



NATIONAL FILM AND VIDEO FOUNDATION

FUNDING POLICY

APRIL 2026

87 Central Street, Houghton, 2198, South Africa
Private Bag X04, Northlands, 2116, South Africa
Tel: +27 11 483 0880 Fax: +27 11 483 0881 Email: info@nfvf.co.za Website: www.nfvf.co.za

Councillors:

Mr. Leon van Nierop (Chairperson); Mr. Mthokozisi Radebe (Deputy Chairperson); Ms. Andrea Gordon; Mr. Simon Clarke;
Ms. Omphemetse Mokgosi; Mr. Tony Ferreira; Ms. Siphosethu Mtanzeli; Mr. Chad Louw;
Ms. Nondumiso Madlala; Ms. Nobuntu Dubazana; Mr. Yazeed Kamaldien;
Acting Chief Executive Officer: Ms. Onke Dumeko

Issue date: March 2009	Version: 1.1	Signatures
Review date: July 2020	Version: 1.5	
Review date: December 2022	Version: 1.6	
Review date: April 2026	Version: 1.7	
Approval date: April 2024	Version: 1.7	
Acting Chief Executive Officer: Onke Dumeko	Process Owner	
Acting Chief Financial Officer Angela Jacobs	Process Reviewer	
Head of Department: Industry Development Yolanda Ncokotwana	Process Reviewer	
Acting Head of Department: Operations Lerato Mokopanele	Process Reviewer	

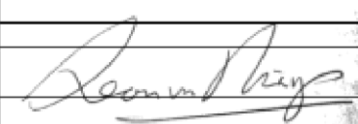
Approval	
The signatories hereof, confirm their acceptance of the content and authorize the adopt the thereof	
	Date 29/04/2026
	Date 29/04/2026

TABLE OF CONTENTS

1. DEFINITIONS	4
2. OVERVIEW.....	21
3. OBJECTIVE.....	23
4. GENERAL ELIGIBILITY CRITERIA	23
5. FUNDING EXCLUSIONS	24
6. RECOUPMENT.....	26
7. THE APPLICATION PROCESS.....	27
8. SPECIAL PROJECTS	28
9. APPROVALS	28
10. GRANT DISBURSEMENT.....	29
11. TIME LIMIT ON GRANTS.....	30
12. APPEALS	31
13. EDUCATION AND TRAINING GRANTS	32
14. DEVELOPMENT GRANTS.....	39
15. PRODUCTION	49
16. POST-PRODUCTION	57
17. FESTIVAL AND MARKET HOSTING.....	61
18. PUBLIC SCREENING	66
19. MARKETING AND DISTRIBUTION	70
20. MARKET AND FESTIVAL ATTENDANCE	74
21. POLICY REVIEW.....	78

1. DEFINITIONS

The words and expressions listed hereunder are assigned the meanings described as follows:

1.1. GENERAL

Assessment criteria:

The key points against which grant applications will be considered. A grant application must meet all assessment criteria.

Bursary:

A grant made to enable a student to attend an education or training institution.

Conflict of interest:

Any situation in which a person could, by virtue of their position within the NFVF or any other relationship of influence with the foundation, derive direct personal benefit (or enable their related or closely associated persons to derive such benefit) from actions they took or decisions they made in their formal capacity on behalf of the NFVF.

Harassment:

Harassment is generally understood to be unwanted conduct which undermines the dignity of others, creates a hostile and intimidating work environment for one or more persons or is calculated to have the effect or is capable of inducing the targeted person(s) into submitting to such acts of harassment out of fear of actual or threatened adverse consequences. Acts of

87 Central Street, Houghton, 2198, South Africa
Private Bag X04, Northlands, 2116, South Africa
Tel: +27 11 483 0880 Fax: +27 11 483 0881 Email: info@nfvf.co.za Website: www.nfvf.co.za

Councillors:

Mr. Leon van Nierop (Chairperson); Mr. Mthokozisi Radebe (Deputy Chairperson); Ms. Andrea Gordon; Mr. Simon Clarke;
Ms. Omphemetse Mokgosi; Mr. Tony Ferreira; Ms. Siphosethu Mtamzeli; Mr. Chad Louw;
Ms. Nondumiso Madlala; Ms. Nobuntu Dubazana; Mr. Yazeed Kamaldien;
Acting Chief Executive Officer: Ms. Onke Dumeko

harassment may target individuals based on race, ethnicity, gender, sexual orientation, physical state (including pregnancy), marital status, family responsibility, social status, skin pigmentation, age, disability, religion, HIV status, social conscience, belief, political opinion, birth or any other arbitrary ground. Harassment may include cyberbullying, violence, bullying, physical abuse, psychological abuse, emotional abuse, sexual abuse, gender-based abuse and racial abuse – in the form of physical force or the abusive exercise of power, which could be threatened or actual, against another person.

NFVF social media:

X(Twitter) : @nfvfsa

Instagram : @nfvfsa

Facebook : @nfvfsa

YouTube : NFVF South Africa

LinkedIn : National Film and Video Foundation South Africa

TikTok : @nfvfsa_

NFVF website:

www.nfvf.co.za

Permanent resident:

Any person who has acquired South African Permanent Residence in terms of the South African Immigration Act, 13 of 2002.

Private higher education institution:

Any institution registered with the South African Register of Private Higher Education Institutions, such as a private higher education institution. Note: Private higher education institutions offer the same National Qualifications Framework levels as Public Universities or Universities of Technology.

Public higher education institution:

A university, TVET college or a sub-division of such that has been declared a public higher education institution in the South African Government Gazette.

Refugee:

A displaced person who has been granted asylum in terms of the South African Refugees Act, 130 of 1998, as amended.

Related person:

A spouse (or any former spouse) or civil partner, a person (whether or not of the opposite sex) whose relationship with that person has the characteristics of the relationship between husband and wife, a parent, sibling, child, grandparent, grandchild or any other relative, friend, former colleague etc, a business partner of NFVF employees, Council, Committee and Panel members.

South African citizen:

Any person who has acquired citizenship by birth, descent or naturalisation in terms of the South African Citizenship Act, 88 of 1995, and amendments.

South African company:

A juristic person incorporated in terms of the Companies Act, 71 of 2008, a domesticated company or a juristic person that, immediately before the effective date, was registered in terms of the Companies Act 61 of 1973, or the Close Corporations Act 69 of 1984.

An NFVF Applicant

A South African citizen or permanent resident who is a filmmaker by profession (filmmaking experience), by education (studied filmmaking) or who aspires to enter and positively impact

the film industry, festival and public screening host, student and training provider applying for NFVF funding and abides by NFVF application terms and conditions.

1.2. FINANCIAL

Audited financial statement:

A financial statement that has been verified by an objective third party in the form of an independent certified auditor, in accordance with generally accepted auditing standards.

Budget:

All costs relating to the project, which may include, for example, development, pre-production, production, and/or post-production.

Completion bond:

A type of insurance taken out by a producer to guarantee that the film will be completed on schedule and within budget.

Completion guarantor/Bond company:

A company issuing a completion bond.

Cost of sales:

All reasonable expenses incurred by the recipient of the grant to generate an income. All direct costs incurred to distribute, market, and deliver a film to audiences and generate revenue,

including distribution fees, sales commissions, platform or exhibitor shares, and revenue-based royalties.

Equity partnership:

An agreement between juristic persons or natural persons who pool their capital, skills and resources. Partnership equity represents the share that each partner owns in the funded entity.

Finance Plan:

A film finance plan is a structured breakdown of all sources of funding used to cover the total production budget of a film, specifying who contributes what amount and the status of funding (confirmed or pending).

Financial statement:

Written documentation that contains information prepared in accordance with generally accepted accounting principles about the financial position, performance and changes in financial position of the enterprise. This takes the form of a balance sheet, an income statement and a cash-flow statement. The financial statements should also include notes and supplementary statements that incorporate relevant additional explanatory information about the risks and uncertainties facing the enterprise.

Funding Category:

The various funding categories available for a grant. Each funding category may have different eligibility criteria, application and project format requirements.

Production and Development Grant:

A financial allocation given to a person (whether juristic or natural) to be used for a specified purpose. The NFVF grant is a recoupable grant as per communicated milestones, unless otherwise specified in the funding agreement. Repayment obligations are linked to the project revenues and are subject to the terms specified in the funding agreement.

Other Grants:

This includes Bursaries, Archive, Training and Skills Development, marketing and distribution, and entails an award given to a person (whether juristic or natural) to be used for a specified purpose. The grant is non-recoupable.

Gross profit:

The total income minus the cost of production and the cost of sales.

Investment:

The allocation of financial or other resources of value into a specific undertaking with the expectation of a worthwhile return (financial or otherwise) in the future.

Net profit:

Gross profit less all operating costs not included in the calculation of gross profit, including but not limited to investor recoupment, grant recoupment, company overheads, depreciation, interest and distribution fees.

NFVF financial year:

A 12-month period commencing yearly on 1 April and ending on 31 March in the following year.

Recoupment:

The recovery of funds made available as a recoupable grant (which, according to the NFVF, is also deemed an investment) to audio-visual producers from net profit.

Recoupment Plan:

A recoupment plan is a structured outline that details the sequence and terms by which film revenues are allocated to repay financiers, investors, and participants, after deductions for distribution fees and expenses. It defines the priority of repayment and the percentage shares of each stakeholder in the project's income stream.

Sales Projection:

Financial estimates predicting how much a film will earn across various territories, formats, and rights (theatrical, streaming, TV, VOD, etc.). These projections are based on factors such as genre, cast, budget, comparable titles ("comps"), target audience and current market trends, etc.

Impact:

Return on investment and social impact of NFVF funded projects.

SARS:

The South African Revenue Service.

Strike price:

The amount of money that the completion guarantor (bond company) has calculated that it will require to complete the film if they must take over and complete the film on budget and on schedule.

1.3. FORMAT

Animation:

An audio-visual artform, which uses successive images (both created and photographed) to create the illusion of movement when shown as a sequence. This may include, but is not limited to, cell animation, computer animation, stop-motion, clay animation, pixilation, cut-outs, pins, camera multiple pass imagery, kaleidoscopic effects and drawing on the film frame itself.

Animatic:

A string of storyboard images edited together, with sound or sometimes without, to illustrate how a sequence will flow in motion.

Animated series:

An animated series is a set of animated works with a common title, usually related to one another, including anthologies (a collection of short subjects). Animated series can have either a finite number of episodes like a miniseries, with a definite end, or be open-ended, without a predetermined number of episodes. Animated series can be serialised or self-contained. A serialised series is a show that comprises overarching storylines/character issues that develop over the course of the season or series. A self-contained series consists of standalone stories. Each episode introduces a specific circumstance that the characters must conclude by the end of the episode.

Commercial:

A television advertisement produced and paid for by an organisation to convey a message that promotes and/or markets a product or service.

87 Central Street, Houghton, 2198, South Africa
Private Bag X04, Northlands, 2116, South Africa
Tel: +27 11 483 0880 Fax: +27 11 483 0881 Email: info@nfvf.co.za Website: www.nfvf.co.za

Councillors:

Mr. Leon van Nierop (Chairperson); Mr. Mthokozisi Radebe (Deputy Chairperson); Ms. Andrea Gordon; Mr. Simon Clarke;
Ms. Omphemetse Mokgosi; Mr. Tony Ferreira; Ms. Siphosethu Mtamzeli; Mr. Chad Louw;
Ms. Nondumiso Madlala; Ms. Nobuntu Dubazana; Mr. Yazeed Kamaldien;
Acting Chief Executive Officer: Ms. Onke Dumeko

Co-Production:

An audio-visual production produced jointly in collaboration with an international partner under one of the audio-visual co-production agreements signed by the Republic. Informal co-productions will only qualify for funding under the following terms:

- the South African production company owns at least 75% of the copyright
- the writer and director are South African citizens
- 75% of principal photography takes place in South Africa
- 50% of post-production takes place in South Africa
- At least 75% of leading performers are South African citizens.

Feature film:

A motion picture classified by its format as a long form audio visual work film with a minimum runtime determined by the NFVF: 70 (seventy) minutes for fiction, and 60 (sixty) minutes for non-fiction.

Fiction:

An audiovisual production that presents a constructed or imagined narrative, whether wholly invented or inspired by real events, and may include adaptations of literary or other source material.

Bible:

A comprehensive creative and reference document that establishes the narrative, characters, settings, tones and elements of an audiovisual project. It typically includes original artwork, concept designs, and world building rules, alongside reference material and comparable works. The bible serves as a guide for creators, showrunners, producers, and other stakeholders to ensure consistency in storytelling and production across episodes or throughout a film. Series bibles emphasise episodic structure and character arcs across seasons. Film bibles focus on the single narrative arc.

Non-fiction:

An audiovisual production that applies creative techniques and visual language to represent real events, people, or real world subjects, including nature, wildlife, culture, history, scientific inquiry, and other observable or conceptual realities.

Reality Television:

A type of television programming that presents real people (not professional actors) in unscripted or semi-scripted situations, often shaped by producers, to create entertainment. Reality television may depict everyday activities, competitions, social experiments, or docu-style portrayals of individuals and groups.

Schedule:

A timeline of a series of tasks that need to be accomplished in a specific sequence within a given period. These tasks grouped together, achieve a common goal in a project or programme.

Series bible:

A formal document that lays out relevant details of the programme, including but not limited to: the concept and format, the structure and tone, the featured characters and their character arcs, a summary of the narrative for season one and each of the episodes in it, and a summary of possible subsequent seasons and episodes.

2-3 Part TV Length Production Documentaries:

A 2 – 3 part documentary covers real-world events and people, some unbiased and some with a motive to play a catalytic role for change, inspire or educate people on specific topics. The combined 2 - 3 parts may be longer in duration than a feature length documentary (which is typically more than 60 minutes in duration). A documentary told in 2 - 3 parts covers subject matter that has numerous topics and subplots that need to be uncovered.

Short film:

A fiction or non-fiction audio-visual production with a duration of 40 (forty) minutes or less.

Step outline:

A 'beat-by-beat' breakdown of the narrative into a chain of key events in the form of sequences and/or scenes, representing story structure and including some indications about character interactions and possible dialogue(s). Beats may be numbered for convenience.

Storyboard:

A sequence of drawings or images, sometimes annotated with directions or brief dialogue notes, used to pre-visualize the shot composition and narrative flow of an audiovisual production. Storyboards serve as a planning tool to map out timing, framing, and visual progression, and may occasionally include indications of camera direction.

Synopsis:

A concise written summary of the project's full story. It should clearly convey the who (main characters), what (central conflict and resolution), where (setting), when (timeframe or narrative progression), and why (stakes and themes). The synopsis provides a complete overview of the narrative arc, including the ending. The synopsis should be roughly one page in length.

Made for TV Movies (fiction):

A stand-alone fictional television programme with a minimum duration of forty-eight minutes, for distribution on a broadcast platform. (Sometimes also referred to as micro-budget or made-for-TV movies.)

Pilot:

A sample episode of a series produced to convince a broadcaster or distributor to buy the series. The pilot is a prototype which is meant to demonstrate the potential of the series.

Web series:

A collection of episodes (scripted or non-scripted), specifically produced for distribution by streaming on an online platform.

Video Game:

An interactive electronic entertainment product, played on digital platforms, that allows players to engage with rules, challenges, and narratives across a wide range of genres. Online games are a subset of video games that connect players via computer networks for multiplayer interaction.

1.4. PRODUCTION

Chain of title:

The official record, including original documentation, of the sequence of historical transfers of ownership of copyright, from the present owner back to the original owner.

Commissioned production:

An audio-visual production that is produced from commission by a commissioning party which may be a broadcaster, streaming platform, government agency, organisation or individual who provides funding for the project to be made. The commissioning party typically own the intellectual property rights to the completed work.

Copyright:

The exclusive and assignable legal rights, accorded to the originator or owner in respect of their creative works (such as text, artistic works, music, computer programmes, sound recordings and films). Often referred to as intellectual property, these rights include but are not limited to the right to control the use and distribution, reproduction, publishing and sale of such proprietary work.

Development:

Development is the stage in which an audio-visual project is researched, conceptualised, and shaped into the creative and practical foundation of the project. It typically involves concretising the concept, preparing treatments or outlines, scripts and acquiring underlying rights where necessary. It may also include additional deliverables such as a preliminary budget which is suitably packaged for presenting to potential investors and financiers.

Distributor:

An entity that acquires rights to an audio-visual work and is responsible for its commercial exploitation, including marketing, licensing, and arranging exhibition or availability across platforms and territories.

Key Creative team:

Key creatives are the individuals who hold primary responsibility for the artistic vision and execution of an audio-visual work. Depending on the format, these may include the producer, director, screenwriter, showrunner, director of photography, production designer, editor, and other creative leads such as composers, sound designers, animation creative directors, or VFX supervisors.

Production company:

An entity or association engaged in the business of making both fiction and non-fiction audiovisual productions, including, but not limited to, feature films, short films, television programmes, web series and reality programmes.

Sales Agent:

A person or entity engaged by the rights holder of an audio-visual work to represent and market the project internationally or domestically, negotiate sales and licensing agreements with distributors, broadcasters, and platforms, and facilitate the commercial exploitation of the work.

Slate:

A group of audio-visual projects that a production company intends to develop or produce, presented collectively for strategic, financing, or planning purposes.

Script/Screenplay:

A written text of an audio-visual production including, but not limited to: character information, dialogue, a description of action taking place and details of the location and setting. The script will detail the narrative from beginning to end in an accepted industry format and serves as a blueprint for the production team to convert it from the page to the screen. A shooting script is the production-ready version of the screenplay, incorporating technical details such as scene numbers, camera direction and other annotations required for filming.

First draft screenplay:

The very first version of the story, usually written after the step outline in the standard screenplay format, including dialogue, action and settings. It is usually done with little to no editing.

Second draft screenplay:

The second version of the screenplay where the writer fixes story problems. These include story structure, character development, logic (events or characters which do not make sense), focus (sub-plots, character functions, themes and transformation arcs), emotion (is there emotional resonance and are characters emotionally invested?), and a general attempt to tighten and tie up all aspects of the narrative.

Final/ polish draft screenplay:

The version of a screenplay that has been refined after examining and modifying structural details like scene order, editing description, cutting dialogue, improving word choice and

sentence structure, and fixing typos. This version of the screenplay is ready for presentation to production for purposes of conversion into a shooting script.

Treatment:

A full narration of the dramatic action of the audio-visual narrative scene by scene, including an indication of structure, genre, setting, characterisation and conflict. It does not include dialogue or directorial advice.

Director's Visual Treatment:

A concise, visually driven document that conveys the aesthetic, mood, and cinematic approach of a film. These include camera style, lighting, colour palette, composition, pacing, and visual motifs.

Documentary Outline:

A structured plan for a non-fiction film, it details the main story, themes, sequences, interviews, visuals and character arcs, often organised by acts or segments. It guides production to ensure the story is coherent, engaging, and impactful.

Pitch Deck:

A concise visual presentation used to present a film project to producers, studios, or investors, outlining the story concept, genre, tone, target audience, visual style, key characters, and creative vision, along with details about the filmmakers, budget, and distribution potential to persuade stakeholders to support or finance the project.

Major turning points document:

A document for a fiction film is a concise outline or summary that identifies the key narrative moments or plot points that drive the story's progression and shape its dramatic structure. These turning points are critical events or decisions that shift the direction of the plot, escalate conflict, or propel the protagonist towards change.

Assembly:

The process of putting together all available shots and scenes into a complete sequence, without fine-tuning timing, pacing, or transitions, in order to evaluate the story, coverage, and structure of the film.

1.5. Marketing and Distribution:

Film Festival:

A curated event, held in person, online, or in hybrid form, that showcases a selection of films to audiences and typically includes additional programming such as discussions, panels, workshops, or networking activities. Festivals vary in scale and scope but are generally distinguished by their focus on presenting films within a structured programme. It should take place over a period of at least 2 (two) or more days, should screen at least four films, and should host workshops.

Emerging film festival:

A film festival that has been in operation for fewer than five years.

Intermediate film festival:

A film festival that has been in operation for more than five years but fewer than ten years.

Established film festival:

A film festival that has been in operation for ten years or more.

Market:

An event that brings together film industry practitioners to engage in the business of buying, selling and/or the distribution of films and other audio-visual content. Such an event also consists of workshops where market participants share their business and filmmaking

expertise and pitch-session break-out rooms. Markets can occur in person, online or as a hybrid of the two.

Market and festival attendance:

The attendance at local or international film festivals and/or forums by South African filmmakers and practitioners with the objectives of promoting and/or pitching and/or showcasing content (film, television, animation and digital audio-visual content products) to and/or securing deals with potential investors, distributors and audiences, in order to share their expertise and/or promote the South African film industry.

Public screenings:

Are events where films are screened to audiences in venues such as theatres, parks, community centres, or drive-in parks, where they may be viewed through a mobile cinema style set-up. The screening(s) may be accompanied by discussions, Q&A sessions, or presentations to enhance audience engagement. Regardless of the number of films screened per day or evening, the showcase of one film suffices as a screening.

2. OVERVIEW

- The purpose of this policy is to outline in detail the principles and procedures governing the administration of the NFVF funding. The guidelines set out in this policy are intended to enable applicants to apply for a grant and to provide a framework for the NFVF to evaluate such applications and grant the funding to those applicants who have been approved based on eligibility and compliance.
- The NFVF Council reserves the right, without prejudice, to adjust, change or deviate from this policy to the extent necessary or desirable under the circumstances to bring it in line with any statute, regulation, or NFVF Policy. Any relaxation of requirements, conditions or terms in this policy will be at the sole discretion of the NFVF Council. Any such decision will be final, and no correspondence will be entered into in this regard. All amendments shall be applied in a fair, transparent, and non-prejudicial manner and will not alter the terms of the existing funding agreements.
- The approval of applications will be subject to the availability of funds and compliance with the application guidelines and applicable provisions of the Public Finance Management Act 1 of 1999 and its regulations.
- All applications are processed and evaluated at no charge to the applicant.
- Applications must be submitted online. Applicants who are unable to access the online system for any reason may contact the NFVF directly for assistance. In the interests of multilingualism and language rights, assistance will be provided in all official languages, through the additional support of language readers.
- It is the responsibility of the applicant to ensure that all information supplied in the application is accurate and complete, and to make a full disclosure of all information pertinent to the process of evaluating their application. Failure to do so may lead to the applicant being deemed ineligible and, alternatively, in the case of a grant that had already been awarded, termination, cancellation, or suspension thereof.
- The NFVF may, upon being presented with allegations of or reasonable suspicion of any criminal, misleading, dishonest, irregular activities or the harassment of any

production personnel, crew or cast and/or NFVF staff by a grant recipient, investigate such allegations or suspicions. Only once said allegations or suspicions have been substantiated by forensic facts, then the NFVF shall suspend payment due to the recipient of a grant. The NFVF will not be liable for any damages whatsoever that may occur from such an investigation or suspension. If the outcome of the investigation confirms, with irrefutable proof, that the grant recipient was indeed culpable in any criminal, misleading, dishonest and/or irregular activity or harassment, alternatively if such culpability was proven through legal due process, the NFVF will be sufficiently entitled to cancel the grant and reclaim any payments already made with interest, calculated at the prime lending rate of the NFVF bankers. This outcome will render the applicant ineligible to receive NFVF funding across all categories for a period of three years.

- The NFVF reserves the right, at its sole discretion, to publish the names, contact details, stories, and images of successful grant recipients. By applying for a grant, applicants consent to such publication.

LEGAL CLAUSES

- The NFVF will not accept a certified driver's license or passport as proof of identification.
- Applying companies will be verified for Tax Compliance Status on the SARS system. Should a company not be compliant at the time of verification, this will result in automatic disqualification.
- The applicant is prohibited from uploading third-party information (e.g., ID) without prior written consent in the submission.
- The NFVF reserves the right, at its sole discretion, to establish a database of beneficiaries that have defaulted in their contractual obligations, and such beneficiaries will not be eligible to receive NFVF funding across all funding categories for a period of 3 (THREE) financial years.

- Any Beneficiary that is found to be misleading the NFVF or commits any act of fraud will be rendered ineligible for NFVF funding across all funding categories within the entity for a period of 5 (FIVE) financial years.
- The NFVF shall, upon ascertaining that a beneficiary has not paid the cast, crew and other service providers, render such beneficiary ineligible from receiving NFVF funding across all funding categories for a period of 3 (THREE) financial years. The NFVF will be entitled to cancel the grant and reclaim any payments already made with interest, calculated at the prime lending rate of the NFVF.
- In instances where the applicant completes the project before applying to the NFVF or before the funding announcement, the applicant will not be eligible for NFVF funding as the entity will not fund retrospectively and NFVF funding shall not be used to pay for deferred costs and/ or loans.
- Funding that is approved for a specific company will not be transferable to another company. The approved Beneficiary cannot cede their rights to a third party.

3. OBJECTIVE

The NFVF is mandated to create, develop, and promote the film and video industry in South Africa. The NFVF does so largely by empowering, nurturing, and creating opportunities for South Africans in the audio-visual ecosystem through its funding policy, which supports emerging, developing, and established members of the film industry. It primarily addresses and encourages the provision of opportunities for disadvantaged persons to redress historical imbalances in enabling infrastructure and the distribution of skills and resources. Grants are available both to commercially viable content as well as content that is dedicated primarily to nation-building and social cohesion.

4. GENERAL ELIGIBILITY CRITERIA

4.1. APPLICANTS

These must be either a:

- South African citizen;
- Permanent resident;
- Refugee; or
- South African owned and managed company.

4.2. Only one project per applicant will be considered per funding category. Once a project in a funding category is completed and all the paperwork is signed off in the NFVF books, an applicant may apply for a new project in the same funding category. An applicant will not be considered for funding if they have an active contract in the same funding category.

4.3. Applicants may not have more than four active contracts across all the funding categories simultaneously.

5. FUNDING EXCLUSIONS

The NFVF does not fund commissioned programmes or any of the following:

5.1. ENTITIES/PERSONS

- Government employees;
- Employees of government entities (including the NFVF);
- Related persons;
- Students;
- Student productions partially or fully owned by tertiary institutions;
- Non-South African individuals or entities that do not hold permanent residence or refugee status;
- South African companies, which are owned or part-owned by any of the above persons;

- SPCV (special purpose company/vehicle) owned or controlled by a broadcaster or distributor. For purposes of this clause, 'control' shall be determined with reference to section 2 of the Companies Act, 2008 as amended;
- NPCs – that are not registered with CIPC under the Companies Act, 2008;
- Non-profit organisation (NPO); and
- Incomplete Projects previously funded in the same category. Projects that have previously received funding in the same category and remain incomplete will be excluded from further funding consideration, particularly where:
 - a formal funding agreement was concluded and/or funds were disbursed; and
 - the project has not reached completion within the prescribed timelines.

Exceptions may be considered on a case-by-case basis where the applicant can demonstrate that:

- delays were primarily due to material external factors beyond the applicant's control (including but not limited to significant industry, market, or regulatory changes);
- the project remains viable, with a credible and updated plan for completion; and
- a substantial portion of the required financing has been secured or is reasonably attainable.

5.2. Excluded Funding Categories

- Commercials and marketing programmes;
- Corporate videos;
- Current affairs;
- Music videos;
- News;
- Panel programmes;
- Pornography;
- Public and sports events;
- Soapies/ telenovelas;
- Talk shows;
- Training programmes;
- Variety programmes;

- Reality Shows • Podcasts; and
- TV Formats.

5.3. TRAINING

- Training programmes that are not directly related to film, television, or audiovisual production. Qualifications and programmes focused primarily on the performing arts (such as theatre or music) fall outside the scope of NFVF.

5.4. EXPENSES

- Capital expenditure including equipment; and
- Expenditure incurred before approval of the grant application. Eg: Software, Licenses, etc.

6. RECOUPMENT

6.1. NFVF funding is recoupable, including: development, pre-production, production, post-production, marketing and distribution, and slate financing. It must be reflected in the project's budget that the funding will be subject to recoupment from gross profits earned by the film.

6.2. The NFVF default recoupment position shall always be alongside the producer or production company from the gross profit. For special project funding, the NFVF may deviate from a para-pasu approach and will recoup earlier or first in accordance with the specifications of the call.

6.3. The producer must submit the proposed recoupment schedule to the NFVF for approval.

6.4. Recoupment is not applicable for short films, bursaries, and training grants, market and festival attendances, film festival and market hosting, and public screenings.

7. THE APPLICATION PROCESS

7.1. Calls for applications will be published per funding cycle.

7.2. Each funding category has its own set of application criteria. Applicants must ensure that all requisite documents are submitted in respect of the applicable funding category. Where applicants remain non-compliant after the closing date, their applications will not be submitted to the advisory panel for consideration.

7.3. The NFVF may from time to time alter application requirements and introduce additional requirements where the organisation deems it necessary. This will be communicated timeously via the call for applications on the NFVF website.

7.4. Application forms and information on each funding category are available on the NFVF website.

7.5. Applicants with annual turnover above R10 million must comply with Broad-Based Black Economic Empowerment (B-BBEE) requirements in accordance with the Codes of Good Practice.

Qualifying Small Enterprises (QSEs) with $\geq 51\%$ black ownership may submit a sworn affidavit confirming their status.

- QSEs with $< 51\%$ black ownership must provide a B-BBEE certificate issued by a SANAS-accredited verification agency or auditor.
- Generic Enterprises (turnover above R50 million) must provide a SANAS-accredited B-BBEE certificate.

- 7.6. For an applicant company with an annual turnover below R10 million, the requirement is to submit an affidavit attesting to its BBBEE status confirmed by a Commissioner of Oaths.
- 7.7. An advisory panel, established at the discretion of the Council, consisting of no more than five persons who have achieved distinction or have expert knowledge and/or experience in the field in question, and chaired by a Council member, advises the Council on the merits of each grant application.
- 7.8. The Council deliberates and takes the final decision on the allocation of each grant application at a duly quorate Council meeting.
- 7.9. An applicant who is aggrieved about any decision taken by Council may appeal the decision in accordance with the Appeals clause in this policy.
- 7.10. Advisory panel members are required to declare any conflict of interest prior to the review of applications and in accordance with the NFVF Conflict-of-Interest policy.
- 7.11. All applicants who have been approved for funding, apart from successful bursary applicants, will be required to sign and uphold the SWIFT Code of Conduct (retrievable from www.swift.co.za and Praxis). This will be done at the contracting phase.

8. SPECIAL PROJECTS

The NFVF may have special projects, and there may be deviation from the standard call process.

9. APPROVALS

- 9.1. The NFVF will publish a list of approved grants within seven working days of a Council meeting, where such approvals have been ratified.

9.2. The list of approved grants will appear on the NFVF website, where it will remain for record purposes.

9.3. NFVF funding is subject to available budgets, and therefore no application, regardless of merit, is guaranteed to be approved for funding.

10. GRANT DISBURSEMENT

10.1. Once the NFVF has approved a grant, a contract will be entered into with the recipient.

10.2. Grants will not be disbursed to recipients without a valid signed contract being in place.

10.3. Every grant contract will stipulate the milestones and the payment tranche timeline for the project. These will be determined by the specific project needs entailed in each individual application.

10.4. Funds will be available to recipients within thirty working days after the contract has been signed by both parties, subject to the conditions of each individual contract. Such conditions may include, but will not be limited to, a payment schedule linked to milestones and deliverables, a cash-flow statement, reports, evaluations, and any other contractual requirements stipulated at the pre-contracting stage.

10.5. Minimum thresholds for approval of applications for production funds on projects with multiple financiers are set as follows;

10.5.1. For non-fiction projects, confirmation of a 50% minimum of the finances raised will be required to enable the signing of contracts and release of payments.

10.5.2. For fiction projects (live action and animation), confirmation of a minimum of 75% derived from other funding categories will be required to enable the signing of contracts and release of payments by the NFVF.

10.5.3. The proof required will be in the form of a letter(s) of intent from other financiers or relevant signed contracts confirming that these minimum thresholds have been met.

- 10.5.4.** Signed co-production agreement.
- 10.5.5.** Co-production certificate issued by the NFVF and, where applicable, by the foreign Competent Authority (where applicable) or proof that the process has commenced.
- 10.6.** A grant for production funds on a project with multiple financiers will only be disbursed once the relevant thresholds have been met, or the proof thereof is provided to the NFVF, in the form of a letter from the Bonder (if applicable) confirming that the strike price for the project has been met as well as confirmation that the Bonder accepts the risk.
- 10.7.** Grant recipients who fail to fulfil their contractual obligations will be disqualified from receiving further funding from the NFVF.
- 10.8.** Grants are not subject to Value Added Tax.

11. TIME LIMIT ON GRANTS

- 11.1.** Grant recipients have two years from the date of contracting to utilise all the funds allocated to them.
- 11.2.** Failure to utilise grant funds within the two years will result in the automatic forfeiture of the unutilised funds.
- 11.3.** Grant recipients who need to raise additional funds from other financiers also have two years from the date of contracting to utilise the funds allocated to them.
- 11.4.** The onus is on the recipient to ensure that funds are raised, milestones met, and funds are utilised within two years.
- 11.5.** The NFVF may, in certain circumstances, consider an extension of no more than twelve months on condition that the beneficiary makes a written request, submitted to the

NFVF at least thirty calendar days prior to the expiration of the current contract. The NFVF will not issue reminders on the extension of applications. As such, grant recipients are solely responsible for applying for extensions.

11.6. Forfeited grants will be returned to the grant fund and redistributed the following year in the same funding category.

11.7. Grant payments will not be made once a contract has expired or lapsed, unless such agreed deliverables were met by the grantee prior to the termination of the funding agreement.

12. APPEALS

12.1. Any dispute relating to a decision (including the rejection of an application, cancellation, or reduction of a claim) taken by the NFVF is limited to one internal appeal per application lodged.

12.2. Such appeal must be submitted within thirty calendar days of the letter of notification.

12.3. The appeal must be made on the official form available on the NFVF website and submitted within the stipulated period. No late requests will be considered.

12.4. Refer to the NFVF Appeals Terms of Reference for an in-depth look at the appeals process.

13. EDUCATION AND TRAINING GRANTS

	CAP	TIER
National bursary	100% tuition	Per student
International bursary	R320 000.00	Per student
Training grant	R370 000.00 per project	Fully accredited Training Provider by MICT-SETA
Training grant	R250 000.00 per project	Provisionally accredited Training Provider by MICT-SETA

The NFVF provides funding opportunities to study both in South Africa and abroad.

APPLICATION CRITERIA

- Financial need – qualifying applicants under this criterion are people whose parent/s or guardian/s (if the Applicant is a minor) earn a combined income of less than R600 000 per annum.
- Academic performance – the applicant's academic performance is rated based on their current or latest results or qualification; whichever one applies. For students who are already studying, an aggregate of 60% plus the satisfaction of a minimum pass rate to proceed to the next year of study must be fulfilled. (For matric learners, whose results are not available, the assessment will be based on the Applicant's Grade 11 results or matric mid-year results, and approval is dependent on acceptance at a tertiary institution);
- Motivations - the applicant must submit a detailed motivation for studying and its relevance to the applicant's intended career aspirations;
- 2 Letters of recommendation from industry experts/ practitioner (for master's and PHD students);

- Demographics – the applicant's gender, race, disability, and home province are considered in accordance with the NFVF transformation objectives; and
- Developmental mandate adherence – transformation considerations will be applied for each applicant, i.e., gender, demographics, race, disability, and provincial location of the applicant.

DOCUMENTATION REQUIRED

- A completed online application form. An acknowledgement or approval letter (whichever one is applicable) from the tertiary institution;
- A one-page letter of motivation;
- 2 Recommendation letters (for master's and PHD students)
- 2-page Proposal of the research subject should the student be funded(if applicable)
- A certified ID copy (certified within six months of the date of application);
- A certified copy of a matric certificate, or Matric Statement or matric equivalent as recognised by Umalusi. (Certified within six months of the date of application);
- The latest academic results or transcripts (School stamp or certified within six months of the date of application);
- A commitment letter for a bursary or loan from another sponsor or bank (if applicable);
- If the student fails to declare another bursary or scholarship, the NFVF will cancel the funding; the onus is on the student to inform the NFVF of any additional funding.
- If the applicant is a minor and unemployed, He/she must provide proof of financial need through the following:
 - parent/s' or guardian/s' proof of income (i.e., latest three months' bank statement with a bank stamp or latest payslips).
 - proof of social grant, if applicable.
 - an affidavit stating the known or unknown whereabouts of the absent parent/s.
 - a certified death certificate of the deceased parent/s. (certified within six months of the date of application); and
- The applicant must provide their own proof of financial need (i.e., latest three months' bank statement with a bank stamp or latest payslips).

13.1 NATIONAL BURSARIES

Individuals may apply for bursaries to support their full-time studies in television- or film-related studies at accredited tertiary institutions within South Africa, which offer a formal qualification such as a national diploma or degree.

ELIGIBILITY

All applicants must be registered or provisionally registered to study for a full-time undergraduate or postgraduate qualification in a film or television discipline at an accredited South African tertiary institution.

Should a student be approved for a public institution and choose to enrol in a private institution, they shall be liable for the resulting difference in tuition fees. The difference in fees will be the responsibility of the student in the event of a transfer from a public to a private institution (in exceptional circumstances, NFVF management will exercise its discretion).

QUALIFYING EXPENSES

- Full tuition fees (on a tertiary institution's letterhead);
- Accommodation (given to first year students until year of completion);
- Textbooks;
- Meal allowance; and
- Resources (laptops and software).

The apportioned amounts for accommodation, textbooks, meal allowance, and resources will be basic contributions towards the overall costs. They will be covered per month for accommodation and meal allowance, while the textbook cost allocation will be determined by the course requirements.

NON-QUALIFYING EXPENSES

- Travel Expenses.

ADDITIONAL DOCUMENTATION REQUIRED

- A one-page letter of motivation and its relevance to the applicant's intended career aspirations;
- An application acknowledgement letter or a letter of acceptance from the tertiary institution;
- 2 Recommendation letters (for master's and PHD students; and
- A 2-page proposal of the research subject should the student be funded (if applicable).

FUNDING PAYMENTS

- Of the approved tuition amount, 50% will be paid to the tertiary institution within 30 days of the contract being signed by both parties; and
- The remaining 50% of the approved tuition amount will be paid to the tertiary institution within 30 days of submission of a student progress report, whether the bursary recipient passes or not. If the recipient does not pass the year overall (60% pass rate provided that the minimum requirements of the course are met), the NFVF reserves the right to reject funding for the following year.

13.2. INTERNATIONAL BURSARIES

The NFVF awards bursaries to deserving students to study internationally for postgraduate film-related programmes that are not offered by any South African tertiary institution. International bursary recipients are required to present their postgraduate research proposal at a seminar hosted by the NFVF or at any other platform nominated by the NFVF. A copy of the study must be submitted to the NFVF archive upon completion.

ELIGIBILITY

All applicants must:

- Apply six months before the course starts;
- Be a South African citizen or permanent SA resident;
- Have an excellent academic record;
- Demonstrate a need for financial assistance;
- Be registered at/or have applied to an accredited overseas tertiary institution for full-time studies in a postgraduate film/TV programme; and
- Apply only if the respective qualification is not available in South Africa.

QUALIFYING EXPENSES

- Full tuition fees (on a tertiary institution's letterhead);
- Accommodation;
- Textbooks;
- Meal allowance; and
- Resources (laptops and software).

The apportioned amounts for accommodation, textbooks, meal allowance and resources will be basic contributions towards the overall costs. They will be covered per semester for accommodation and meal allowance, while the textbook cost allocation will be determined by the course requirements.

NON-QUALIFYING EXPENSES

- Travel expenses;

ADDITIONAL DOCUMENTATION REQUIRED

- A certified copy of the applicant's undergraduate Transcripts and qualification (dated within six months of the date of the application);

- A covering letter including a personal motivation for study and its relevance to the applicant's intended career aspirations and the potential benefit for the South African film industry;
- Proof of acceptance to study at a recognised institution or proof of registration with a recognised tertiary institution;
- A letter of recommendation from a senior industry professional; and
- A letter of acceptance from the institution or a letter of acknowledgement of their application.

FUNDING PAYMENTS

- Of the approved amount, 50% will be paid to the tertiary institution within 30 days of the contract being signed by both parties;
- The remaining 50% of the approved tuition amount will be paid to the tertiary institution within thirty days of submission of a student progress report, whether the bursary recipient passes or not. If the recipient does not pass the year overall (60% pass rate provided that the minimum requirements of the course are met), the NFVF reserves the right to reject funding for the following year.
- The payments for international bursaries may be determined on a case-by-case basis depending on the specific institution.

13.3. TRAINING SERVICE PROVIDERS

Training service provider funding is provided for accredited film training programmes for:

- Training new entrants to enable them to launch successful careers by delivering programmes that enhance their career and skills development through targeted training and development initiatives;
- Conducting and/or facilitating workshops administered by professional bodies;

- Professionals already in the industry to enhance their career development through targeted training and development initiatives in specific gap areas; and
- Workshops run by professional bodies.

ELIGIBILITY

- Curriculum: Applicants must submit a detailed curriculum accredited by a Sector Education and Training Authority ('SETA') or the Department of Higher Education;
- Training service provider: The training service provider must have a proven track record and demonstrate the ability to deliver on the proposed programmes with a realistic budget; and
- Geographic location: Consideration will be given to the area where the service is being offered.

QUALIFYING EXPENSES

- All costs directly related to the training process.

NON-QUALIFYING EXPENSES

- All costs not directly related to the training process.

DOCUMENTATION REQUIRED

- A completed online application form;
- Proof of registration and/ or accreditation with the Department of Higher Education or relevant SETA (refer to South African Qualifications Authority guidelines);
- Proof of the success rate of past training initiatives for the training service providers who have full accreditation from MICT-SETA;
- A financial plan, including a list of additional project sponsors and their contribution commitments to the project;

- Course curriculum outlining training outcomes, learner selection criteria;
- A list of the anticipated competencies of the trainees;
- Details of practical training content while on the course;
- Details of post-programme support, if any;
- Assessment and evaluation criteria;
- CVs of tutors and proof of appointment to teach/train; and
- An original SARS Tax Compliance PIN Document.

MILESTONES

May include, but are not limited to:

- Signing of a contract and/or a site visit;
- Submission of an interim report;
- Submission of the final report; and
- Survey and testimonials from participants.

14. DEVELOPMENT GRANTS

	CAP	TIER
Feature film (fiction)	R260 000.00	1 and 2

Feature film (documentary)	R220 000.00	1 and 2
Short film (fiction)	R120 000.00	1, 2, and 3
Short film (documentary)	R120 000.00	1, 2, and 3
Short film (animation)	R300 000.00	1 and 2
Short film (animation)	R250 000.00	3
Feature film (animation)	R420 000.00	1 and 2

Series (animation)	R450 000.00	1 and 2
--------------------	-------------	---------

14.1. FICTION

ELIGIBILITY

Tier 1 – Experienced filmmakers who have a proven track record for developing and/or producing at least three successful and commercially viable feature films, series, TV films, or documentaries.

Tier 2 – Filmmakers with limited experience. They must have developed and produced one or two feature films, TV films, TV series, documentaries, or a minimum of two short films and/or commercials.

Tier 3 – New entrants into the industry, particularly recent film school graduates from disadvantaged backgrounds. They must have produced or directed at least one short film.

DOCUMENTATION REQUIRED

- A synopsis;
- A one- to two-page letter of motivation;
- A detailed development schedule;
- A detailed development budget;
- A comprehensive distribution or exhibition plan;
- A document detailing the proposed target audience;
- An updated CV of the applicant;
- A certified copy of the applicant's South African identity document (certified within six months of the date of application) or valid permit or proof of permanent resident status;
- The company's registration document (if applying through a production company);

- BBBEE Certificate or the BBBEE Affidavit, signed by a Commissioner of Oaths (if applying through a production company);
- Tax Compliance PIN document from SARS; and
- Project chain of title documentation.

APPLICATION EVALUATION

Concept

- An application is evaluated on the strength, originality, and uniqueness of the story idea.

Structure

- The writer displays an understanding of film and television narrative structure, including use of climaxes and reversals, and pacing appropriate for the format.

Characterisation

- The writer understands that principal characters are three-dimensional and have character arcs, even if some characters do not change.

Audience Insights and Impact

- The applicant will be assessed on the detail of their understanding of the intended market beyond generalities such as adults or teens. The applicant must detail, even at the conceptualisation phase, a strong understanding of platforms and indicate what level (if any) of research has informed their project and how he/she foresees/intends resonance between the target audience and the project.

Presentation

- The scripts, the director's creative treatment and other supporting documents are presented professionally.

Applicant Profile

- The team has sufficient educational qualifications and/or experience to deliver the proposed project on time and on budget and is not in breach of any existing contractual obligations with the organisation.

Transformation

- Race, gender, key black management positions, disability, and underserved provinces are all factors that are considered when evaluating applications.

14.2. FEATURE FILM (Live Action)

APPLICATION CRITERIA

- An allocation of R 60 000.00 for a script editor;
- A relevant distribution and exhibition plan; and
- A creative treatment.

MILESTONES

May include, but are not limited to:

- A major turning-point document;
- A step-outline document;
- The first draft of the screenplay;
- Submission of second draft screenplay;
- The final draft screenplay; and

- Reports of progress from script editor.

14.3. FEATURE FILM (Animation)

APPLICATION CRITERIA

Must include:

- An allocation of R 60 000.00 for a script editor;
- An allocation for a storyboard;
- A creative treatment; and
- A relevant distribution and exhibition plan.

MILESTONES

May include but are not limited to:

- The outline (including character bios);
- A script;
- The art design;
- The sound design and storyboard; and
- Animatics/E-books.

14.4. SHORT FILM (Live Action)

APPLICATION CRITERIA

Must include:

- An allocation of R 30 000.00 for a script editor;

- A relevant distribution and exhibition plan; and (Tiers 1 & 2 only); and
- A creative treatment.

ADDITIONAL APPLICATION EVALUATION

Tier 3

Motivation

Does the filmmaker have the required passion and commitment to see the film through? Why are they best suited to tell this story, and what is its relevance?

Story

Is the style and tone of the story suitable for the medium of short film?

Originality

Does the concept entertain, educate, or capture the viewer's attention?

MILESTONES

May include but are not limited to:

- A major turning-point document;
- The step-outline document;
- A first draft screenplay;
- A second draft screenplay;
- A final draft screenplay; and
- Reports of progress from the script editor.

14.5. SHORT FILM (ANIMATION)

APPLICATION CRITERIA

Must include:

- An allocation of R 30 000.00 for a story editor;
- A relevant distribution and exhibition plan (Tiers 1 & 2 only); and
- A creative treatment.

Tier 3

Motivation

Does the filmmaker have the required passion and commitment to see the film through? Why are they best suited to tell this story, and what is its relevance?

Story

Is the style and tone of the story suitable for the medium of short film?

Originality

Does the concept entertain, educate, or capture the viewer's attention?

MILESTONES

May include but are not limited to:

- The outline (including character bios);
- The character bible;
- The screenplay;
- The art design plan;
- The sound design;

- The storyboard; and
- Animatics/ E- book.

14.6. NON-FICTION

ELIGIBILITY

Tier 1 - Experienced filmmakers who have a proven track record for developing and producing at least three successful and commercially viable feature films, series, TV films, or documentaries.

Tier 2 - Filmmakers with limited experience. They must have developed and produced one or two feature films, series, TV films or documentaries, or a minimum of two short films and/or commercials.

Tier 3 - New entrants into the industry, particularly recent film school graduates from disadvantaged backgrounds. They must have produced or directed at least one short film.

14.7. FEATURE FILM/ SHORTS (DOCUMENTARY)

APPLICATION CRITERIA

Must include:

- An allocation of R 25 000.00 for a story consultant/ producing mentor (short films) and R30 000.00 for feature documentaries (where the project is in need and/or as per recommendations during approval).

•
DOCUMENTATION REQUIRED

- A synopsis;
- One- to two-page letter of motivation;
- A detailed development schedule;
- Main character release form (where applicable)
- A detailed development budget;
- A document listing the proposed target audience;
- An updated CV of the applicant;
- A certified copy of the applicant's South African identity document (certified within six months of the date of application) or valid permit or proof of permanent resident status;
- The company's registration document (if applying through a production company);
- A BBBEE Certificate or the BBBEE Affidavit, signed by a Commissioner of Oaths (if applying through a production company);
- The company's Tax Clearance Certificate or Tax Compliance PIN document from SARS; and
- Project chain of title documentation.

•
APPLICATION EVALUATION

Concept

- An application is evaluated on the strength, originality, and uniqueness of the story idea.

Story

- Is the story character driven or a balanced account of events – with multiple sides represented if applicable? Are the visuals properly described (archive material, newspaper clips and so on)? For material that cannot be scripted, does the applicant state his/her objectives and raise questions to be explored? Is there access to characters, and is the concept feasible?

The applicant will be assessed on the detail of their understanding of the intended market beyond generalities such as adults or teens. The applicant must detail, even at the conceptualisation phase, a strong understanding of platforms and indicate what level (if any) of research has informed their project and how audiences will resonate with the project.

Presentation

- All supporting documents including, but not limited to, creative treatments, research, schedules, budgets, etc. must be presented professionally.

Applicant profile

- The team has sufficient educational qualifications and/or experience to deliver the proposed project on time and on budget and is not in breach of any existing contractual obligations with the organisation.

MILESTONES

May include but are not limited to:

-
- Tier 1 and 2 recipients may also be required to select an internal story consultant;
- The research report (including transcripts);
- The outline;
- A treatment;
- A script;
- A poster; and
- A ten-minute teaser.

15. PRODUCTION

15.1. FICTION

	CAP	TIER
Feature film (fiction) inclusive of post-production	R 2 200 000.00	1 and 2
Made-for-TV movies	R 350 000.00	1, 2, and 3
Short film (fiction)	R 300 000.00	1 and 2
	R 250 000.00	3
Pilot	R 300 000.00	1, 2&3
Feature film (animation)	R 2 100 000.00	1 and 2
Series (animation)		
Short film (animation)	R 600 000.00	1 and 2
	R 400 000.00	3
Web series (fiction, nonfiction, and animation)	R 250 000.00	2 and 3

ELIGIBILITY

Tier 1 – Experienced filmmakers who have a proven track record for developing and/or producing at least three successful and commercially viable feature films, series, TV films, or documentaries.

Tier 2 – Filmmakers with limited experience. They must have developed and produced one or two feature films, TV films or documentaries, or a minimum of two short films and/or commercials.

87 Central Street, Houghton, 2198, South Africa
 Private Bag X04, Northlands, 2116, South Africa
 Tel: +27 11 483 0880 Fax: +27 11 483 0881 Email: info@nfvf.co.za Website: www.nfvf.co.za

Councillors:

Mr. Leon van Nierop (Chairperson); Mr. Mthokozisi Radebe (Deputy Chairperson); Ms. Andrea Gordon; Mr. Simon Clarke;
 Ms. Omphemetse Mokgosi; Mr. Tony Ferreira; Ms. Siphosethu Mtamzeli; Mr. Chad Louw;
 Ms. Nondumiso Madlala; Ms. Nobuntu Dubazana; Mr. Yazeed Kamaldien;
 Acting Chief Executive Officer: Ms. Onke Dumeko

Tier 3 – New entrants into the industry, particularly recent film school graduates from disadvantaged backgrounds. They must have produced or directed at least one short film.

APPLICATION EVALUATION

Screenplay

- An application is evaluated on the strength of the originality, uniqueness, and structure of the story idea within the chosen genre. The premise must be compelling and must explore a human value successfully while consistently carrying the theme throughout the narrative. Characters, dialogue, and visual storytelling will also be considered.

Audience insights and impact

- The applicant will be assessed on the detail of their understanding of the intended market beyond generalities such as adults or teens. The applicant must detail, even at the conceptualisation phase, a strong understanding of platforms and indicate what level (if any) of research has informed their project and how the audience will resonate with the project.

Presentation

- The scripts, the director's treatment and other supporting documents are presented professionally.

Global positioning strategy

- For films aimed at international markets, the application will be assessed on the quality of the cast, sales agents, and sales estimates supplied.

Production budget and finance plan

- The budget must be in accordance with South African market conditions and should be attractive to prospective investors. The finance plan must be detailed and realistic, and the ratio between recoupable and non-recoupable budget must be suitable for the genre.

- The budget line items must speak to the unique needs of the scripts.

Impact on the local film industry

- Applicants must demonstrate how the production will contribute to local industry development, including job creation, skills transfer, and opportunities for emerging practitioners. Where feasible, applicants should outline measures to ensure inclusivity and accessibility, particularly for individuals from disadvantaged backgrounds.

Marketability and return on investment

- The application must demonstrate that research has been undertaken on how the film will be delivered to its potential audience and the project's potential to earn return on investment. ROI includes but is not limited to: commercial, social, and historical yield.

Transformation

- Race, gender, key black management positions, disability, and underserved provinces are all factors that are considered when evaluating applications.

MILESTONES

Milestones may include but are not limited to:

- The shooting script;
- Viewing of rushes/assembly;
- The first cut (If the cut is not in English, subtitles should be included)
- Second cut;
- The final cut (if the cut is not in English, subtitles should be included); and
- A presentation of a cost report and marketing collateral (trailer, poster, high quality stills, etc).

15.2. NON-FICTION (DOCUMENTARY)

	CAP	TIER
Feature film	R 900 000.00	1
	R 700 000.00	2
Feature film	R 1 200 000.00	1 and 2 (co- productions only)
Short film	R 250 000.00	1 and 2
	R 200 000.00	3
Series (documentary) 2 – 3 parts	R 400 000.00	1 and 2

ELIGIBILITY

Tier 1 - Experienced filmmakers who have a proven track record for developing and producing at least three successful and commercially viable feature films, TV films, or documentaries.

Tier 2 - Filmmakers with limited experience. They must have developed and produced one or two feature films, TV films or documentaries, or a minimum of two short films and/or commercials.

Tier 3 - New entrants into the industry, particularly recent film school graduates from disadvantaged backgrounds. They must have produced or directed at least one short film.

DOCUMENTATION REQUIRED

- A synopsis;

- A creative treatment;
- A rough script/ Outline;
- A one- to two-page letter of motivation;
- A detailed production schedule;
- A detailed production budget;
- Links to previous projects as per registration page (the link/s should be valid for a period of 12 months and a password should be provided);
- A main character release form (where applicable);
- A financial plan;
- A preliminary list of archive requirements (including the estimated costs);
- A comprehensive distribution or exhibition plan;
- A document detailing the proposed target audience;
- An updated CV of the applicant;
- A letter of authorisation if applying on behalf of a company if the applicant is not a director of the company;
- A certified copy of the applicant's South African identity document (certified within six months of the date of application) or valid permit or proof of permanent resident status;
- The company's registration document (Mandatory to apply under a Production company) ;
- A valid BBBEE Certificate or the BBBEE Affidavit, signed by a Commissioner of Oaths (Mandatory to apply under a Production company);
- A valid Tax Compliance PIN document from SARS (not older than 1 year); and
- Project chain of title documentation.

APPLICATION EVALUATION

Concept

- An application is evaluated on the strength, originality, and uniqueness of the story idea.

Marketability and return on investment (ROI)

- The application demonstrates that some research has been undertaken into how the film will be delivered to its potential audience and, inter alia, the project's potential to earn a revenue stream.

Impact on the local film industry

- The applicant has considered how the funding of the production would assist the local industry development initiatives.

Audience insights and impact

- The applicant will be assessed on the detail of their understanding of the intended market beyond generalities such as adults or teens. The applicant must detail, even at the conceptualisation phase, a strong understanding of platforms and indicate what level (if any) of research has informed their project and how audiences will resonate with the project.

Advancement of people from historically disadvantaged backgrounds

- Demonstration of a clearly thought-out plan for the provision of opportunities to such individuals in the delivery of a project.

Applicant profile

- The team has sufficient educational qualifications and/or experience to deliver the proposed project on time and on budget and is not in breach of any existing contractual obligations with the organisation.

Global positioning strategy

- For films aimed at international markets, the applicant will be assessed on the sales agent and sales estimates supplied.

Production budget and finance plan

- The budget is appropriate and in line with SA market conditions and attractive to prospective investors. The finance plan is clear, and the ratio between recoupable and non-recoupable budget is appropriate for the genre.
- The budget line items must speak to the unique needs of the script/ outline.

MILESTONES

May include but are not limited to:

- A shooting script;
- Viewing of rushes/ assembly;
- The first cut; (If the cut is not in English, subtitles must be included);
- The final cut; and (If the cut is not in English, subtitles must be included); and
- A presentation of a detailed cost report.

16. POST-PRODUCTION

	CAP	TIER
Feature film (fiction)	R 500 000.00	1 and 2
Feature film (documentary)	R 400 000.00	1 and 2
Archive	R 350 000.00	1 and 2

16.1. FICTION AND NON-FICTION

16.1.1. FEATURE FILM

APPLICATION CRITERIA

- The most recent cut of the film; and
- A detailed list of projected post-production costs (supported by quotes) for which the grant is required (e.g., final cut, grading, sound editing, final mix, subtitling, etc.).

NON-QUALIFYING EXPENSES

- Reshoots

DOCUMENTATION REQUIRED

- A synopsis;
- Treatment (documentary);
- A one- to two-page letter of motivation;
- The financial plan (including a post-production budget);
- Comprehensive distribution/exhibition plan;

- A document detailing a list of the proposed target audience;
- An updated CV of the applicant;
- A certified copy of the applicant's South African identity document (Certified within six months of the date of application);
- The company's registration document (Mandatory to apply under a Production company);
- A BBBEE Certificate or the BBBEE Affidavit, signed by a Commissioner of Oaths (Mandatory to apply under a Production company);
- A valid Tax Compliance PIN document from SARS (not older than 1 year); and
- Project chain of title documentation.

MILESTONES

May include but are not limited to:

- The picture lock cut;
- Completion of all effects and grading;
- The approval of the music track;
- The final mix; and
- The mastered final cut.

16.2. ARCHIVE FOOTAGE

DOCUMENTATION REQUIRED

- A synopsis;
- A project outline;
- Archive list
- A one- to two-page letter of motivation;

- The financial plan (including a post-production budget);
- A Comprehensive distribution/exhibition plan;
- A document detailing a list of the proposed target audience;
- An updated CV of the applicant;
- A certified copy of the applicant's South African identity document (Certified within six months of the date of application);
- The company's registration document (must apply through a production company);
- A valid BBBEE Certificate or the BBBEE Affidavit, signed by a Commissioner of Oaths (Mandatory to apply under a Production company);
- A valid Tax Compliance PIN document from SARS (not older than 1 year); and
- Project chain of title documentation.

APPLICATION EVALUATION

Concept

- An application is evaluated on the strength, originality, and uniqueness of the story idea.

Presentation

- The scripts, the director's treatment and other supporting documents are presented professionally.

MILESTONES

- A list of the relevant archive footage accompanied by the invoices for the footage along with the offline picture lock cut; and
- The mastered final cut.

16.3. SLATES

16.3.1. From time to time, when funds allow, production companies may be invited to pitch for the following slates:

- Fiction slate (emerging to experienced);
- Female slate (developmental);
- Youth slate (developmental);
- Documentary slate;
- Animation slate; and
- Disabled filmmaker slate.

Application criteria, qualifying expenses, non-qualifying expenses, documentation required, application evaluation, deliverables, and milestones will be communicated to those invited to pitch.

16.3.2. Production companies will be required to comply with the standard application processes.

After the advisory panel meeting has occurred, a shortlist of eligible production companies will be drawn up, which will then be invited to a pitching session for the final selection(s) to be made.

16.3.3. The standard funding awarded to successful production companies for slates is three years, which may be extended at the discretion of the NFVF.

17. FESTIVAL AND MARKET HOSTING

	CAP	TIER
Festival Hosting	R1 000 000.00	1
Festival Hosting	R700 000.00	2
Festival Hosting	R500 000.00	3

ELIGIBILITY

Tier 1 - Established film festivals and markets. A festival in this tier should ideally have been in operation for more than ten years and be able to show that they attract funding from multiple sources.

Tier 2- Intermediate film festivals and markets that have been in operation for more than five years and fewer than ten years

Tier 3 - Emerging film festivals and markets that have been in operation for fewer than five years.

APPLICATION CRITERIA

South African companies that can host a film festival in South Africa.

QUALIFYING EXPENSES

- Overheads/administration;
- Salaries;
- Marketing and publicity;
- Travel;

- Official guest accommodation;
- Film acquisition;
 - Festival guests;
 - Awards;
 - Juries' honoraria;
 - Freight;
 - Opening night reception;
 - Closing night reception (including licensing fees and courier);
 - Venue;
 - Workshops;
 - Outreach programmes;
 - Equipment hire;
 - Insurance;
 - Bookkeeping and audit fees; and
 - Legal fees.

NON-QUALIFYING EXPENSES

- Production costs; and
- Any other cost that is not in line with festival hosting.

DOCUMENTATION AND INFORMATION REQUIRED

- A synopsis outlining the objective of the festival/market and its uniqueness;
- A project outline and timeline;
- A one- to two-page letter of motivation;

- A detailed festival/market plan and programme including a proposed screening schedule;
- A detailed festival/market budget;
The names of the companies that the applicant has approached for funding and the amount of funds committed;
- A detailed report on previous festival/market, which includes a screening schedule and a verifiable attendance register listing the total number of people attending the screening of each film and the overall impact of the festival (not applicable to tier 3 in their first year of existence);
- A copy of the company's registration document;
- An updated CV of the applicant;
- A certified copy of the applicant's South African identity document (certified within six months of the date of application) or valid permit or proof of permanent resident status;
- Tax Compliance PIN document;
- A valid BBBEE Certificate or the BBBEE Affidavit, signed by a Commissioner of Oaths (valid for 1 year);
- The most recent audited company financial statements (not applicable to tier 3);
- A bank account confirmation letter (dated within three months of the date of application) for an account that is ring-fenced, i.e., dedicated to festival business only;
- A company profile including a detailed CV and profile of the festival/market director and his/her executive team;
- Details of the skills transfer for festival/market employees indicating the recurring and upskilled staff from the preceding year and demonstrating the growth and/or progression of staff; and
- A certificate from the Film and Publication Board (Required at the contracting stage).

APPLICATION EVALUATION: FILM FESTIVALS

An application is evaluated on:

- The strength of the originality and uniqueness of the project;
- A comprehensive audience development strategy;
- A proposal demonstrating an understanding of the target audience;
 - A detailed marketing and communication plan which is aligned to the target audience tastes and preferences within the art form;
- A comprehensive project plan;
- A realistic project budget aligned to the project plan; and
- The capacity to host a festival.

APPLICATION EVALUATION: MARKETS

An application is evaluated on:

- The strength of the originality and uniqueness of the project;
- A comprehensive audience development strategy;
- A proposal demonstrating an understanding of the target audience;
- A detailed marketing and communication plan, which is aligned to the target audience's tastes and preferences within the art form;
- A comprehensive project plan;
- A realistic project budget aligned to the project plan;
- The capacity to host a market;
- A plan of relevant workshops and/or panel discussions; and

- An indication of meeting opportunities and pitch sessions that can be prebooked/arranged.

MILESTONES

May include but are not limited to:

- Confirmation of the festival or market plan, programme and budget;
- A report which contains an overview of the successes, challenges and key learnings from the festival;
 - A programme report showing a comparison of the programme submitted in the application vs the programme implemented;
- A marketing and communications report;
- An impact report;
- Verified proof of delegate attendance;
- A copy of the general ledger with copies of invoices and receipts, along with copies of the bank statements; and
- An audited financial statement, showing a detailed income and expenditure report next to the budget of the project.

18. PUBLIC SCREENING

	CAP	TIER
Public Screening	R150 000.00	2 and 3

ELIGIBILITY

Tier 2: Intermediate public screening hosts that have hosted public screening events for more than five years and fewer than ten years.

Tier 3: Emerging public screening hosts that have hosted public screening events for fewer than five years.

APPLICATION CRITERIA

South African companies that can host a public screening event:

QUALIFYING EXPENSES

- Overheads/administration;
- Salaries;
- Marketing and publicity;
- Travel and accommodation;
- Film acquisition;
- Screening guests;
- Venue;
- Equipment hire;
- Insurance; and

- Bookkeeping, audit and legal fees.

NON-QUALIFYING EXPENSES

- Any other costs that are not in line with public screening hosting.

DOCUMENTATION AND INFORMATION REQUIRED

- A synopsis outlining the objective of the public screening and its uniqueness;
- A project outline and timeline;
- A one- to two-page letter of motivation;
- A detailed public screening plan and programme including a proposed screening schedule;
- A detailed public screening budget;
- The names of the companies that the applicant has approached for funding and the amount of funds committed;
- A Film and Publication Board certificate (required at contracting stage);
- A detailed report on previous public screenings which include a screening schedule and a verifiable attendance register listing the total number of people attending the screening of each film and the overall impact of the event (where applicable);
A company registration document;
- An updated CV of the applicant;
- A certified copy of the applicant's South African identity document (certified within six months of the date of application) or valid permit or proof of permanent resident status;
- Tax Compliance PIN document;
- A valid BBBEE Certificate or the BBBEE Affidavit, signed by a Commissioner of Oaths;

- The most recent audited company financial statements (valid for 1 year);
- A bank account confirmation letter (dated within three months of the date of application) for an account that is ring-fenced, i.e., dedicated to public screening film festival business only;
- A company profile including a detailed CV and profile of the screening host and his/her executive team;
- Details of the skills transfer for screening employees indicating the recurring and upskilled staff from the preceding year and demonstrating the growth and/or progression of staff (where applicable);_and
- A certificate from the Film and Publication Board (required when contracting).

APPLICATION EVALUATION

An application is evaluated on:

- The strength of the originality and uniqueness of the project;
- A comprehensive audience development strategy;
- A proposal demonstrating an understanding of the target audience;
- A detailed marketing and communication plan, which is aligned to the target audience's tastes and preferences within the art form;
- A comprehensive project plan;
- A realistic project budget aligned to the project plan; and
- The capacity to host a screening.

MILESTONES

May include but are not limited to:

- Confirmation of the screening plan, programme and budget;
- A report which incorporates an overview of the successes, challenges and key learnings from the screening;
- A programme report showing a comparison of the programme submitted in the application vs the programme implemented ;
- A marketing and communications report;
- An impact report;
- Verified proof of delegate attendance;
- A copy of the general ledger with copies of invoices and receipts, along with copies of the bank statements; and
- A detailed income and expenditure report next to the budget of the project.

87 Central Street, Houghton, 2198, South Africa
Private Bag X04, Northlands, 2116, South Africa
Tel: +27 11 483 0880 Fax: +27 11 483 0881 Email: info@nfvf.co.za Website: www.nfvf.co.za

Councillors:

Mr. Leon van Nierop (Chairperson); Mr. Mthokozisi Radebe (Deputy Chairperson); Ms. Andrea Gordon; Mr. Simon Clarke;
Ms. Omphemetse Mokgosi; Mr. Tony Ferreira; Ms. Siphosethu Mtamzeli; Mr. Chad Louw;
Ms. Nondumiso Madlala; Ms. Nobuntu Dubazana; Mr. Yazeed Kamaldien;
Acting Chief Executive Officer: Ms. Onke Dumeko

19. MARKETING AND DISTRIBUTION

	CAP	TIER
Marketing and distribution – Production and Post-Production Stages	R 500 000.00	1 and 2
Marketing and distribution – Pre-Production and Development Stages	R 250 000.00	1 and 2

ELIGIBILITY

Tier 1 - Experienced filmmakers who have a proven track record for developing and producing at least three successful and commercially viable feature films, TV films or documentaries.

Tier 2 - Filmmakers with limited experience; they must have developed and produced one or two feature films, TV films or documentaries, or two or three short films and/or commercials.

APPLICATION CRITERIA

- Independent South African filmmakers and distributors;
- Funding is available for feature films, documentary feature length, animation feature film, short films, animation shorts, animation series, documentary short films, TV films (if without a broadcaster), and web series; and
- A project can only be funded once per financial year.

QUALIFYING EXPENSES

Qualifying expenses will be approved on a case-by-case basis.

19.1. FOR PROJECTS REQUIRING FUNDING THAT HAVE REACHED PRODUCTION OR POST-PRODUCTION STAGES (R500 000.00 cap):

- A trailer or rough-cut or final product;
- A synopsis, including detailed information about the format and genre;
- A one- to two-page letter of motivation providing uniqueness of the film and any projected success prospects the film may potentially have;
- A document detailing the proposed target audience including demographics and psychographics;
- A distribution plan, detailing how and where the film will be distributed, including but not limited to: details of the broadcasters and streaming platforms, a timeline with release dates across platforms, territories, cities, theatres and screens, and documentation from any theatrical exhibitor that confirms an initial release date;
- A signed letter of intent from the distributor;
- A detailed sales, distribution and marketing strategy;
- A detailed marketing plan and budget;
- An audience development strategy;
- A comprehensive distribution or exhibition plan;
- Copies of any existing articles or clippings about the project;
- A detailed timeline, showing the projected return on investment for the NFVF;
- An updated CV for the applicant;
- Detailed profiles or CVs of the key creatives;

- A certified copy of the applicant's South African identity document (certified within six months of the date of application) or valid permit or proof of permanent resident status; and
- A company profile;
- The company's registration document (Mandatory if applying under a company);
- Company bank account confirmation letter (dated within three months of the date of application);
- A valid BBBEE certificate or the BBBEE affidavit, signed by a Commissioner of Oaths (mandatory to apply under a company (valid for 1 year);
- Tax Compliance PIN document (Mandatory to apply under a company) remove; and
- Project chain of title.

APPLICATION EVALUATION

An application is assessed on the strength of the project's unique selling point.

- Is the target audience clearly identified?
- Does the proposal have a comprehensive marketing and communication plan?
- Is the marketing and communication plan aligned with the target audience's tastes and preferences within the artform?
- Is the marketing budget realistic?
- Does the proposal demonstrate an understanding of the relevant content maker?
- Is the rough-cut or trailer or final product indicative of a project that is deserving of Marketing and/or Distribution support?

19.2. FOR PROJECTS REQUIRING FUNDING THAT ARE IN THE DEVELOPMENT OR PRE-PRODUCTION STAGES (R250 000.00 cap):

DOCUMENTATION AND INFORMATION REQUIRED

- A script, production schedule or pitch deck;
- A synopsis, including detailed information about the format and genre;
- A one- to two-page letter of motivation providing uniqueness of the film and any projected success prospects the film may potentially have;
- A document detailing the proposed target audience including demographics and psychographics;
- A distribution plan, detailing how and where the film will be distributed, including but not limited to: details of the broadcasters and streaming platforms, a timeline with release dates across platforms, territories, cities, theatres and screens, and documentation from any theatrical exhibitor that confirms an initial release date;
- A signed letter of intent from the distributor;
- A detailed sales, distribution and marketing strategy;
- A detailed marketing plan and budget;
- An audience development strategy;
- A comprehensive distribution or exhibition plan;
- Copies of any existing articles or clippings about the project;
- A detailed timeline, showing the projected return on investment for the NFVF;
- An updated CV for the applicant;
- Detailed profiles or CVs of the key creatives;
- A certified copy of the applicant's South African identity document (certified within six months of the date of application) or valid permit or proof of permanent resident status;

- A company profile;
- The company's registration document (applicants must apply through a company);
- A company bank account confirmation letter (dated within three months of the date of application);
- A BBBEE certificate or the BBBEE affidavit, signed by a Commissioner of Oaths (applicant must apply through a company);
- Tax Compliance PIN document (if applying through a production company); and
- Project chain of title.

APPLICATION EVALUATION

An application is assessed on the strength of the project's unique selling point.

- Is the target audience clearly identified?
- Does the proposal have a comprehensive marketing and communication plan?
- Is the marketing and communication plan aligned with the target audience preferences and tastes within the artform?
- Is the marketing budget realistic?
- Does the proposal demonstrate an understanding of the relevant content market?
- Is the rough-cut or trailer or final product indicative of a project that is deserving of Marketing and/or Distribution support?
- Does the script or production schedule or pitch deck give the indication of a film work supporting with Marketing and/or Distribution support?

20. MARKET AND FESTIVAL ATTENDANCE

	CAP	TIER
Market and festival attendance	R60 000.00	Per applicant - international festival or market
	R20 000.00	Per applicant - local festival or market

The grant is to provide financial support for South African filmmakers/practitioners to attend local and international film festivals or forums to promote their film and television products, share their expertise and promote the South African film industry.

Project support is limited to:

- Two international and Two Local festivals or markets per financial year per applicant; and
- One representative per project per festival or market.

Individual support is limited to:

- One international and one local festival or market per financial year per applicant;
- One representative per project/per company per festival or market;
- An applicant cannot receive funding to attend the same festival or market for three consecutive years; and
- Funding is available for individuals who are 18 years and above.

LOCAL AND INTERNATIONAL FESTIVAL OR MARKET

APPLICATION CRITERIA

- Workshop attendance;

- Screening of the applicant's project;
- Film participation in the festival or market; and
- Film and/ or individual nominated for an award.;

QUALIFYING EXPENSES

- Festival or market accreditation;
- Accommodation (maximum five nights);
- Flight and ground transport;
- Visa;
- Subsistence allowance – per diem (Local - R 300.00 per day for a maximum of five days; International – \$75 USD);
- Travel insurance costs; and
- Data – applicable for online festival/market.

Reimbursement will be made to approved applicants who have made their own bookings only if they submit an invoice showing all the expense items and amounts, receipts, invoices and bank statement within 60 days starting from when the contract was signed.

NON-QUALIFYING EXPENSES

- Management fees;
- Reproduction of tapes or DVDs; and
- Online advertising and marketing material.

DOCUMENTATION AND INFORMATION REQUIRED

- A detailed profile of the festival or market;

- A one to two-page letter of motivation highlighting the link to the NFVF objectives and the benefit of attending the festival or market;
- An invitation from the festival or market – compulsory if applying for funding related to 1) screening; 2) pitching; 3) in competition; and 4) award nominations;
- An itinerary with confirmed meetings – compulsory if attendance is for pitching;
- The festival or market workshop/ training programme – compulsory if applying for workshop attendance;
- A synopsis of the project – compulsory if taking a film project;
- A poster of the project – compulsory if taking a project;
- An FPB certificate if applicable;
- An updated CV of the applicant;
- A certified copy of the Applicant's South African identity document (certified within six months of the date of application) or valid permit or proof of permanent resident status;
- The company's registration document, if applying through a production company;
- A bank account confirmation letter (dated within three months of the date of application);
- A valid BBBEE certificate or the BBBEE affidavit, signed by a Commissioner of Oaths (if applying through a production company) (valid for 1 year); and
- Tax Compliance PIN document (if applying through a production company).

APPLICATION EVALUATION

- Training opportunities (workshop, master class, etc) attendance;
- Screening of the applicant's project;
- Film participation in the festival or market; and
- Film and/or nominated for an award.

MILESTONES

May include but are not limited to:

- A signed contract – travel arrangements will be made by the NFVF events team; and
- Attendance report – failure to submit the report will lead to disqualification of subsequent applications made to the NFVF.

21. POLICY REVIEW

The NFVF Council will review this Funding Policy every 3 (three) years. This is to enable the organisation to consider changes in market conditions in the film and audio-visual industry.