



Portfolio Committee on Trade,  
Industry and Competition

Engagement with the Film and  
TV industry

the dtic, IDC and NEF

17 FEBRUARY 2026



# CONTENTS

<b>THE SA FILM AND TV PRODUCTION INCENTIVE SCHEME BUDGET AND SPENDING</b>	<b>3 7</b>
<b>PROCESSING AND GOVERNANCE</b>	<b>13</b>
<b>THE FILM INCENTIVE PERFORMANCE</b>	<b>17</b>
<b>RISKS AND CHALLENGES</b>	<b>20</b>
<b>INDUSTRY COMMUNICATION</b>	<b>22</b>
<b>INITIATIVES TO MOVE THE DIAL</b>	<b>24</b>
<b>ANNEXURES</b>	<b>32</b>
<b>CASE STUDIES</b>	<b>35</b>

# THE SA FILM AND TV PRODUCTION INCENTIVE SCHEME



# THE SA FILM AND TV PRODUCTION INCENTIVE SCHEME

- The Film and Television Production Incentive scheme was launched in 2004 with revisions applied over the years, informed by studies and industry consultation.
- Revisions were made to make the incentive more relevant to needs of the industry and to increase the impact of the incentive on the country.
- Overall, the incentive aims to boost local and international productions in South Africa to foster wider industry participation and transformation.
- Through its three categories – Black Filmmakers (BFM), Foreign Films, and South African Films – the incentive scheme aims to improve South Africa’s creative and technical skills base, especially among black people, women, and youth, as well as to leverage the country’s diverse locations and pool of skilled technicians to attract more international filmmakers and develop the local industry.

# A Legacy of Adaptation: Evolution of the Incentive (2004–2026)



# CURRENT ELIBILITY AND OFFERINGS

## ELIGIBILITY CRITERIA

### **SA Black Filmmakers Incentive**

South African local Black-owned qualifying productions with a minimum production budget of R500 000

### **Foreign Film and Television Production and Post-production**

Qualifying South African productions Expenditure (QSAPE) minimum of R15 million for shooting on location in SA and QSAPPE minimum of R1.5 million for conducting post-production activities in SA. Only South African companies apply to service the Foreign Production.

### **SA Film and Television Production and Co-Production Incentive**

QSAPE minimum production budget of R1.5 million or R500 000 for documentaries and R2.5 million or R500 000 for co-productions incentive

## INCENTIVE OFFERING

Maximum Incentive of R25 million calculated at 50% of qualifying South African production Expenditure (QSAPE)

Maximum incentive of R25 million grant calculated at 25% of QSAPE for shooting on location in SA and additional incentive of 5% of QSAPE is provided for productions conducting post-production in SA and utilising the services of Black owned service company

Maximum incentive of R25 million calculated at 35% of QSAPE and additional 5% of QSAPE for hiring at least 30% Black SA citizens as head of departments and procuring at least 30% of the QSAPE from 51% SA black-owned entities.



# BUDGET, SPEND AND CONTINGENT LIABILITY

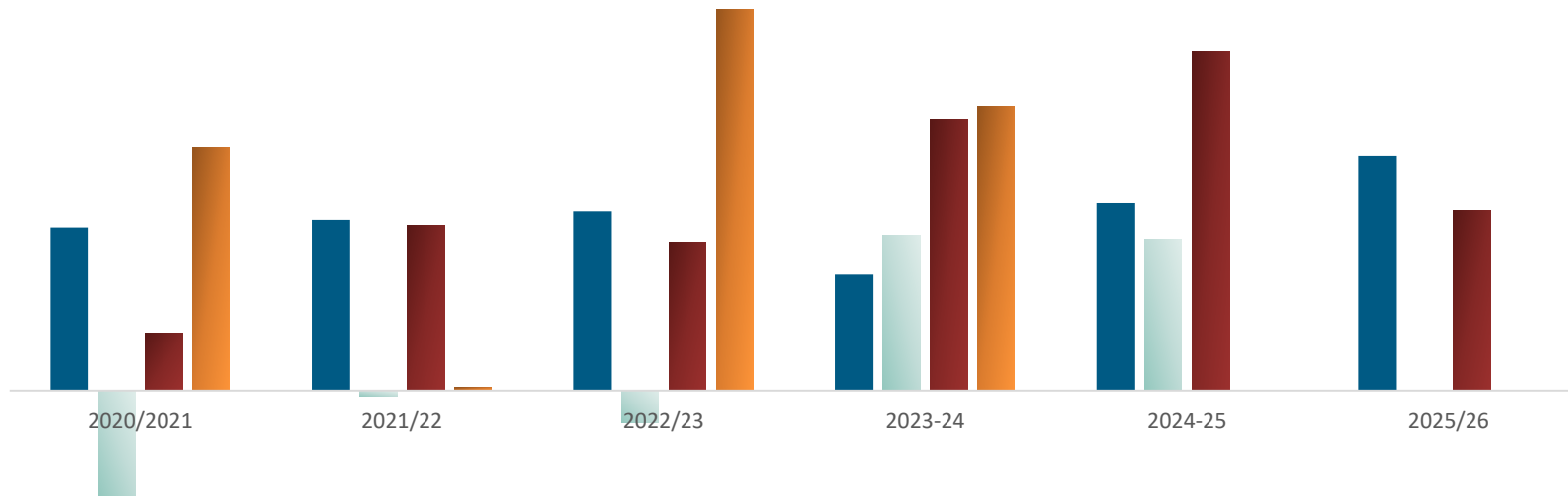
## Context on Budget Spend

- The Film and TV incentive scheme has been oversubscribed since 2021 due to demand exceeding supply.
- In 2020/21, virements were made to shift funds from the Film and TV incentive scheme due to likelihood of under spending as most productions were deferred as a result of COVID-19.
- In 2022/23, R1.2 billion (-R68 366 024 from the scheme) was shifted by the Incentive Branch to the Social Employment Fund.
- In 2023/24, the Film Incentive budget was reduced by R136 million (if compared to 22/23), with the overall Branch budget reduced further by R1 billion.
- Zero approvals in 2024/25 and 2025/26, due to the high contingent liability.
- Financial incentive commitments approved in a given financial year shall be disbursed over the subsequent two financial years, in accordance with the approved implementation schedule.

# FIVE-YEAR TREND

	2020/2021	2021/22	2022/23	2023/24	2024/25	2025/26	2026/27
ALLOCATED BUDGET	R349 566 000	R366 212 000	R386 423 000	R250 500 189	R403 735 000	R503 735 000	R522 000 000
VIREMENTS	-R226 788 363	-R12 173 031	-R68 366 024	R333 333 501	R324 072 354	R0	-
PAYMENTS	R122 777 637	R354 038 969	R318 056 976	R583 833 690	R727 807 354	R387 398 908	R356 663 908
APPROVALS	R522 966 017	R7 330 966	R821 001 208	R609 185 880	R0	R0	-

Financial Tracking

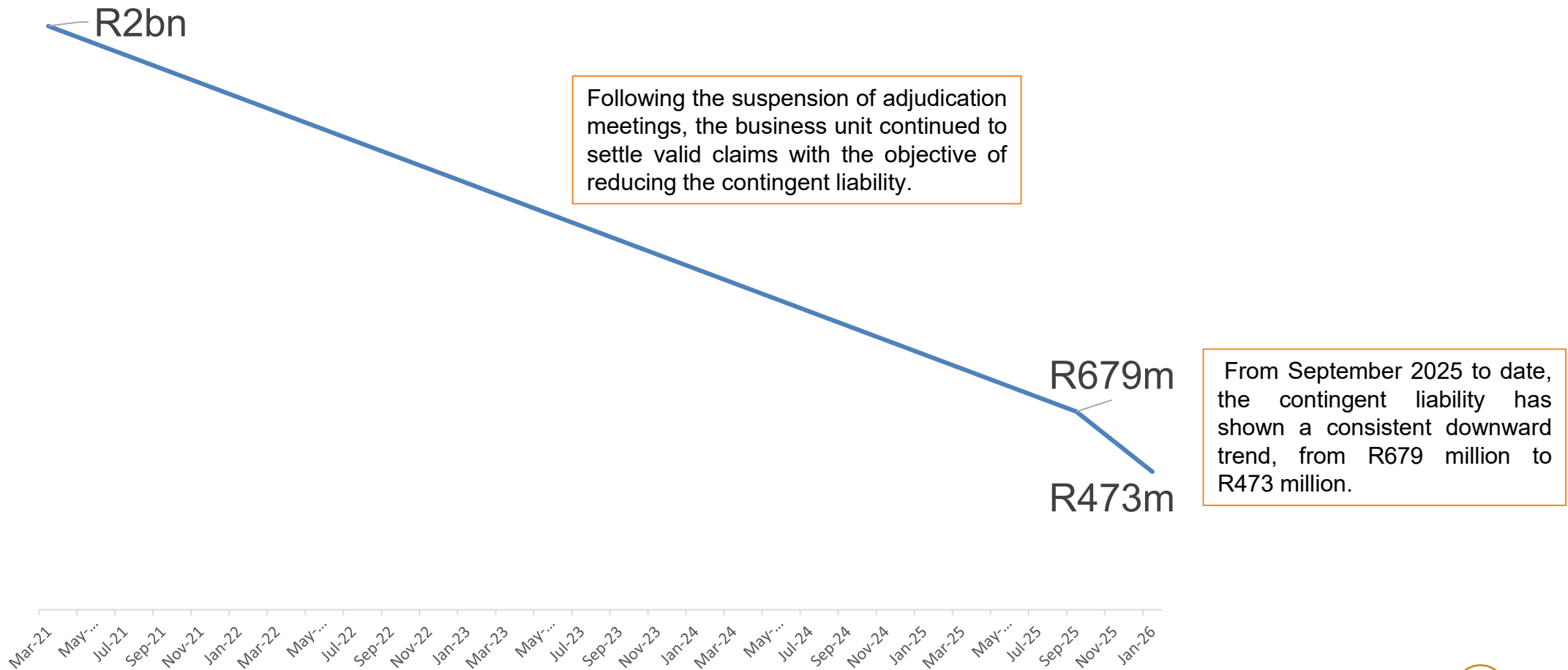


■ Allocated Budget   ■ Virements   ■ Payments   ■ Approvals

# CONTINGENT LIABILITY

## CONTINGENT LIABILITY PROGRESS

The contingent liability stood at approximately R2 billion, as disclosed in the Annual Financial Statements (AFS) for the year ended March 2021.



## APPLICATION RECEIVED AND NOT APPROVED

SUB-PROGRAMME	APPLICATIONS	PROJECTED SPEND IN DOMESTIC ECONOMY	INCENTIVE AMOUNT	JOBS
South Africa Black Filmmakers Incentive	19	R397 million	R162 million	500
South African Film and Television Incentive	18	R398 million	R150 million	800
Foreign Production and Post Production Incentive	43	R8,5 billion	R694 million	3 700
<b>TOTAL</b>	<b>80</b>	<b>R9 billion</b>	<b>R1 billion</b>	<b>5 000</b>

- Status of Applications on hand between May 2024 and Dec 2025: 80 new applications with a projected incentive of R1 billion; projected production expenditure of R9 billion and projected Full- Time Equivalent (FTE) jobs 5 000.
- (NB: Other productions have been completed and distributed worldwide)
- Adjudication Committee meetings can only resume once the additional budget is secured.
- National Treasury has been communicated on the need for additional budget and responded that **the dtic** needs to review its incentives and reprioritise its current budget.

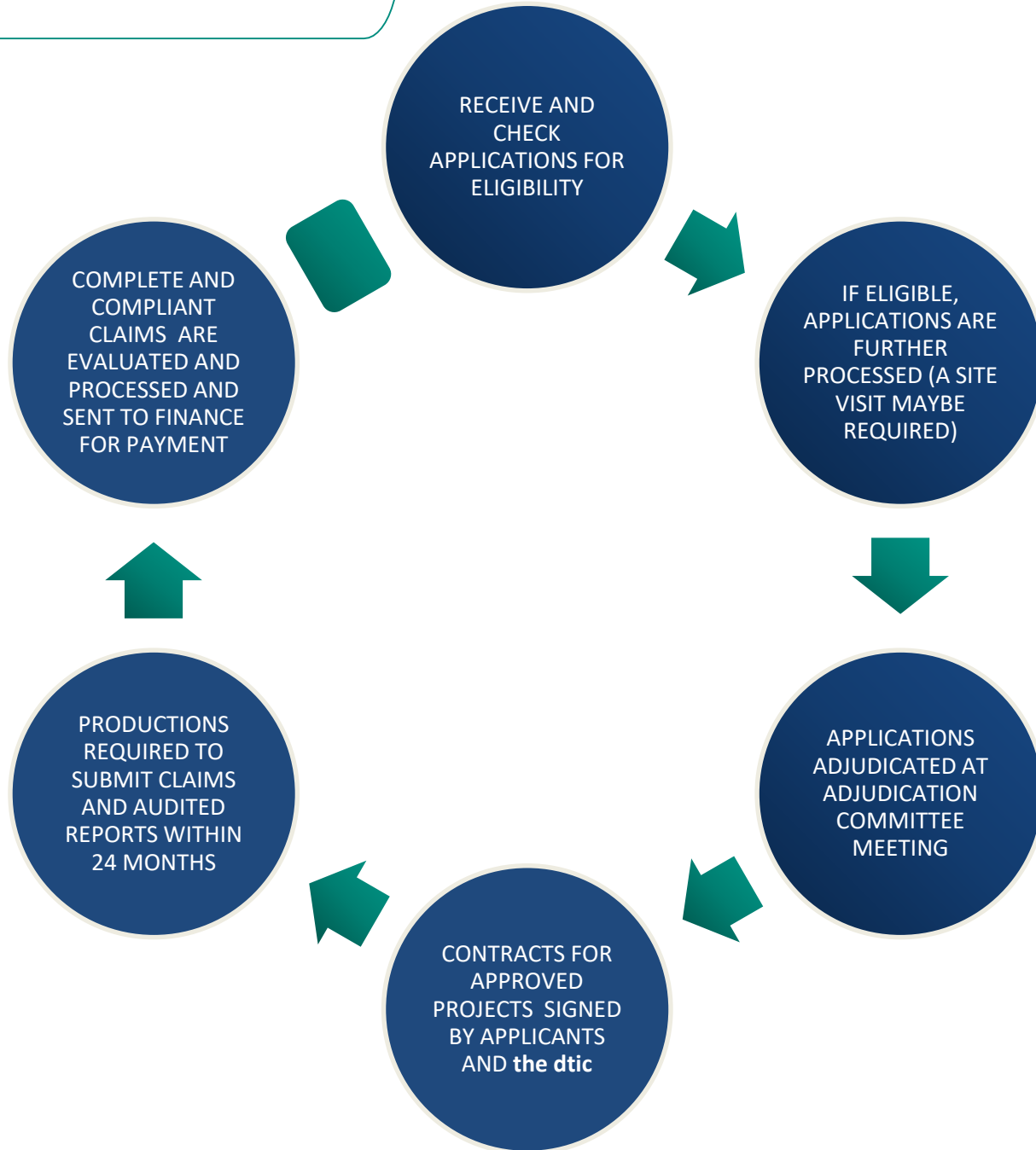
## the dtic's Commitment to the Industry

- Due to the high contingent liability and the department's obligation to strictly follow the PFMA, the easiest solution for the department would have been to suspend the programme.
- But the Minister and the department - in recognising the potential contribution and impact that the sector has in the economy - decided to continue looking for possible solutions that could sustain the sector beyond the current budgetary constraints. Hence the incentive remains open, despite the tight fiscal constraints with budget cuts for all incentives.
- The Minister and the department are evaluating various solutions to sustain the industry beyond once off projects, but to change the current state of the industry, all stakeholders in government and industry need to work together to find sustainable solutions in order to grow this industry.
- The Department did not withhold any claims, except those that were submitted as incomplete. The relevant teams remain committed to engage claimants to resolve outstanding matters and to facilitate payment, where applicable.
- Current assessments indicate that a further approximately R116 million is expected to be paid by the end of the financial year, subject to the allocated budget.



# THE FILM INCENTIVE PROCESSES AND GOVERNANCE

# FILM INCENTIVE ADMINISTRATION PROCESS



# FILM AND TV INCENTIVE PROCESSES

## **Decision-Making Processes:**

- Adjudication Committee (AC) – Approves, rejects and refer- back applications.
- Ad hoc Appeals Committee - Approves, rejects and refer- back appeal requests.
- Legal business unit – Handles litigations of applications and claims.
- Secretariats – Performs due diligence on applications and claims

## **Operational Procedures:**

- Received applications are allocated a reference number and then evaluated in terms of the film guidelines and quality assured. These are then presented to the Adjudication Committee for approval/ non-approval. Once a decision is taken and short minutes are signed, approval letters are issued to applicants.
- Claims are received on a daily basis and are evaluated according to the film Guidelines and SOP. Claims are processed, quality assured, approved and paid by finance.

# GOVERNANCE AND ADMINISTRATIVE IMPROVEMENT PATHS

## **POLICY CLARITY AND CERTAINTY**

Guidelines revised in 2023 in consultation with Industry and offers clarity in terms of criteria, transformation and application forms

## **ADMINISTRATION IMPROVEMENT**

Online Incentive System being developed. Urgent need to increase human capacity to speed up processing of documents.

## **STAKEHOLDER AND INDUSTRY DIALOGUES**

Explain changes in incentive rules. Address misinterpretations/confusion around policy. Foster collaborative relations

## **OVERSIGHT ACCOUNTABILITY**

Applications reviewed by a committee that either rejects/approves or refers back. An Adhoc Committee handles appeals, Periodic audits conducted by auditors (internal and external) and AG

## **TRANSPARENCY**

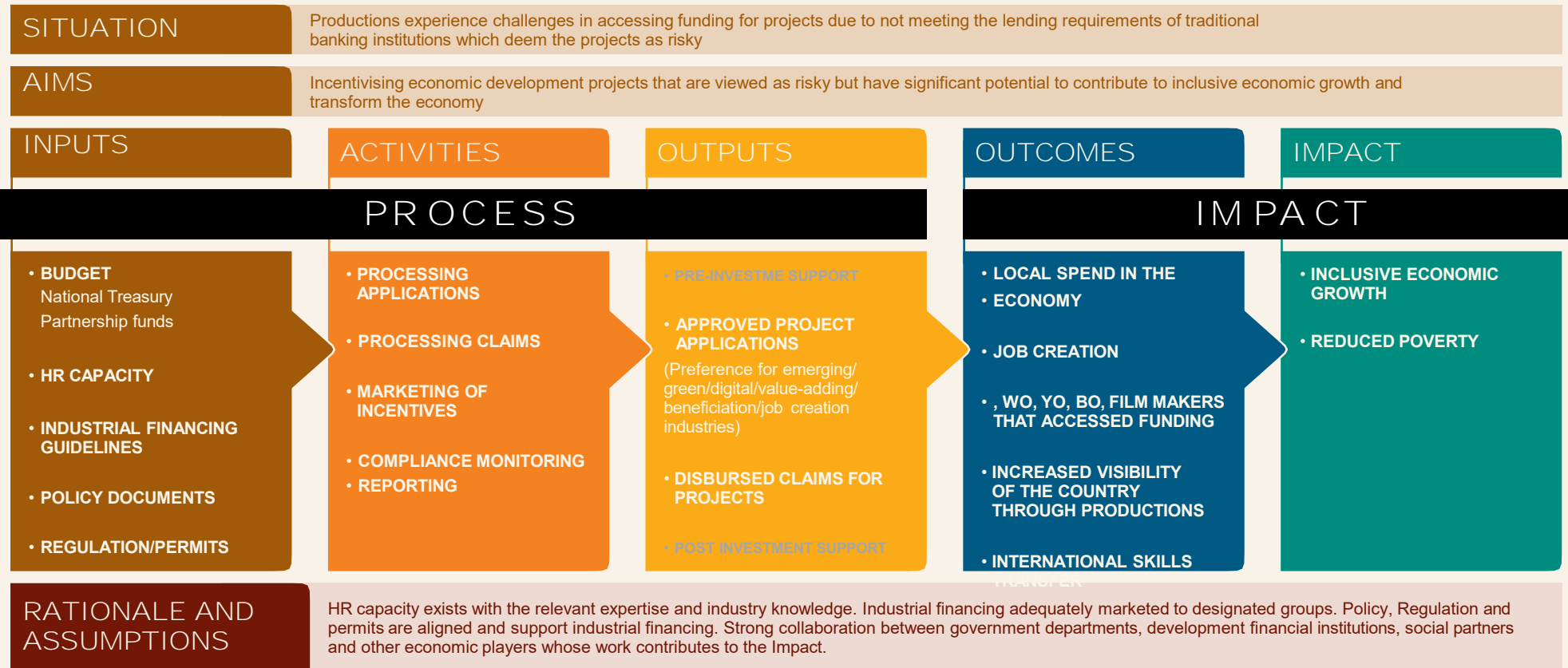
Annual Performance reports is available on **the dtic** website.  
Incentive Guidelines developed in consultation with Industry.  
This presentation is sharing internal processes which is not a norm for most financial institutions (public or private)

*In addition to the current activities, **the dtic**, is proposing a NATIONAL FILM WORKING GROUP to address the challenges in this Industry. The Working Group, comprising both public and private stakeholders, to enable closer collaboration and streamlined activities to save the industry*



THE  
FILM  
INCENTIVE  
PERFORMANCE  
(2020/21 TO  
2024/25

## Film Incentive Theory of Change



# SERVICES INVESTMENT CLUSTER

201  
MEDIA PRODUCTIONS FUNDED

R5  
RETURN ON INCENTIVE FUNDING

52%  
BLACK FILMMAKERS

32%  
WOMEN FILMMAKERS

B-BBEE LEVELS  
LEVEL 1-4: 100%

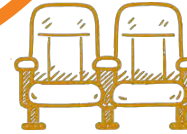
32%  
OF SPEND IN THE LOCAL ECONOMY PROCURED FROM BLACK SUPPLIERS

## FILM AND TV INCENTIVE

- International Profile and Competitiveness
- Redressing historical imbalances
- Creation of Employment
- Local Procurement
- Skills Development and Technical Capacity

Five Year Performance

Foreign productions contributed to strengthening the skills base through providing skills transfer in areas such as camera operation, wardrobe and costume design, production, lighting design and hair and makeup



**TOTAL**  
R2.1bn  
Disbursed

R9.7bn  
Spend in local economy

16 794  
Contract fulltime equivalent jobs



**FOREIGN FILMS**  
R1.5bn  
Disbursed

R8.2 bn  
Spend in local economy

11 498  
Contract fulltime equivalent jobs



**SOUTH AFRICAN FILMS**  
R384m  
Disbursed

R947m  
Spend in local economy

1 859  
Contract fulltime equivalent jobs



**BLACK FILMMAKERS**  
R266m  
Disbursed

R600m  
Spend in local economy

3 437  
Contract fulltime equivalent jobs

An abstract graphic on the left side of the slide. It features a large teal circle containing a blurred, golden-hued cityscape at night, with lights reflecting on a surface. This central circle is surrounded by several other teal circles of varying sizes and thin orange circular outlines, creating a layered, geometric composition.

# RISKS AND CHALLENGES

# FILM AND TV INCENTIVE

## **Risks and Mitigation Measures:**

- Ineligible claims – Clearly defined check and balances in the form of guidelines, approval letters and Adjudication minutes.
- Overpayment – different layers of performance of reconciliations against approved budget and caps before the claims are sent to Finance
- Fictitious bank accounts, tax pin, invoices and bank statements – Validate data with independent service providers: SARS, National Treasury, Reserve bank, Audit/Accountancy practitioners and in some instance commercial banks, auditors and accountants verify the costs through Factual Finding Reports (FFR) and legislated financial statements.
- Administrative burden and delays - System portal for effective and efficient administration of both applications and claims.

## **Challenges:**

- Budgetary constraints, high volume of film applications and claims, manual-based work, lack of human resource capacity (staff shortage) ,technical knowledge of the film production. No windows for applications to manage budget and review status of claims and contingent liability.
- Content creators that are not setting up viable film production businesses. Working with the IDC and NEF on a proposal for preferential loans and tax incentive support.

An abstract graphic on the left side of the page. It features a large teal circle with a thick border, partially overlapping a smaller teal circle above it and another teal circle below it. The background within the large teal circle is a golden, glowing grid pattern of squares and rectangles, resembling a data visualization or a circuit board. The overall aesthetic is modern and technological.

# INDUSTRY COMMUNICATIONS

# COMMUNICATIONS WITH INDUSTRY REPRESENTATIVES

- 26 February 2025, the office of Deputy Minister Godlimpi and **the dtic** officials engaged the industry on the status of the Film Incentive.
- The following points discussed:
  - Current Fiscal constraints – The Department will engage the National Treasury for additional funding.
  - Processing of Applications and claims-The Department will utilize the current allocated budget to pay claims. New applications received will only be assessed once additional budget is received.
- Meeting of 29 May 2025
  - Reiteration of Fiscal constraints – The industry was informed that the department is still in discussion with National Treasury for additional funding.
  - Slow processing of applications without adjudication- Applications will be slowly processed without adjudicated.
  - Processing of claims with allocated budget- Current Budget will be used for payment of claims
  - Publication of a notice on **the dtic** website with industry inputs- The department and the industry agreed on the notice which was published.
  - 2023 Guidelines responses shared with previous chairperson of IPO and the secretariat – The department shared the guidelines response with the industry.
  - Full-time equivalent calculations- Calculations of FTE jobs was shared with the industry
  - Template on working groups populate
- Bi-monthly updates on administration of the film incentives – Updates on the status of the incentives shared with the industry on a bi-monthly basis.
- Met with Industry on 29<sup>th</sup> January 2026, after the receipt of the Memorandum of Demands.
- Response Letter communicated with the Industry on 13<sup>th</sup> February 2026

# INITIATIVES TO MOVE THE DIAL



## INITIATIVES TO MOVE THE DIAL

- ❖ Establish a NATIONAL INDUSTRY WORKING GROUP, in the next financial year, with key stakeholders ((both private and public) to address the industry challenges.
- ❖ Strategic Partnership – Collaboration with IDC and NEF for blended financing options. However, to note that the Department of Sports, Arts and Culture (DSAC) ceased funding to the NEF and hence NEF no longer has access to this grant funding. The NEF has engaged its funding partners, including the DSAC, to explore additional financial partnerships, and outcomes on these engagements are still awaited. Annexure A provides an overview of the NEF Film fund. Annexure C provides an overview of the IDC Film support. NEF made a request to DSAC for funding but the indication from the DSAC is that the funding they are considering is for other aspects of the arts and culture industry (e.g. music festivals, cultural tourism etc.) and not for film finance.
- ❖ As in the case of NEF, the National Working Group to consider non-financial support to ensure development of new players in the industry and sustainability. Annexure B lists NEF's non-financial support.
- ❖ Continued consultation and discussions with provinces to allocate film incentive budgets to ease sole dependence on the national incentive.
- ❖ AI Implementation- Automating verification to reduce processing time and improve effectiveness. Digitisation – Moving from manual to online portal to reduce fraud risk and administrative burden. To note that **the dtic** Online Incentive System is currently being developed.
- ❖ Given South Africa's fiscal environment, it cannot be business as usual for the incentive. The support structure has to change to create sustainable productions/producers like other locations in Africa such as Nigeria and Kenya which do not offer incentives but have a growing film and television sector. To ensure a sustainable industry, any funding support should require a commercial return of the production underscored by a legitimate distribution agreement. There should be a commitment to sustainability through focusing on building viable businesses, not just one-off productions. IDC is currently conducting a Cost-Benefit Analysis of introducing a blended finance facility and tax incentive going forward to support the Industry in a more fiscally sustainable manner

ISSUES ADDRESSED IN THE RESPONSE LETTER BY  
the dtic ON THE MEMORANDUM OF DEMANDS  
SUBMITTED BY THE INDUSTRY

❖ **Demand (1): Meeting with the dtic Leadership**

**Response:** *the dtic to convene an in-person meeting between the leadership of the Department and representatives of the Save SA Film Jobs Coalition to engage on the issues raised and to explore relevant options to support the sector. The Office of the Director-General will liaise with the Coalition to confirm suitable dates, logistical arrangements, and an agenda for the meeting.*

❖ **Demand (2): Immediate resumption of Adjudication Committee meetings.**

**Response:** *The immediate resumption of Adjudication Committee meetings is dependent on additional budget.*

❖ **Demand (3): Establishment of working groups to reform the incentive**

**Response:** *The Department will facilitate the formation of a National Film and Television Working Group that looks at the challenges in the sector and formulates implementable solutions that are monitored and reported on to determine progress and impact of the sector.*

ISSUES ADDRESSED IN THE RESPONSE LETTER BY  
the dtic ON THE MEMORANDUM OF DEMANDS  
SUBMITTED BY THE INDUSTRY

❖ **Demand (3a): The establishment of an online system for applicants to track applications and claims**

**Response:** *The Department is currently developing an online system for all incentives administered by the department and the sector's needs will be considered during development and be informed on the progress thereof.*

❖ **Demand (3b): The establishment of an Animation and Documentary Film Incentive**

**Response:** *The Department had commissioned a feasibility study and the recommendation was that while a Masterplan for the animation sector alone was deemed not feasible, there are alternative opportunities to stimulate growth in the sector. A developmental strategy was suggested as an action plan that focused on combating systemic socio-economic issues in the sector.*

*The current guidelines cater for documentaries. The Department will need to understand the business case for a separate documentary filmmaker's incentive and the funding implications to operationalise the incentive. For additional financial support, the National Lotteries Commission could assist. Demand 3b will require further discussions during the National Working Group sessions*

ISSUES ADDRESSED IN THE RESPONSE LETTER BY  
the dtic ON THE MEMORANDUM OF DEMANDS  
SUBMITTED BY THE INDUSTRY

❖ **Demand (4): Regular workshops on Guidelines interpretation**

**Response:** *The department will organise quarterly meeting (applicable during in the next financial year) to discuss interpretation of the Guidelines. In addition to this, any immediate issues to be emailed to the Incentive Branch and this will be responded to.*

❖ **Demand (5): Priority in application approvals.**

**Response:** *Applications already submitted, including those for productions that have commenced, will only be considered subject to availability of additional funding, provided that they comply with the programme requirements.*

❖ **Demand (6): Transparency in Adjudication Committee meetings**

**Response:** *The decision of the Adjudication Committee on an application will be communicated to the applicant as is currently the case. The Department publishes projects supported on an annual basis.*

ISSUES ADDRESSED IN THE RESPONSE LETTER BY  
the dtic ON THE MEMORANDUM OF DEMANDS  
SUBMITTED BY THE INDUSTRY

❖ **Demand (7) Investigation into Mismanagement at the dtic**

**Response:** *The issue of mismanagement demands substantial motivation from the Film and Television Sector for the Minister to consider instituting an investigation into the Film Incentive programme which is missing in this case. The sector must highlight or report areas of mismanagement which can be investigated based on the merits of each case. In addition, the Incentive Programme is periodically subject to the Department's Internal Audit processes and assessments by the Auditor-General.*

❖ **Demand (8): Financial Agencies, specifically the Industrial Development Corporation (IDC) and the National Empowerment Fund (NEF) to establish a dedicated film fund**

**Response:** *The Department had already engaged the IDC to develop a cost-benefit-analysis for such a fund which will be shared with the department. The role and mandates of these entities are governed by their respective frameworks, and any adjustments to funding instruments must be considered within those mandates and prevailing financial sustainability requirements. However, the proposal will be referred to the relevant institutions for consideration in line with their governance processes and transformation objectives.*

ISSUES ADDRESSED IN THE RESPONSE LETTER BY  
the dtic ON THE MEMORANDUM OF DEMANDS  
SUBMITTED BY THE INDUSTRY

❖ **Demand (9): Reduction in Red Tape in terms of the application, approval and disbursement processes**

**Response:** *Efforts to streamline application, approval, and disbursement procedures are ongoing, with a view to improving efficiency, clarity of requirements, and turnaround times, while maintaining compliance with governance and accountability standards. The Department will consider staffing and capacity requirements as part of its efforts to improve efficiency and turnaround times, subject to budgetary and human resource availability. In addition to this, the Online Incentive System mentioned above will also reduce red tape.*



**THANK YOU**



**the dtic**

Department:  
Trade, Industry and Competition  
REPUBLIC OF SOUTH AFRICA

# Annexure A: NEF's contribution to the Film Industry

- In 2016, the NEF established a Specialist Fund as a targeted intervention in the creative and cultural sector.
- The initial fund size was over R300 million, with the Department of Arts and Culture contributing R75 million, while the NEF, together with third-party funders - including the Department of Trade, Industry and Competition (**the dtic**) - mobilised funding of up to R258 million.
- The Fund was designed to support Black entrepreneurs seeking to start or expand existing businesses within the arts and culture sector, including film financing.
- The Fund sought to redress historical imbalances by addressing the lack of appropriate financing instruments for the creative industries, while contributing to economic growth and job creation.
- The partnership was structured on a 60/40 funding split, with 60% of the funding provided by the NEF and 40% by DAC (now DSAC).

## Annexure B: NEF's non-financial support interventions

A range of non-financial support interventions was provided to clients during the packaging and implementation of transactions. These included:

- **Different non-financial support interventions** during packaging of transactions were provided for most clients like hand holding (e.g. Black planet, Dream Vision).
- **Training and capacity building sessions** to improve the understanding on the film industry funding model and requirements were held with Hollard, **the dtic**, IFD, Mnet, GFC, IDC.
- **Mentorship and back office** support was constantly provided both on the Technical and financial side for clients with needs by the Post investment unit to ensure business sustainability.
- **Constant visits and monitoring of business performance** by the Post investment Associates to ensure business performance.
- Some clients got **exposure through marketing channels** like the National Tourism Indaba to showcase their products and International Film Festivals (e.g. Cannes Film Market).
- **Incubation and the online business planner tool** were some of the support provided to some applicants in the sports, arts and culture sector.

# Annexure C: IDC's Contribution to the Industry

- IDC provides various funding instruments to support the sector ranging from high-risk products such as Venture Loans to more secured products such as Senior Debt/ Revolving Credit facilities. IDC has not funded any film project (that is approved and disbursed) since the 2024 financial year. In the 2024 financial year, IDC funded circa R500 million across 18 projects, and creating circa 1 800 full time equivalent jobs. Since the demise of **the dtic** film incentive, IDC has not been able to provide financial support to film and television sector for the following reasons:
  - **the dtic** rebate makes up a portion of the production budget. If the producers do not have an approved rebate, IDC cannot provide senior debt to cash flow the rebate thus there is a gap in the production budget which means the proposed projects cannot be fully funded and produced. IDC has been comfortable providing loans against **the dtic** rebate to assist producers in ensuring that their productions are fully funded.
- The high-risk products are limited to 49% of the production budget in terms of the IDC risk management framework, as such any amount above 49% must be backed by confirmed contracts such as **the dtic** approval, pre-sale agreements, and minimum guarantees.
- In 2025, IDC started engaging **the dtic** in finding alternative solutions to **the dtic** rebate and has provided input into a potential new structure of the rebate. This process is underway and there is an alignment with **the dtic** on the potential solution for the rebate. The IDC is in the process of concluding a cost-benefit-analysis that will provide a business case for the proposed support for the sector.
- IDC launched other initiatives such as the Youth Fund that provides extended support to young filmmakers so that they can participate meaningfully in the production value chain. IDC is going on tender to source service providers that will provide support to young film makers to ensure that they can access markets, have sufficient production supervision, learn best IP ownership and management practices, and learn to treat their craft as a business to ensure sustainability.



# ANNEXURE D: FILM CASE STUDIES

# Invasion of foreign funds swells local coffers

**Human existence is on the line as aliens invade earth, leaving five ordinary people struggling to make sense of the chaos.**

Filmed in locations around the world, this dramatic American miniseries was released exclusively by Apple Studios in November 2023. It won the 2024 Reframe Stamp award for productions demonstrated gender-balanced hiring, and was nominated for a 2024 Visual Effects Society accolade for outstanding effects in one episode.



**FORMAT**  
Mini/television series, drama

**LOCAL ECONOMY SPEND**  
R852 million

**PROCURED FROM  
BLACK SUPPLIERS**  
R411 million

**FILMING LOCATION**  
Cape Town  
(Western Cape)  
124 days

**495**  
NEW JOBS (FULL-TIME  
EQUIVALENT)



# One Piece, many award nominations

Monkey D, Luffy and the Straw Hat Pirates are taking on tyrants and monsters in pursuit of the One Piece treasure in this Japanese manga series.

Released in August 2023 and distributed by Netflix Worldwide Entertainment, the production won the 2024 Writers' Guild of America for screenwriting of one episode and was nominated for 11 awards at the 2025 Children's and Family Emmy Awards. These included outstanding young teen series, outstanding visual effects and outstanding art direction/set design.



**FORMAT**  
Mini/television series, drama/adventure

**LOCAL ECONOMY SPEND**  
R1.1 billion

**PROCURED FROM BLACK SUPPLIERS**  
R426.7 million

**FILMING LOCATION**  
Cape Town  
(Western Cape)



**1 337**  
NEW JOBS (FULL-TIME EQUIVALENT)

# Martial arts drama brings fistfuls of cash to local bottom line

Based on the writings of Bruce Lee, *Warrior* is a crime drama series set during brutal tong wars in San Francisco's Chinatown in the late 19th century.

The third series was released in June 2023 and distributed by Home Box Office. The series came up for a 2024 primetime Emmy for outstanding stunt coordination.



## FORMAT

Mini/television series, drama



## LOCAL ECONOMY SPEND

R504 million



## PROCURED FROM BLACK SUPPLIERS

R202 million



## FILMING LOCATION

Cape Town  
(Western Cape)  
89 days



## OWNERSHIP

Black owned



# 461

NEW JOBS (FULL-TIME EQUIVALENT)

# Bollywood back with a Vengeance

**Billed as a South African love story with global appeal, 'A love like Bollywood' is the brainchild of Vengeance Five (Pty) Ltd, a black-owned special purpose vehicle.**

Michelle, an awkward girl treated as an outcast by all except her best friend Pravesh, meets her Bollywood dream guy, Rahul. But who is Mr Right – the perfect man on the screen or the flawed one next door?

Grant funding came in from **the dtic**, the National Film and Video Foundation, the KwaZulu-Natal Film Commission and the NEF and is ensuring seamless filming to enable the production to meet its distribution deadline of October 2025.



**FORMAT**  
Feature film, romantic comedy

**LOCAL ECONOMY SPEND**  
R5 million

**PROCURED FROM BLACK SUPPLIERS**  
R1.7 million

**FILMING LOCATION**  
Johannesburg (Gauteng) one day  
Durban (KwaZulu-Natal) 18 days

**OWNERSHIP**  
Black owned

**27**  
NEW JOBS (FULL-TIME EQUIVALENT)



# Big-time economic boost from Beast

**A father and his two teenage daughters must fight for survival during a trip to a South African game reserve when they are stalked by a lion that has escaped poachers in this production by a black-woman-owned service company.**

Headlined by leading English star Idris Elba, the film was released in the United States of America and is currently available on Netflix and Apple TV.

Takings topped R1 billion through its release in theatres and digital platforms and it was nominated for outstanding animated character in a photoreel feature in the 2023 Visual Effects Society awards.



## FORMAT

Feature film, action adventure



## LOCAL ECONOMY SPEND

R209.3 million



## PROCURED FROM BLACK SUPPLIERS

R104.1 million



## FILMING LOCATION

Tshipise (Limpopo)  
26 days

Onseepkans (Northern  
Cape) 10 days

Cape Town (Western  
Cape) 14 days



## OWNERSHIP

Black women owned



# 471

NEW JOBS (FULL-TIME  
EQUIVALENT)

# Local comedy showered with compliments

Described as funny, sad, relatable and entertaining across all cultures, 'How to ruin Christmas' entered its third season in December 2022, with the Netflix release of 'How to ruin Christmas: The baby shower'.

After two drama-filled Christmases, the Sello and Twala families look forward to a peaceful festive season. But they are forced to reunite for Beauty's baby shower and tensions again reach fever pitch.

Managed by a black-woman-headed service company, the season was named best comedy production at the 2023 South African Film and Television Awards.



## FORMAT

Mini/television series, comedy drama



## LOCAL ECONOMY SPEND

R11.1 million



## PROCURED FROM BLACK SUPPLIERS

R11.1 million



## FILMING LOCATION

Hartebeespoort (North West) 17 days

Johannesburg (Gauteng) 11 days



## OWNERSHIP

Black women owned



# 69

NEW JOBS (FULL-TIME EQUIVALENT)

# Canadian kudos for home-spun humour

**Cassim Caif, a young Muslim man living in Fordsburg, Johannesburg, is balancing a new marriage and young child with sharing a house with his ageing parents. He is also one of South Africa's few Muslim standup comics. But will he discover that life is not a funny business?**

The film was released and distributed by Indigenous Film Distribution. It was nominated for best editing of a feature film at the 2022 South African Film and Television Awards and won best feature film at that year's Global Nonviolent Film Festival in Canada.



**FORMAT**  
Feature film, comedy



**LOCAL ECONOMY SPEND**  
R8.9 million



**PROCURED FROM BLACK SUPPLIERS**  
R4.2 million



**FILMING LOCATION**  
Johannesburg (Gauteng)  
24 days



**13**  
NEW JOBS (FULL-TIME EQUIVALENT)



# The dark side of Durbs brings bright returns

**In this series, a Durban detective kidnapped as a child uses his experience to solve human trafficking, corruption and murder cases in and around the harbour.**

The second season was released in January 2024 and distributed exclusively by Fremantle Media Limited. It was nominated for best cinematography in a television drama in the 2024 South African Film and Television Awards.



## FORMAT

Mini/television series, drama



## LOCAL ECONOMY SPEND

R48.8 million



## PROCURED FROM BLACK SUPPLIERS

R17.5 million



## FILMING LOCATION

Johannesburg  
(Gauteng)

24 days

Durban (KwaZulu-Natal)  
43 days



# 31

NEW JOBS (FULL-TIME  
EQUIVALENT)

# History in the filming an instant hit

**Starring Viola Davis as the general of an all-female military unit fighting to restore her people's honour and free them from slavery, this historical epic was inspired by events in a powerful African state during the 18<sup>th</sup> and 19<sup>th</sup> centuries.**

Released in October 2022 in the United States of America and distributed exclusively by Sony Pictures, the production brought in more than R1.7 billion through theatres. It attracted several awards nominations, including best director and best leading actress at the 2023 British Academy of Film and Television Arts and best performance by an actress in a motion picture drama at that year's Golden Globes.



**FORMAT**  
Feature film, action drama

**PROCURED FROM BLACK SUPPLIERS**  
R183.6 million

**LOCAL ECONOMY SPEND**  
R475.8 million

**FILMING LOCATION**  
Bonamanzi (KwaZulu-Natal) 9 days  
Cape Town (Western Cape) 49 days



**OWNERSHIP**  
Black women owned

**471**  
NEW JOBS (FULL-TIME EQUIVALENT)

# The two sides to Teddy

This series examines the work of United States president Theodore Roosevelt as a progressive reformer, but also the contradictions of his life, among them his reputation as a passionate nature conservationist who hunted animals.

The two-part drama was released in May 2022 and distributed by Leroy & Morton Productions.



**FORMAT**  
Mini/television series, drama

**LOCAL ECONOMY SPEND**  
R34.2 million

**PROCURED FROM  
BLACK SUPPLIERS**  
R11 million

**FILMING  
LOCATION**  
Cape Town  
(Western Cape)  
23 days



**OWNERSHIP**  
Women owned

**25**  
NEW JOBS (FULL-TIME  
EQUIVALENT)

## Beneficiaries

- An independent Adjudication Committee approves applications in compliance with the Film and TV Guidelines.
- Production Houses with larger disbursements produced more productions, built a network over time with Foreign productions.
- Foreign studios have built trust in the working relationship with these service companies and are reluctant to utilise the services of new companies.
- Foreign Studios tend to work with experienced companies with low financial risk, experience in managing large crews and complex logistics.

# LISTS OF BENEFICIARIES

## 2016/17 -31 JAN 2026

PRODUCTION HOUSE / SERVICE COMPANY	AMOUNT DISBURSED
Absolute Gumba Entertainment (Pty) Ltd	R2 130 000
Adage Pictures (Pty) Ltd	R1 032 793
Advantage Entertainment (Pty) Ltd	R74 640 096
African Lotus Productions CC	R511 632
Alto Features (Pty) Ltd	R1 918 196
Ambitious Media (Pty) Ltd	R6 434 070
Atarah Holdings (Pty) Ltd	R519 508
Attuned You (Pty) Ltd	R1 589 267
Azania Productions (Pty) Ltd	R21 309 160
Bioscope Films (Pty) Ltd	R4 914 727
BK Productions (Pty) Ltd	R2 504 850
Blue Ice Africa (Pty) Ltd	R214 408 840
Bongiwe Selane (Pty) Ltd t/a Blingola Media	R11 450 343
Boondogle Films (Pty) Ltd	R2 599 040
Bordeaux Productions (Pty) Ltd	R3 649 479
Box Films (Pty) Ltd	R13 826 999
Burnt Onion Production (Pty) Ltd	R23 517 993
Cantadora Productions CC t/a HandHeld Films	R613 091
Cebelihle Thomas Gumede (Pty) Ltd	R15 029 602
Cheeky Pictures (Pty) Ltd	R4 463 736
Cosmoland Productions (Pty) Ltd	R725 026
Crave Pictures	R6 447 933
Dark Horse Content (Pty) Ltd	R3 686 420
Diprente Media (Pty) Ltd	R48 243 679
Do Productions (Pty) Ltd	R4 376 485
East Coast Media CC	R4 140 044
Eclipse Television Productions (Pty) Ltd	R2 840 514
Ergo Distro International (Pty) Ltd	R6 023 267
Ergoflex 403 (Pty) Ltd	R12 820 437
Faldeen (Pty) Ltd	R2 671 116
Figjam Entertainment (Pty) Ltd	R3 000 000
Film Afrika Entertainment (Pty) Ltd	R461 950 573
Firmanox (Pty) Ltd	R667 357
Free Women Films (Pty) Ltd	R1 991 409
Gambit Films (Pty) Ltd	R48 962 213
Garuda Motion Pictures (Pty) Ltd	R2 026 234
Giant Film Productions (Pty) Ltd	R1 777 680

PRODUCTION HOUSE / SERVICE COMPANY	AMOUNT DISBURSED
Red Letter Day Pictures (Pty) Ltd	R454 560
Refifi Pictures (Pty) Ltd	R1 565 924
RHP International (Pty) Ltd	R12 946 333
Roeh Gasa Productions (Pty) Ltd	R3 845 310
Rose and Oaks Media (Pty) Ltd	R8 709 916
Sandman Productions (P ty) Ltd	R1 995 260
Sawita Tourism cc	R6 388 778
Shack Pictures Construction and Projects (Pty) Ltd	R927 523
Shekinah Tribe (Pty) Ltd	R1 396 084
Silvertron 90 (Pty) Ltd	R5 509 184
Sorele Media (Pty) Ltd	R5 618 635
South African Woman in Television Arts CC	R7 215 643
Spier Productions (Pty) Ltd	R53 712 840
St Francis Children's Academy t/a St Francis Productions	R2 818 176
Sturvy Pictures (Pty) Ltd	R1 482 000
Talent 10 Holdings (Pty) Ltd	R42 377 374
Thabede Menze Films (Pty) Ltd	R11 413 762
The Ergo Company (Pty) Ltd	R5 539 101
The Film Factory (Pty) Ltd	R4 401 302
The Final Chapter Productions (Pty) Ltd	R8 021 025
Thoto Media	R908 736
Towerkop Creations (Pty) Ltd	R3 374 077
Triangle Post and Animation Studios CC	R1 576 134
Triggerfish Production Services (Pty) Ltd	R6 089 254
Trike Films CC	R4 548 480
Tung n Cheek Productions (Pty) Ltd	R5 860 937
Twin Hearts (Pty) Ltd	R597 260
Two Oceans (Pty) Ltd	R7 105 996
Uhuru Productions (Pty) Ltd	R1 397 938
Undercurrent Film and Television (Pty) Ltd	R553 827
Underdog Productions (Pty) Ltd	R161 221
Untitled Entertainment (Pty) Ltd	R276 847
Urucu Media (Pty) Ltd	R201 478
Yellow Bone Entertainment (Pty) Ltd	R49 263 164
Zibane Productions (Pty) Ltd	R629 879
Zinc Pictures (Pty) Ltd	R1 925 045

PRODUCTION HOUSE / SERVICE COMPANY	AMOUNT DISBURSED
Globelink Solutions (Pty) Ltd	R569 548
Grant Jansen Consulting (Pty) Ltd t/a Have More Fun Productions	R1 805 258
GTP Productions CC	R4 298 702
Hall of Arts Trading (Pty) Ltd	R117 600
Helena Springs (Pty) Ltd	R1 323 191
Impi Film and Media KZN (Pty) Ltd	R7 743 229
Indigenous Film Distribution (Pty) Ltd	R4 457 966
Inhoud Huis Media (Pty) Ltd	R344 564
J and J Productions (Pty) Ltd t/a Jack & Jill Productions	R9 717 312
Jet Landing Media (Pty) Ltd	R1 630 653
Just Production and Media (Pty) Ltd	R163 140
Known Associates Entertainment (Pty) Ltd	R142 419 290
Ladybug Films (Pty) Ltd	R7 095 600
Local Motion Pictures (Pty) Ltd	R38 199 041
Mannequin Films (Pty) Ltd	R15 079 728
MG Production house (Pty) Ltd	R1 386 656
Mmap (Pty) Ltd	R325 850
Moonlighting Films (Pty) Ltd	R332 540 643
MYD88 Films (PTY) LTD	R7 952 549
New Horrison Film Production Studio (Pty) Ltd	R1 752 688
Nguluvhe Production (Pty) Ltd	R9 000 000
Noble Pictures CC	R1 738 545
Nthibah Pictures (P ty) Ltd	R6 217 322
Ochre Media a division of Tiso Blackstar Group (Pty) Ltd	R5 500 572
One Brave One (Pty) Ltd a Subsidiary of Ochre Media Ltd	R2 555 551
Out of Africa (Pty) Ltd	R29 558 006
Pamblili Media (Pty) Ltd	R19 572 125
Penzance Films (Pty) Ltd	R7 836 379
PEU Communications Solution (Pty) Ltd	R47 046 300
Pixcomm CC	R2 677 954
Polanomode (Pty) Ltd	R1 253 849
Proper Film CC	R599 031
Quizzical Pictures (Pty) Ltd	R98 970 549
Rare View Media (Pty) Ltd	R1 975 000
Razia Bawa Productions (Pty) Ltd	R567 424
Real Divahax (Pty) Ltd	R2 300 000