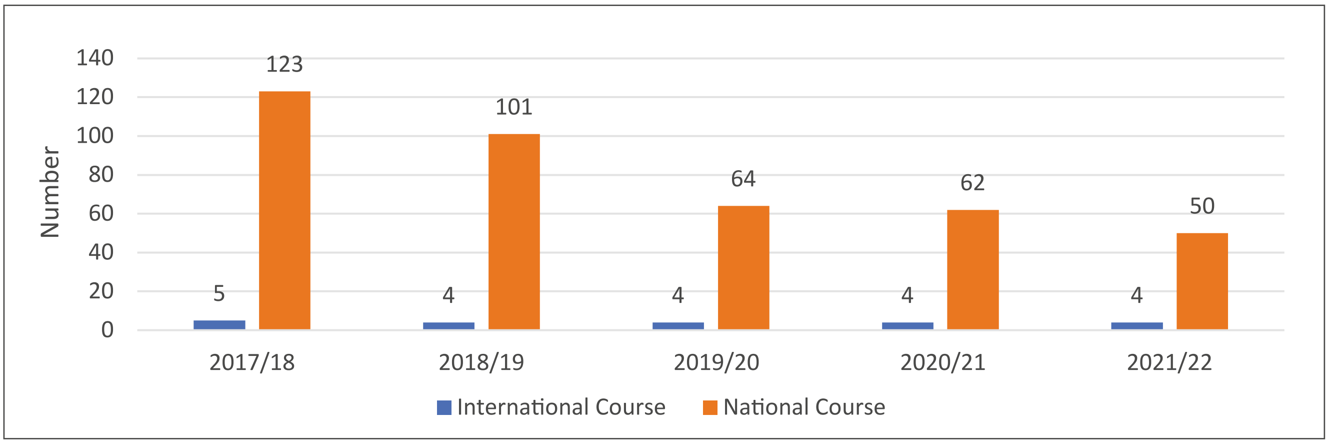
Table 42: Number of bursaries awarded, by course nationality, 2017/18 – 2021/22

BURSARIES BY NATIONALITY, 2017/18 – 2021/22						
Nationality	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
International Course	5	4	4	4	4	**21**
National Course	123	101	64	62	50	**400**
Total	**128**	**105**	**68**	**66**	**54**	**421**

The NFVF bursary aims to support and encourage students from previously disadvantaged backgrounds to study local film-related courses. However, should there be an opportunity to enroll for a course not available in South Africa and at a post-graduate level, students are also supported.

The following figure shows the number of bursaries awarded, by course nationality, between 2017/18 – 2021/22.

Figure 36: Number of bursaries awarded, by course nationality, 2017/18 – 2021/22



The number of bursaries awarded to national students decreased notably between 2017/18 and 2021/22. It slightly reduced for international students but remained stable over the past four years.

5.2 INTERNSHIPS

In 2013, the NFVF introduced an internship programme in accordance with the National Development Plan objective of creating employment for South African youth. The aim of the programme is to provide unemployed graduates with the necessary skills, knowledge, values, and work experience to improve their chances of employment. The NFVF started the programme with 21 graduates in 2013/14. These graduates were placed at various Production companies and other government institutions (The NFVF, 2020c). As a result of the additional funding from MICT-SETA, the NFVF can place more graduates in different Production companies.

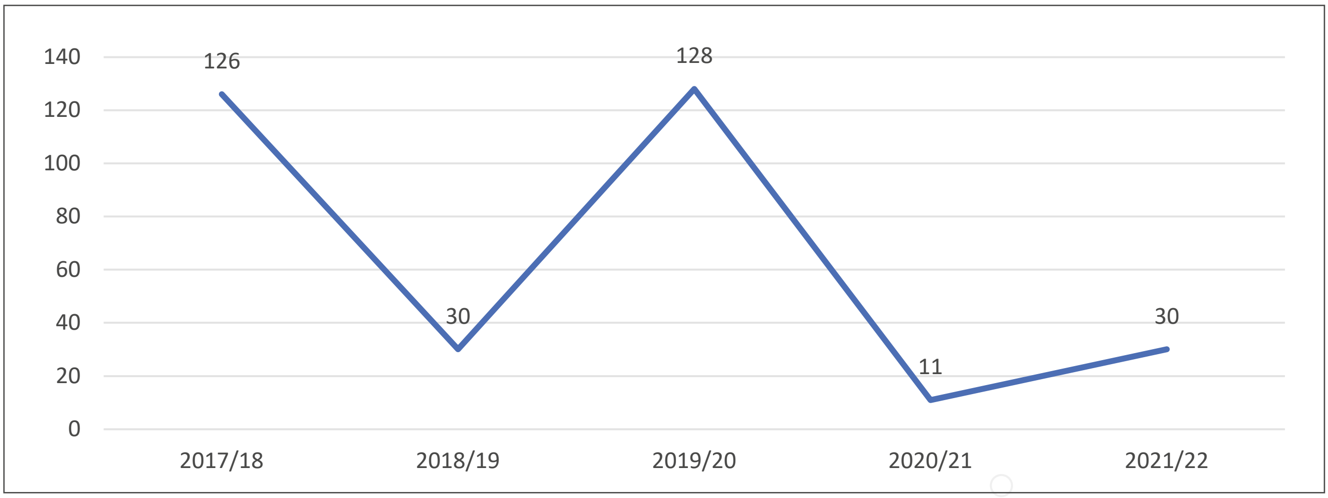
This subsection analyses the intake of interns during the 2017/18 – 2021/22 period, which includes the intake of interns, number of interns by employees, number of interns by province, interns by age, number of interns by gender, number of interns by population group, and number of interns by current status.

INTAKE

5.2.1 INTAKE OF INTERNS

The following figure shows the intake of interns between 2017/18 – 2021/22.

Figure 37: Intake of interns, 2017/18 – 2021/22



The total intake of interns between 2017/18 – 2021/22 was 421. Most of the intake of interns took place in 2017/18 (126) and 2019/20 (128). The lowest recorded intake was in 2020/21 (11).

PROVINCE

5.2.2 NUMBER OF INTERNS BY PROVINCE

The following table shows the number of interns, by province, between 2017/18 - 2021/22.

Table 43: Number of Interns, by province, 2017/18 - 2021/22

NUMBER OF INTERNS BY PROVINCE, 2017/18 - 2021/22						
Province	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
EC	20	4	21			**45**
FS			4			**4**
GP	77	18	77	11	24	**207**
KZN	9	4	12		1	**26**
LP		4	1			**5**
NW			2			**2**
WC	20		11		5	**36**
Total	**126**	**30**	**128**	**11**	**30**	**325**

Most of the interns are based in GP (207). In 2021/22, the number of interns taken on was only 24 in GP, 5 in WC and 1 in KZN.

AGE

5.2.3 INTERNS BY AGE

The following below shows the number of interns, by age, between 2017/18 - 2021/22.

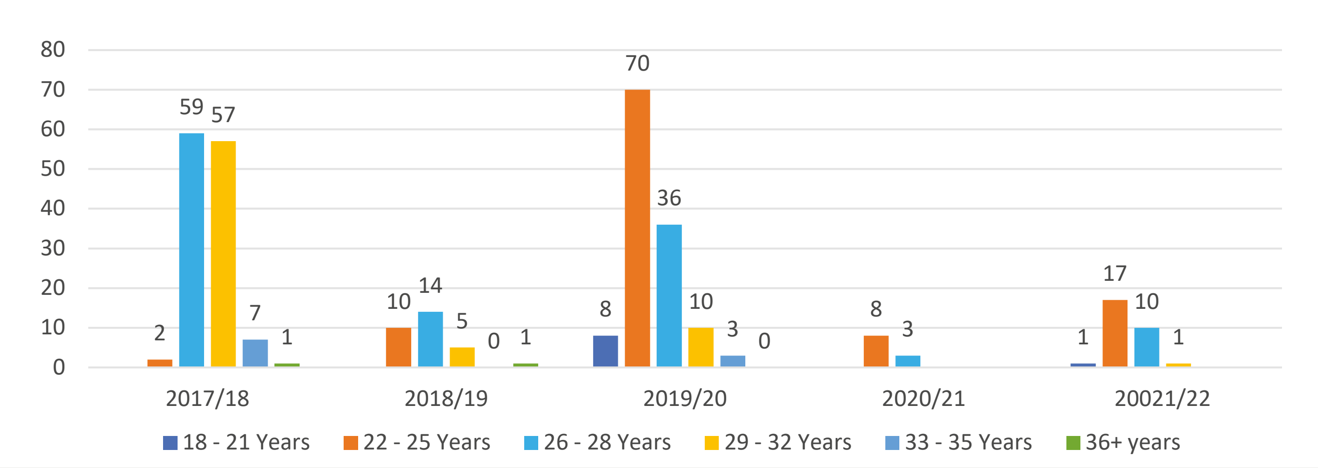
Table 44: Number of interns, by age, 2017/18 - 2021/22

THE AGE OF THE INTERNS, 2017/18 - 2021/22						
Age of the Interns	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
18 - 21 Years			8		1	**9**
22 - 25 Years	2	10	70	8	17	**107**
26 - 28 Years	59	14	36	3	10	**122**
29 - 32 Years	57	5	10		1	**73**
33 - 35 Years	7	0	3			**10**
36+ years	1	1	0			**2**
Total	**126**	**30**	**127**	**11**	**29**	**323**

Most of the interns funded by the NFVF are 26-28 years (122), and the 22 - 25 years (107) age group.

The following figure shows the movement of the number of interns, by age, between 2017/18 – 2021/22.

Figure 38: Number of Interns, by age, 2017/18 – 2021/22



The most negligible intake of interns was in 2020/21. As a result of the pandemic, most production companies were closed. The largest cohort of interns was in 2019/20, just before the pandemic.

GENDER

5.2.4 NUMBER OF INTERNS BY GENDER

The following table shows the number of interns, by gender, between 2017/18 – 2021/22.

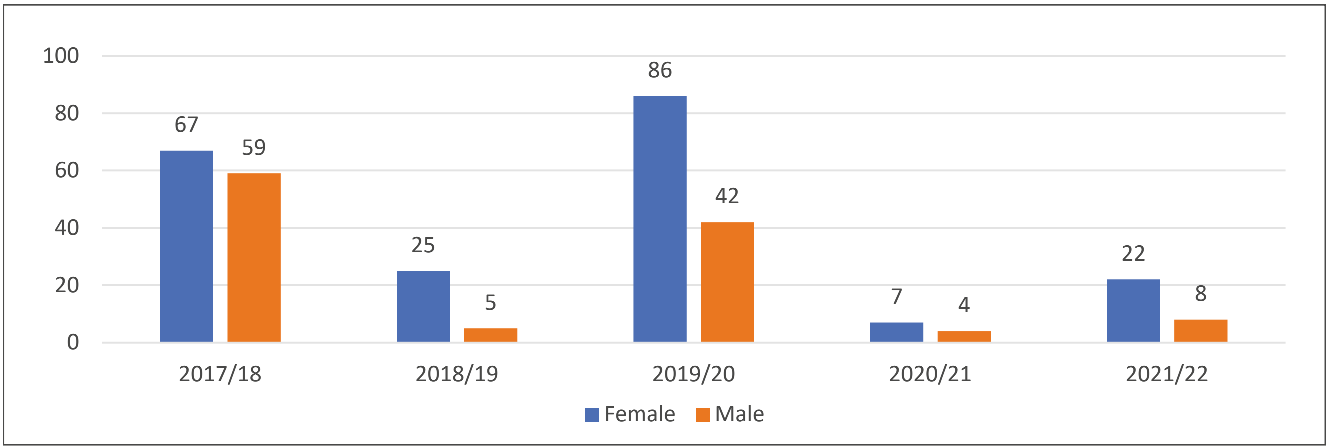
Table 45: Number of Interns, by gender, 2017/18 – 2021/22

NUMBER OF INTERNS BY GENDER, 2017/18 – 2021/22						
Gender	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Female	67	25	86	7	22	**207**
Male	59	5	42	4	8	**118**
Total	**126**	**30**	**128**	**11**	**30**	**325**

Most of the interns funded by the NFVF are female (207). The number of male interns is 118.

The following figure shows the movement of the number of interns, by gender, between 2017/18 – 2021/22.

Figure 39: Number of Interns, by gender, 2017/18 – 2021/22



2019/20 saw the most significant intake of female interns across the five-year period, while for males, the largest intake was in 2017/18.

POPULATION GROUP

5.2.5 NUMBER OF INTERNS BY POPULATION GROUP

The following table shows the number of interns, by population group, between 2017/18 – 2021/22.

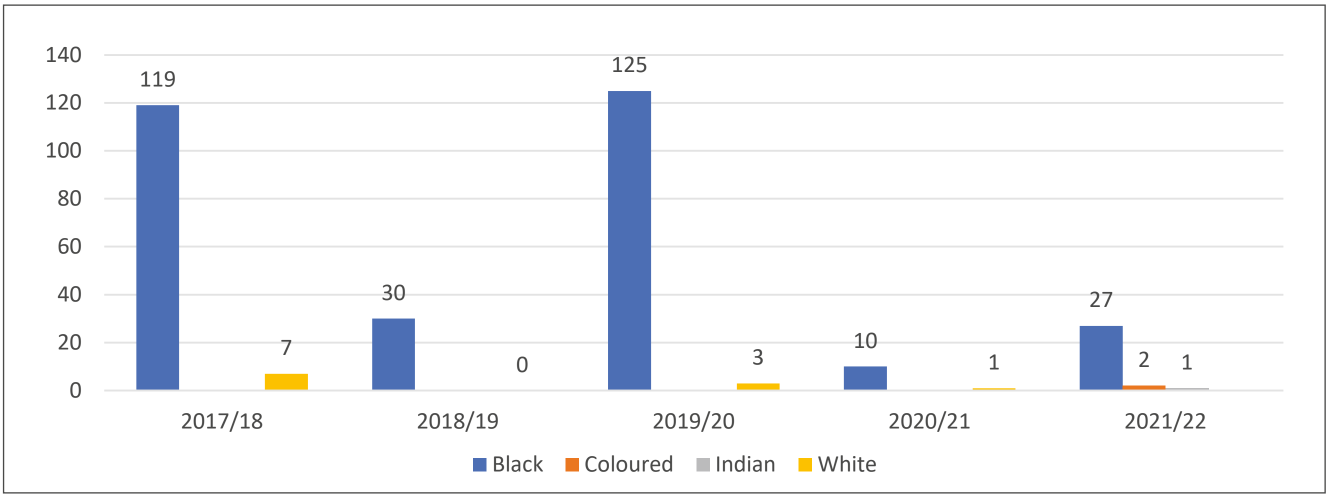
Table 46: Number of Interns, by population group, 2017/18 – 2021/22

NUMBER OF INTERNS BY RACE, 2017/18 – 2021/22						
Race	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Black	119	30	125	10	27	**311**
Coloured					2	**2**
Indian					1	**1**
White	7	0	3	1		**11**
Total	**126**	**30**	**128**	**11**	**30**	**325**

Most of the interns funded by the NFVF are from the Black population group (311). The number of interns in the White population group was 11.

The following figure shows the movement of the number of interns, by population group, between 2017/18 – 2021/22.

Figure 40: Number of Interns, by population group, 2017/18 – 2021/22



2019/20 saw the most significant number of interns from the Black population group (125). Between 2019/20 and 2020/21, the number of interns decreased significantly for the Black population group, which is also evident in the number of interns from the White population group.

TRAINING

5.3 INDUSTRY TRAINING

An increase in skills development is pertinent for growth and development since an upskilled labour force directly affects the number of local film productions and ensures a sustainable industry that contributes to the national economy. The NFVF has identified screenwriting, directing and executive producing as the major skills gaps, which continue to constrain the sector from sourcing adequate and alternative financing resources and models to produce films for local and international markets (The NFVF, 2020b).

The following table shows the number of industry training sessions between 2017/18 – 2021/22, and the total amount approved for training.

Table 47: Number of Training Service Providers, 2017/18 – 2021/22

Training Service Provider	2017/18	2018/19	2019/20	2020/21	2021/22	Grand Total
Number	3	2	3	3	3	14
Grant	R846,429	R698,800	R1,000,000	R1,000,000	R595,300	R4,140,529

The NFVF funded 14 Service Providers between 2017/18 – 2021/22. The grant allocation amounted to R4 million. These service providers are allocated funding to provide training to individuals in previously disadvantaged areas.

Table 48: Industry Training, 2017/18 – 2021/22

Industry Training	2017/18	2018/19	2019/20	2020/21	2021/22	Total
Spark Programme – Editors					9	9
Spark Programme – Script Writers	70	32			20	122
Producers Programme (Masterclass)		26	24			50
E-Learning Programme				152		152
Grand Total	70	58	24	152	29	333

In the last five years 122 script writers were trained while 152 filmmakers were trained in different areas through the E-learning programme.

The following table shows the population group of the people who attended the training.

Table 49: Population group of the people who attended trainings

Population Group	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	Total
Black	31	67	58	21	121	24	291
Coloured					6	2	8
Indian/Asian					3		3
White	5	3		2	3	3	11
Grand Total	36	70	58	23	133	29	313

The Black population group had the highest representation, with 291 attendees for the period under review, while attendees from the White population group numbered only 11.

The following table shows the gender of the people who attended the training.

Table 50: Gender of the people who attended trainings

Gender	2017/18	2018/19	2019/20	2020/21	2021/22	Total
Female	29	23	17	84	13	166
Male	41	35	7	64	16	163
Total	70	58	24	148	29	329

The number of attendees by gender was almost even, with 166 females and 163 males.

The following table shows the location of the training.

Table 51: Location of the people who attended training

Province	2017/18	2018/19	2019/20	2020/21	2021/22	Total
EC			1	3		**4**
FS				6		**6**
GP	43		21	57	29	**150**
KZN			1	17		**18**
LP	27		1	9		**37**
MP				2		**2**
NC						**0**
NW		58		2		**60**
WC				12		**12**
Other				42		**42**
Total	**70**	**58**	**24**	**150**	**29**	**331**

Most of the training was held in GP (150), followed by NW (60) and LP (37).

5.4 KEY FINDINGS

This subsection presents key findings from the analysis of this section.

- An amount of R30,7 million was distributed for bursaries between 2017/18 and 2021/22. The amount allocated for bursaries decreased between 2019/20 and 2021/22.
- Most of the bursary recipients came from GP.
- Most of the bursaries were awarded to males rather than females.
- The majority of the NFVF bursaries were awarded to people from the Black population group throughout the five-year review period.
- Most of the NFVF bursary recipients were enrolled at AFDA, Wits University and the Animation School, institutions that specialise in Film and Video.
- Bursaries were mainly awarded to students who chose Film and TV Production as their course of study.
- Most of the bursaries were awarded to undergraduates (particularly 2nd and 3rd years) throughout the five-year period under review.
- Students that enrolled in the national courses were the biggest recipients of the bursaries.
- A total of R4,1 million was spent on the facilitation of the training. About 333 filmmakers were undertaken for industry training in the five years.

SLATE FUNDING

6 SLATE FUNDING

The NFVF continues to commit itself to comply with the national skills development policy. Moreover, it aims to ensure that the industry benefits from available resources to upskill itself and build sustainable production companies to eradicate sector unemployment. The NFVF is also dedicated to forming partnerships with various organisations to guarantee industry development. It places particular emphasis on grooming young people, especially women, to enter the industry. This will assist those already building a career in film to secure their longevity by gaining crucial experience.

The NFVF is dedicated to building a sustainable industry and creating more content by funding slate projects such as documentaries, fiction, animation, female, and youth filmmaker projects. The organisation continues to create opportunities and open the co-production platform for emerging Black filmmakers by sourcing additional production funding (incentives) outside existing co-production treaties (The NFVF, 2020b).

Production companies face a great deal of operational uncertainty; thus, obtaining operating capital over a pre-determined period removes this uncertainty. Therefore, the NFVF developed the slate initiative in line with global practices discussed below.

- **Fiction, Non-Fiction, and Animation Slate:** This slate funding aims to contribute to production companies' long-term sustainability and viability by providing funding to selected companies to develop and produce a slate of projects over three years. The company must have developed and produced either 1 or 2 theatrical feature films, television fiction, documentaries, or 2 to 3 short films or commercials. Thus, providing an opportunity for production companies to venture into a feature film or documentary development and production (The NFVF, 2020c).

- **Youth Filmmaker Project:** This project seeks to provide recent film school graduates, particularly those from historically disadvantaged backgrounds, with an opportunity to produce their first professional fiction film in collaboration with a mentor or producer (The NFVF, 2020c).

- **Female Filmmaker Project:** This project is an invaluable intervention by the NFVF to provide recent female entrants into the industry, particularly those from historically disadvantaged backgrounds, with an opportunity to produce a film in collaboration with other female writers and directors (The NFVF, 2020c).

The following table shows the approved slate and special projects between 2017/18 - 2021/22.

Table 52: Slate 2017/18 – 2021/22

PROJECTS APPROVED IN 2017/18					
	Name	**Project**	**Type**	**Grant**	**Tier**
1	Female Filmmaker Slate	10*24 minute short film	1st Time Female Slate	R15,000,000.00	2
2	Youth Filmmaker Slate	10*24 minute short film	1st Time Youth Slate	R7,500,000.00	2
3	Fiction Slates	3 Fiction Slate	3rd Year of Fiction Slates	R18,000,000.00	2
4	Animation Slate	Animation Slate	2nd Year of Animation Slate	R7,500,000.00	2
5	Documentary Slate	Documentary Slate	2nd Year of Documentary Slate	R4,500,000.00	2
6	Mandela- A true Pan Africanist	Non-fiction	100 Years of Mandela	R1,500,000.00	2
				R54,000,000	

PROJECTS APPROVED IN 2018/19					
	Name	**Project**	**Type**	**Grant**	**Tier**
1	Fiction Slate 2019-2021	3-Fiction Slate	Fiction Slate	R18,000,000.00	2
2	Female Filmmaker Slate	10*24 minute short film	1st Time Female Slate	R15,000,000.00	2
3	Youth Filmmaker Slate	10*24 minute short film	1st Time Youth Slate	R7,500,000.00	2
4	Animation Slate	Animation Slate	2nd Year Animation Slate	R7,500,000.00	2
5	Documentary Slate	Documentary Slate	2nd Year Documentary Slate	R4,500,000.00	2
6	Burnt Onion Productions	Seriously Single	EBFTF	R1,400,000.00	2
7	Vengeance Five	Love in the 031	EBFTF	R1,400,000.00	2

	Name	Project	Type	Grant	Tier
PROJECTS APPROVED IN 2018/19 *contd.*					
	Name	**Project**	**Type**	**Grant**	**Tier**
8	SangSang Entertainment	Push	EBFTF	R1,400,000.00	2
9	Annual Documentary Special Projects	A New Country	Special project	R750,000.00	
10	Mother to Mother	Mother to Mother	Special project	R750,000.00	
				R58,200,000	

	Name	Project	Type	Grant	Tier
PROJECTS APPROVED IN 2019/20					
	Name	**Project**	**Type**	**Grant**	**Tier**
1	Women in Doc Documentary Slate	Documentary Slate	1st Year Documentary Slate	R4,500,000.00	2
2	Female Filmmkaer Slate	10*24 minute short film	3rd Year Female Slate	R15,000,000.00	2
3	Youth Filmmaker Slate	10*24 minute short film	3rd Year Youth Slate	R7,500,000.00	2
4	Fiction Slate	3-Fiction Slates	1st Year Fiction Slate	R18,000,000.00	2
5	Raindrop Media	Chasing Vice	EBFTF	R1,400,000.00	
6	Lamla Films	Family Roots	EBFTF	R1,400,000.00	
7	Brown Flamingo Productions	The Violence in this Place	EBFTF	R150,000.00	
8	Rare View Media	Ka Lefu Laka	EBFTF	R100,000.00	
				R48,050,000	

	Name	Project	Type	Grant	Tier
PROJECTS APPROVED IN 2020/21					
	Name	**Project**	**Type**	**Grant**	**Tier**
1	NFVF COVID-19 Intervention	Made for TV Movies	10 Female Filmmaker NFVF and SABC partnership	R15,000,000.00	2
2	NFVF COVID-19 Intervention	Micro Budget Movies	4 COVID-19 Documentaries	R1,345,405.40	N/A
3	Annual Documentary Special Projects	Annual Documentary Special Projects	2 Annual Documentaries	R656,700.00	N/A
4	Drive-ins	20 projects	Special projects	R2,913,484.00	
				R19,915,589.40	

	Name	Project	Type	Grant	Tier
PROJECTS APPROVED IN 2021/22					
	Name	**Project**	**Type**	**Grant**	**Tier**
1	Female Filmmkaer Slate	10*24 minute short film	1st Year Female Slate	R15,000,000.00	2
2	Youth Filmmaker Slate	10*24 minute short film	1st Year Youth Slate	R9,375,000.00	2
3	Unsung Community Hero Funding		DSAC	R4,699,975.00	
				R29,074,975	
Grand Total				**R209,240,564.40**	

Every year, the NFVF provides funding for slates, or special projects are identified depending on the theme for that year. A slate is funded for a period of three years. In some instances, the NFVF may partner with other institutions to support the industry. For the past five years, the NFVF has provided support to the value of R209 million.

EMPLOYMENT PROFILE

DEPARTMENT

7 EMPLOYMENT PROFILE

This section discusses the jobs created by the projects funded from 2017/18 - 2021/22. The film industry creates a relatively high number of temporary jobs due to the project-specific nature of the work.

7.1 EMPLOYMENT BY DEPARTMENT

The following table shows employment, by department, between 2017/18 - 2021/22.

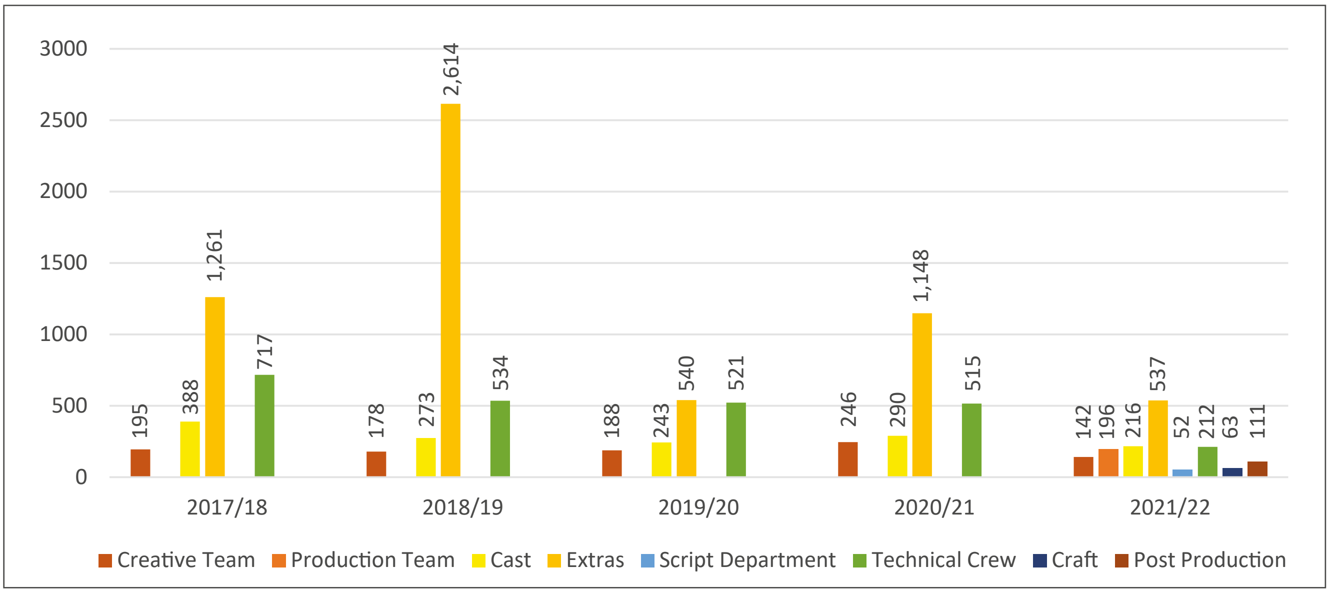
Table 53: Number of employment, by department, 2017/18 - 2021/22

EMPLOYMENT BY DEPARTMENT, 2017/18 - 2021/22									
Year	Creative Team	Production Team	Cast	Extras	Script Department	Technical Crew	Craft	Post-Production	Total
2017/18	195		388	1,261		717			2,561
2018/19	178		273	2,614		534			3,599
2019/20	188		243	540		521			1,492
2020/21	246		290	1,148		515			2,199
2021/22	142	196	216	537	52	212	63	111	1,529
Total	949	196	1410	6100	52	2499	63	111	11,380

Of the total number (11 380), the Extras department employed the most people (6 100). The greatest employment occurred in 2018/19 (3 599), with the lowest employment in 2019/20 (1 492).

The following figure shows the flow of employment, by department, between 2017/18 – 2021/22.

Figure 41: Employment, by department, 2017/18 - 2021/22



The Extras department, Technical Crew and Cast dominate in terms of the number of employment created in the film industry. The Creative department is usually the lowest in creating employment because this is the department with less key creatives.

GENRE

7.2 EMPLOYMENT BY GENRE

The following table shows the employment, by genre, between 2017/18 – 2021/22.

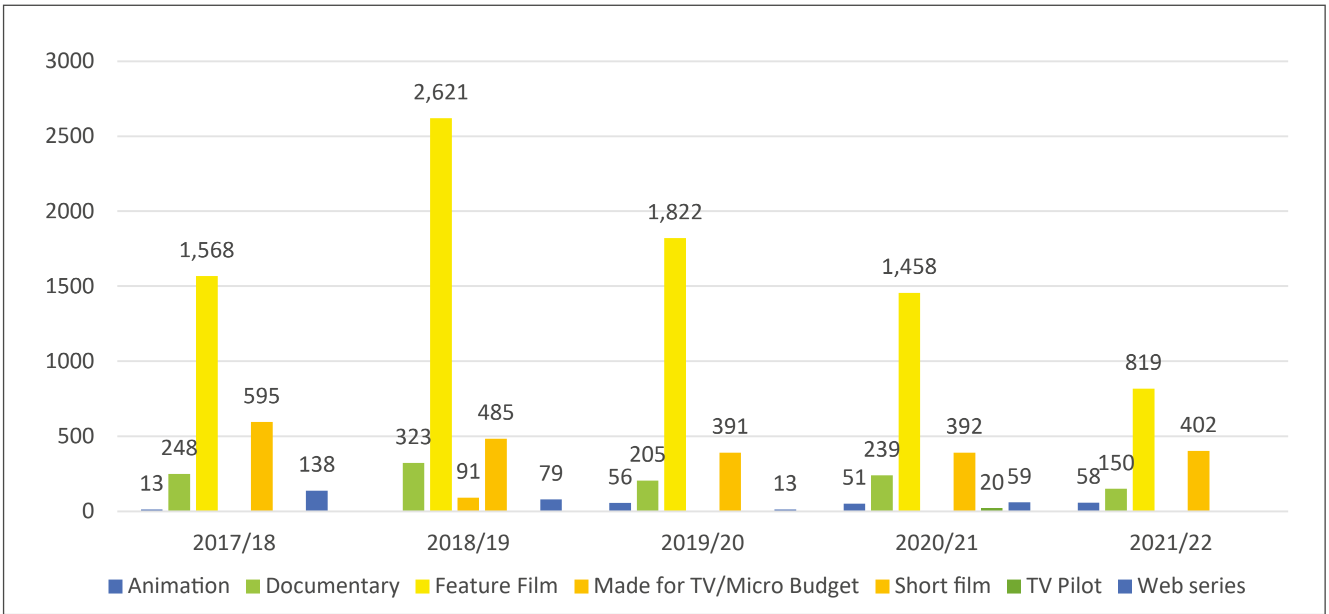
Table 54: Number of employment, by genre, 2017/18 – 2021/22

EMPLOYMENT BY SUB-SECTORS, 2017/18 – 2021/22						
Sub-sectors	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Animation	13		56	51	58	**178**
Documentary	248	323	205	239	150	**1,165**
Feature Film	1,568	2,621	1,822	1,458	819	**8,288**
Made for TV/ Micro Budget		91				**91**
Short film	595	485	391	392	402	**2,265**
TV Pilot				20		**20**
Web series	138	79	13	59		**289**
Total	**2,562**	**3,599**	**2,487**	**2,219**	**1,429**	**12,296**

Most people are employed in the feature film genre, with 8 288 jobs created in the past five years. Short film (2 265) and Documentary (1 165) are the genres that create more jobs, respectively.

The following figure shows the flow of employment, by genre, between 2017/18 – 2021/22.

Figure 42: Employment, by genres, 2017/18 – 2021/22



GENDER

7.3 EMPLOYMENT BY GENDER

The following table shows the employment, by gender, between 2017/18 – 2021/22.

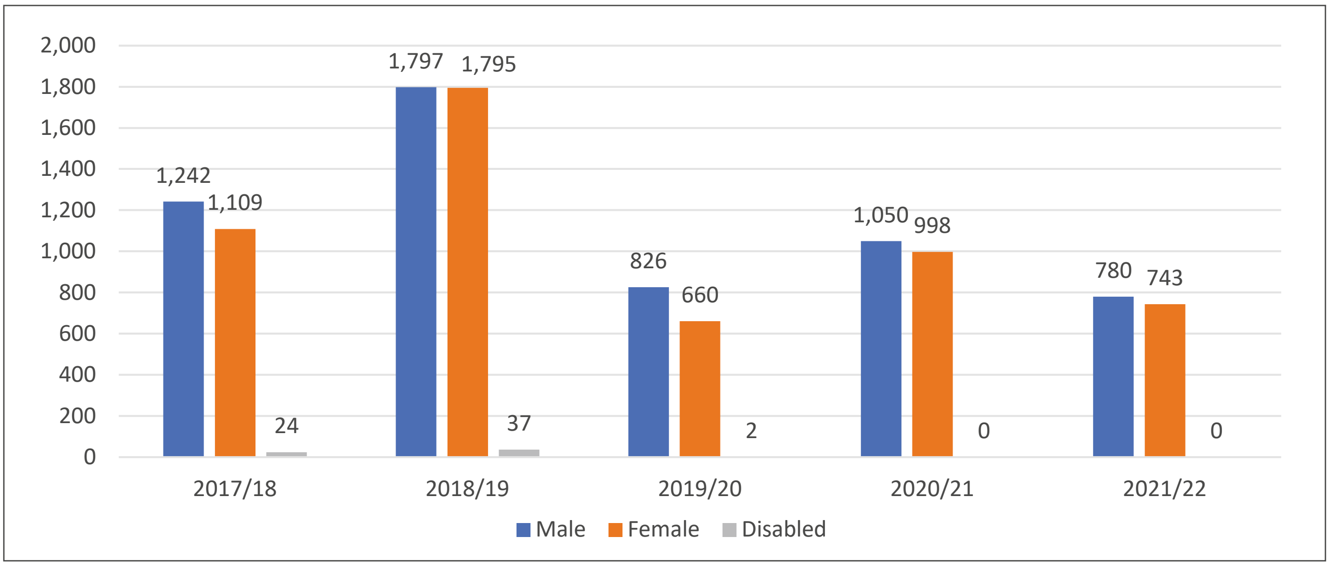
Table 55: Number of employment, by gender, 2017/18 – 2021/22

EMPLOYMENT BY GENDER, 2017/18 – 2021/22						
Year	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Male	1,242	1,797	826	1,050	780	**5,695**
Female	1,109	1,795	660	998	743	**5,305**
Disabled	24	37	2	0	0	**63**
Total	**2,375**	**3,629**	**1,488**	**2,048**	**1,523**	**11,063**

Males (5 695) were the most employed gender, followed by females (5 305). 63 individuals were people living with a disability.

The following figure shows the flow of employment, by gender, between 2017/18 – 2021/22.

Figure 43: Employment, by gender, 2017/18 – 2021/22



2018/19 saw the highest number of employment from the approved projects. The numbers then declined from 2019/20.

7.4 EMPLOYMENT BY POPULATION GROUP

The following table shows the employment, by population group, between 2017/18 – 2021/22.

Table 56: Number of employment, by population group, 2017/18 – 2021/22

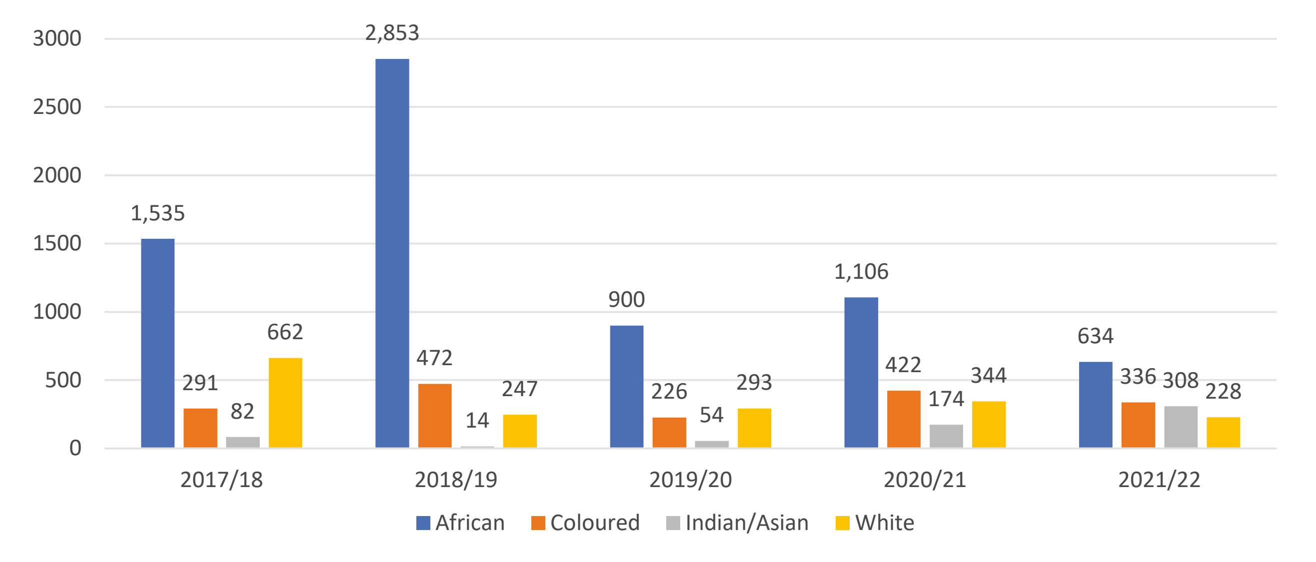
EMPLOYMENT BY RACE, 2017/18 – 2021/22							
Year	**2016/17**	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
African	1,893	1,535	2,853	900	1,106	634	**7,028**
Coloured	242	291	472	226	422	336	**1,747**
Indian/Asian	89	82	14	54	174	308	**632**
White	713	662	247	293	344	228	**1,774**
Total	**2,937**	**2,570**	**3,586**	**1,473**	**2,046**	**1,506**	**11,181**

People in the Black population group were the most employed (7 028), followed by Coloured and White population groups (1 747 and 1 774 respectively). Indian/Asian were the least employed population group (632).

POPULATION GROUP

The following figure shows the flow of employment, by population group, between 2017/18 – 2021/22.

Figure 44: Employment, by population group, 2017/18 – 2021/22



In 2018/19 the highest number of individuals employed in the Black population group (2 853) was seen, but the numbers have dropped since 2019/20.

AGE

7.5 EMPLOYMENT BY AGE

The following table shows employment, by age, between 2017/18 – 2021/22.

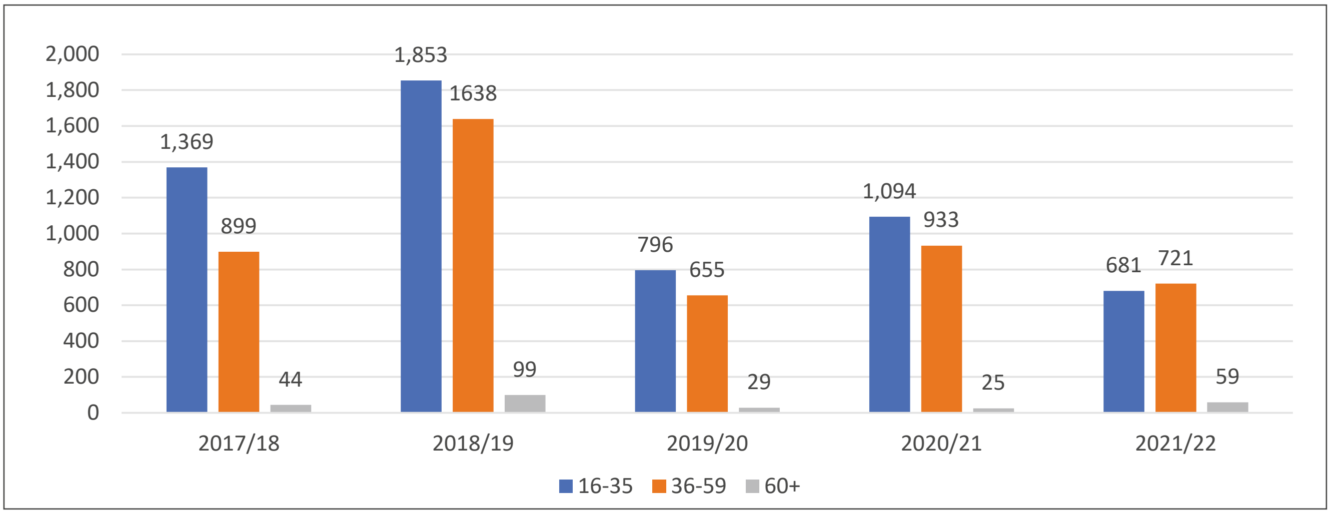
Table 57: Number of employed, by age, 2017/18 – 2021/22

EMPLOYMENT BY AGE, 2017/18 – 2021/22						
Year	2017/18	2018/19	2019/20	2020/21	2021/22	Total
0-15					73	73
16-35	1,369	1,853	796	1,094	681	5,793
36-59	899	1638	655	933	721	4,846
60+	44	99	29	25	59	256
Total	2,312	3,590	1,480	2,052	1,534	10,968

Most employed people are between the ages of 16 and 35 (5 793), followed by those between 36 and 45 (4 846). This indicates that the youth enjoy greater employment representation in the film industry.

The following figure shows the flow of employment, by age, between 2017/18 – 2021/22.

Figure 45: Employment, by age, 2017/18 – 2021/22



In 2018/19 the most significant number of people were employed. Employment levels dropped between 2019/20 and 2021/22.

7.6 EMPLOYMENT TYPE

The following table shows the employment type between 2017/18 – 2021/22.

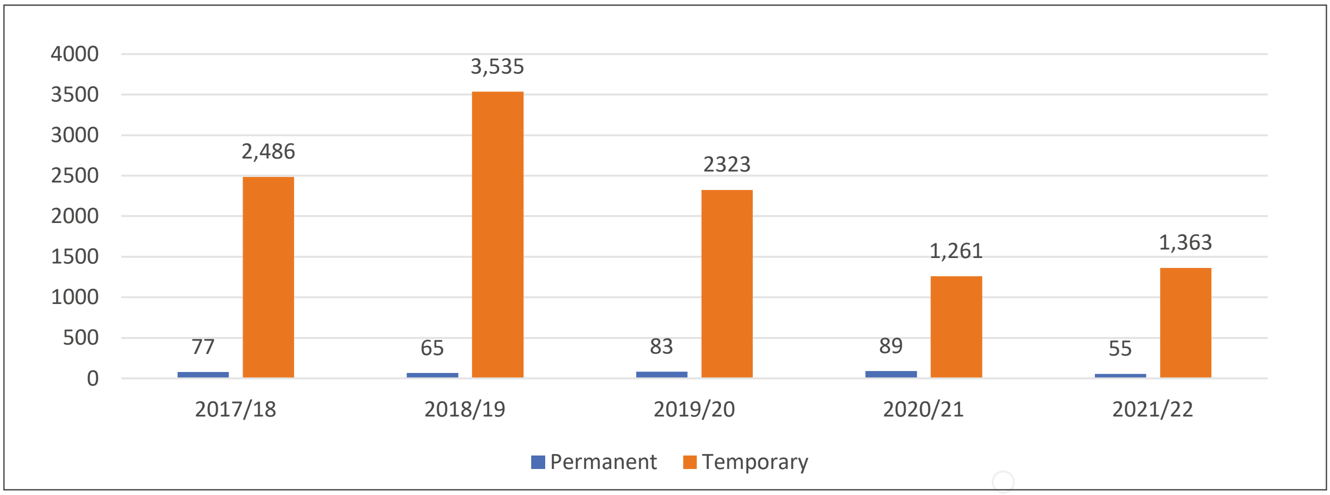
Table 58: Number of employment, by type, 2017/18 – 2021/22

EMPLOYMENT TYPE, 2017/18 – 2021/22						
Year	**2017/18**	**2018/19**	**2019/20**	**2020/21**	**2021/22**	**Total**
Permanent	77	65	83	89	55	**369**
Temporary	2,486	3,535	2323	1,261	1,363	**10,968**
Total	**2,563**	**3,600**	**2,406**	**1,350**	**1,418**	**14,390**

Due to the nature of the industry, most of the people were employed on a temporary basis (10 968) while only 369 were employed on a permanent basis.

The following figure shows the flow of the employment type between 2017/18 – 2021/22.

Figure 46: Employment, by employment type, 2017/18 – 2021/22



7.7 EMPLOYMENT BY PROVINCE

The following table shows the employment, by province, between 2017/18 – 2021/22.

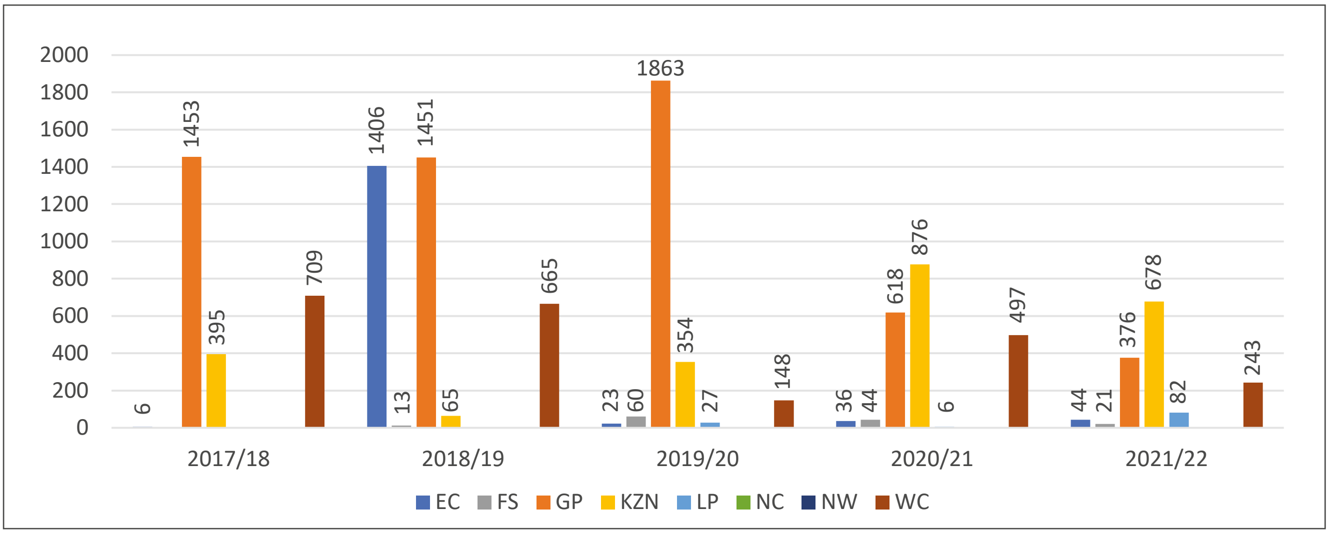
Table 59: Number of employment, by province, 2017/18 – 2021/22

EMPLOYMENT BY PROVINCE, 2017/18 – 2021/22						
Province	2017/18	2018/19	2019/20	2020/21	2021/22	Total
EC	6	1,406	23	36	44	1,515
FS		13	60	44	21	138
GP	1,453	1,451	1,863	618	376	5,761
KZN	395	65	354	876	678	2,368
LP			27	6	82	115
NC						0
NW						0
WC	709	665	148	497	243	2,262
Total	2,563	3,600	2,475	2,077	1,444	12,159

Most employment created in the film industry occurs in GP (5 761), KZN (2 368).

The following figure shows the flow in employment, by province, between 2017/18 – 2021/22.

Figure 47: Employment, by province, 2017/18 – 2021/22



GP had the highest number of employed individuals throughout the five years under review. GP. The WC and KZN are the only provinces that employed individuals consistently in each year between 2017/18 and 2021/22.

7.8 KEY FINDINGS

This subsection presents key findings from the analysis of this section.

- The Extras department employed most people in the film industry between 2017/18 and 2021/22. The Creative department employed the fewest people in the film industry.
- Most of the people were employed in the features, short film and documentary genres throughout the five-year period under review.
- Males were the most employed gender throughout the five-year period under review. However, females were not far behind. The opportunity of employment was also opened to disabled people, promoting inclusivity in the industry.
- Individuals from the Black population group were the most represented in terms of employment throughout the five-year period under review.
- The youth (16–35) were the most employed in the film industry.
- Most of the people who were employed temporarily in the film industry, accounted for 97% of employment.
- Most of the employed people in the film industry were based in GP, followed by the WC and KZN.

CONCLUSION

8 CONCLUSION

The NFVF plays a crucial role in ensuring the equitable growth of South Africa's Film and Video industry. Many people have benefitted and continue to benefit from the NFVF's targeted support, particularly PDI groups.

The NFVF strategy ensures support across the spectrum (experienced and/or inexperienced) for the equitable growth of South Africa's Film and Video industry. As per the findings of this report, most filmmakers (589) who received funding from the NFVF are filmmakers with limited experience, classified as Tier 2. New filmmakers (400) followed this, particularly recent film school graduates from disadvantaged backgrounds, particularly those classified as Tier 3. Experienced filmmakers (157), known as Tier 1, have the fewest projects funded among the three Tiers. This is not surprising since these filmmakers have produced at least 3 successful and commercially viable feature films, TV films or documentaries. In contrast, Tiers 2 and 3 require greater levels of support to progress to Tier 1.

The Black population group receives the greatest level of funding and support from the NFVF due to the need to address the historical injustices of discrimination and disadvantage. This provides an opportunity to address key issues such as inequality, lack of financial support, and access to proper equipment and platforms to showcase one's talent. Although females are not far behind in securing support, several projects are still headed by males.

GP was the largest recipient of the NFVF funding during the five-year review period. This is followed by the WC and KZN. The dominance of these three provinces can be attributed to their larger populations, more sophisticated economies, and greater level of services available. LP, EC, and NW provinces are the second batch of provinces in terms of funding support from the NFVF. There are a few recipients of the NFVF funding for the under-serviced provinces such as the FS, MP, and the NC.

There is a demand for genres such as feature film, documentary, and short film in the film industry. The NFVF is supporting several projects within these genres and distributes numerous grants for projects within these genres.

The number of bursaries awarded decreased over the five-year period under review and the amount distributed. Most of the bursaries were awarded to males (54%). Bursaries were mostly awarded to recipients born in the 1990s (22 to 33 years of age), and with proper guidance and development, these recipients are the future of the South African film industry. Most of the NFVF bursaries were awarded to individuals from the Black population group.

The target of slate projects is to help develop emerging Black filmmakers, provide opportunities to recent female entrants into the film industry to produce a film, provide new film school graduates with opportunities to produce their first professional fiction film, and provide funding to selected companies to develop and produce a slate project over a period of three years. Several special projects and/or slates were approved between 2017/18 – 2021/22, with a total grant allocation of 209 million.

A relatively high number of employment opportunities are created in the film industry however, most of these jobs tend to be temporary, thus leaving many people unsure of their future within the film industry. Features, documentary and short film continue to play a key role in the film industry as most of the employment opportunities arise in these genres.

Some of the NFVF interventions and developments in 2020/21 are likely to have been constrained by the COVID 19 pandemic and the associated government-enforced lockdown which curtailed economic activity. The possibility of permanent structural changes to the film industry due to societal behavioural changes require the NFVF's attention to ensure that funding continues to support the NFVF mandate of ensuring equitable growth of the South African Film and Video industry.

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