



**national film and video foundation**  
**SOUTH AFRICA**

an agency of the Department of Sports, Arts and Culture

## **NATIONAL FILM AND VIDEO FOUNDATION**

### **FUNDING POLICY**





**JULY 2020**

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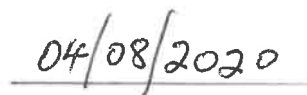
## APPROVAL

The signatories hereof, confirm their acceptance of the content and authorise the adoption thereof.



Signature:

Chairperson of the Council



Date

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## **1. DEFINITIONS**

The following words and expressions shall have the following meaning:

### **1.1. GENERAL**

#### **Assessment Criteria means;**

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

#### **Bursary means;**

A grant made to enable a student to attend a training institution.

#### **Conflict of Interest means;**

Any situation in which a person is in a position where they may derive personal benefit from actions or decisions made in their official capacity.

#### **Emerging Film Festival means;**

A film festival that has been in operation for more than two (2) years but less than five (5) years.

#### **Established Film Festival means;**

A film festival that has been in operation for ten (10) years or more.

#### **Intermediate Film Festival means;**

A film festival that has been in operation for more than five (5) years but less than ten years (10).

#### **Private interest means;**

Any interest, including but not limited to a financial interest, which pertains to a person or business whereby the person or business would gain a benefit, privilege, exemption

or advantage from the action of the NFVF or an employee of the NFVF that is not available to the general public.

**NFVF Social Media means;**

Twitter : @nfvfsa  
YouTube : @nfvfsa  
Instagram : @nfvfsa  
Facebook : [www.facebook.com/nfvfsa/](http://www.facebook.com/nfvfsa/)  
LinkedIn : National Film and Video Foundation South Africa

**NFVF Website means;**

[www.nfvf.co.za](http://www.nfvf.co.za)

**Permanent Resident means;**

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

**Private Higher Education Institution means;**

Any institution registered with the South African Registrar of Private Higher Education Institutions as a Private Higher Education Institution. (Private Higher Education Institutions offer the same National Qualifications Framework levels as Public Universities or Universities of Technology)

**Public Higher Education Institution means;**

A University, Technikon or College or sub-division thereof that has been declared a Public Higher Education Institution in the South African Government Gazette.

**Refugee means;**

A displaced person who has been granted asylum in terms of the South African Refugees Act 130 of 1998 and resided in South Africa for more than three months.

**Related person means;**

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, and a parent, brother, sister, child, grandparent, grandchild, a business partner of NFVF employees, Council, Committee and Panel members.

**South African Citizen means;**

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

**South African Company means;**

Any association, corporation or Company incorporated, formed or established by or under any law in force or previously in force in South Africa.

1.2. FINANCIAL

**Audited Financial Statement means;**

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

**Budget means;**

A budget includes all costs relating to the development, production, and/or post-production of a film.

**Completion Bond means;**

A type of insurance taken out by the Producer in order to guarantee that the film will be completed without running over budget or schedule.

**Completion Guarantor / Bond Company means;**

A company issuing a completion bond.

**Cost of Sales means;**

All reasonable expenses incurred by the recipient of the grant to generate income.

**Equity Partnership means;**

An agreement between individuals who pool their capital, skills and resources together. Partnership equity represents the share that each partner owns of their business.

**Financial Statement means;**

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 contain relevant additional explanatory information about the risks and uncertainties facing the enterprise.

**Funding Stream means;**

The various funding amounts available for a grant, each funding stream may have different eligibility, application and project requirements.

**Grant means;**

A sum of money given by the NFVF to a beneficiary for a particular purpose.

**Gross Profit means;**

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

**Investment means;**

The allocation of money with the expectation of some benefit (financial or otherwise) at some time in the future.



**Net Profit means;**

Gross Profit minus 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 means:**

A 12-month period commencing on the 1st of April and ending on the 31st March of every year.

**Recoupment means;**

The recovery of funds made available as an investment or as a grant to audio-visual Producers from Net Profit.

**SARS means**

The South African Revenue Services.

**Strike Price means;**

The amount of money that the Completion Guarantor (Bond Company) has calculated that it will require to complete the film if they have to take over and complete the film on budget and on schedule

1.3. FORMAT

**Animation means;**

Means an abstract or character film created using a frame-by-frame technique including but 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 means;**

A string of storyboard images edited together, with sound or sometimes without, to illustrate how a sequence will flow in motion. It's a next-level technique after storyboarding.

**Commercial means;**

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

**Co-Production means;**

An audio-visual production that is produced jointly with an international partner.

**Documentary means;**

A Non-Fiction audio-visual production.

**Feature Film means;**

A film with a minimum length of 70 minutes for theatrical release or distribution on a streaming platform.

**Fiction means;**

An audio-visual production which places an emphasis on an imaginary account of a story. It may be based on fact or adapted from a literary or other work.

**Format Bible means;**

A formal document that lays out the content and structure of the format that includes detailed information about the essential parts, as well as technical, economic, commercial and operational guidelines. The document should contain a series of unique elements that characterise the particular composition of the program including details about the music, opening sequence, introduction, lighting, stage design, production know-how and camera layout, to evidence the skill and labour invested in creating a television format.

**Non-fiction means;**

An audio-visual production which has an emphasis on fact. It may include actual occurrence, partial re-enactment, stock footage, stills, animation, stop-motion and other techniques.

**Reality Television means;**

Means a type of television programme which depicts footage of people in everyday life, or in situations, created by the programme-makers, which are intended to represent everyday life; These may be scripted or unscripted.

**Schedule means;**

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 on a project or program.

**Series Bible means;**

A formal document that lays out relevant details of the program, 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 brief summary of possible subsequent seasons and episodes.

**Short film means;**

A fiction or non-fiction audio-visual production in any format, with a duration of 40 minutes or less.

**Step outline means;**

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

**Storyboard means;**

A sequence of drawings, typically with some directions and dialogue, representing the shots planned for a film or television production.

**Synopsis means;**

An overview of the major beats in the narrative arc describing the conflict, including how it originates and how it gets resolved. It must detail all the major characters involved (especially the protagonist and antagonist) and how they drive the story. It should also include other elements such as a logline, the genre, setting, stakes and themes explored. It includes all of the spoilers, including the ending. The synopsis should be roughly one (1) page in length.

**TV Film means;**

A stand-alone fictional television programme with a minimum duration of 48 minutes, for distribution on a broadcast platform. (Sometimes also referred to as Micro-budget or Made-For-TV Movies)

**TV Format means;**

An audio-visual program documented in the form of a Format Bible that may be exploited by being sold or licensed.

**TV Formats & Series means;**

The overall concept and branding for a copyrighted television programme, either in the form of a Series Bible, Pitch Package or a TV Pilot, intended for international distribution and where the Producer retains the intellectual property rights. The show may be a non-fiction format, such as a game show, reality show, travel show, etc.; or it may be a fiction format show, such as a sitcom; or it may be a limited series.

**TV Pilot means;**

A sample episode of a TV 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 means;**

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

1.4. PRODUCTION

**Chain of Title means;**

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

**Commissioned Production means;**

An audio-visual production that is produced as a result of a commission by a broadcaster or distributor of any kind.

**Copyright means;**

The exclusive and assignable legal rights, given to the originator in respect of their creation. Often referred to as Intellectual Property, these rights include but are not limited to the right to control the use and distribution, the reproduction, the publishing, and the sale of the work.

**Development means;**

The groundwork to show what the project will be and how much it will cost to make. It is the first stage where an idea for audio-visual programmes (specifically television programmes, feature films and short films, both fiction and non-fiction) is researched, rights acquired, and the concept is formalised into a screenplay. It may also include additional documentation such as a preliminary budget which is suitably packaged for presenting to potential investors and financiers.

**Distributor means;**

The entity responsible for making an audio-visual programme available for viewing by an audience.

**Key Creative means;**

Refers to the heads of departments: The Producer, Director, Screenwriter, the Director of Photography (DOP), Production Designer, r and Editor.

**Production Company means;**

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

**Sales Agent means;**

A person or entity that secures distribution (through sales, licencing and exhibition deals) on behalf of a Producer or Production Company.

**Slate means;**

A group or list of audio-visual productions that are dealt with collectively. (Budget, expenses, income and recoupment is done after combining these figures for all the individual productions on the slate)

**Screenplay (Script) means;**

The 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 screenplay details 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.

**First Draft Screenplay means;**

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 means;**

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 tightening up and tie up all aspects of the narrative.

**Final Draft Screenplay means;**

The version of the 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 to be presented to production to be converted into a shooting script.

**Creative Treatment means;**

A full narration of the dramatic action of the audio-visuals' narrative scene by scene, including an indication of creative concept, themes, structure, technical approach, genre, setting, characterisation and conflict. Including visual references films and comparators.

**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 document 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.

- The NFVF Council reserve the right to adjust, change or deviate from this policy from time to time as they deem necessary. 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.
- The approval of applications will be subject to the availability of funds, 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.
- Applications are only accepted online. Potential applicants who are unable to access the online system for any reason are welcome to contact the NFVF directly for guidance or assistance with their applications before the closing date.
- It is the responsibility of the Applicant to ensure that all information supplied in the application is accurate, complete and to disclose anything that may influence the evaluation of the application. Failure to do so may lead to the ineligibility, termination, cancellation or suspension of the grant.
- The NFVF may, upon suspicion of any criminal, misleading, dishonest and/or irregular activities investigate the allegations and if necessary, suspend payment due to the recipient of a grant. The NFVF shall not be liable for any damages whatsoever that may occur as a result of such an investigation or suspension. If the finding of the investigation indicates any criminal, misleading, dishonest and/or irregular activity, it will be sufficient to allow the



NFVF to cancel the grant and reclaim any payments already made with interest.

- 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 provide their consent to such publication.
- Successful applicants will be expected to sign a contract with the NFVF within ninety (90) calendar days of the grant being approved. Failure to do so may result in the withdrawal of the grant.
- Successful applicants will be required to sign a Code of Conduct to eliminate sexual harassment, sexual violence and sexual misconduct in the South African film and television industry.
- The Council reserves the right to make amendments to this Policy where and when necessary without any formal notification to the Applicant to the extent necessary or desirable under the circumstances to comply with any statute, law, regulation, or NFVF Policy.

### **3. OBJECTIVE**

The National Film and Video Foundation 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 our funding policy which supports emerging, developing and established members of the motion picture community by providing funding in the form of grants for Training, Development, Production, Distribution and Marketing. It primarily addresses and encourages the provision of opportunities for disadvantaged persons in an attempt to address historical imbalances in infrastructure and the distribution of skills and resources. Grants are available to both commercially viable content, and content that contributes to nation-building and social cohesion.

#### **4. GENERAL ELIGIBILITY CRITERIA**

4.1. Applicants must be either:

- a South African Citizen;
- a Permanent Resident;
- a Refugee; or
- a South African Company.

4.2. Only one (1) project per Applicant will be considered per funding stream. Once a project in a funding stream is completed and all the paperwork closed off in the NFVF books, an applicant may apply in that funding stream for a new project. Applications will not be considered from an applicant if they have an active contract that is not yet completed in that funding stream.

4.3. No Applicant may have more than four (4) active contracts across all the funding streams at any one time.

#### **5. FUNDING EXCLUSIONS**

The NFVF does not fund Commissioned Programmes or any of the following;

5.1. ENTITIES

- Government Employees
- Employees of Government entities (including the NFVF)
- Related persons
- 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

## 5.2. FORMATS

- Commercials and Marketing programmes
- Corporate Videos
- Current Affairs
- Music Videos
- News
- Panel Programmes
- Pornography
- Public and Sport events
- Reality programmes
- Soapies
- Talk Shows
- Training Programmes
- Variety Programmes
- Video Gaming

## 5.3. TRAINING

- Degrees, diplomas, qualifications and programmes primarily focused on the performing arts

## 5.4. EXPENSES

- Capital expenditure including equipment
- Expenditure incurred before approval of the grant application

## 6. RECOUPMENT

- 6.1. All NFVF grant funding for Development, Production, Post-Production, Marketing and Distribution, Slates, must be included as a line item in the

budget and is recoupable from the Gross Profits collected by the film from all territories and throughout the universe.

- 6.2. The NFVF's default recoupment position shall always be alongside the Producer or Production company from the Gross Profits.
- 6.3. The Producer must submit the proposed Recoupment Schedule that shows the NFVF's position from the recoupment waterfall for the NFVF for approval.
- 6.4. There is no Recoupment applicable for short films, bursaries and training grants.

## **7. THE APPLICATION PROCESS**

- 7.1. Application forms and information about the finance available through each Funding Stream will be made accessible to the industry and public on the NFVF website.
- 7.2. Calls for applications will be published every quarter.
- 7.3. Each Funding Stream has its' own set of application criteria.
- 7.4. A company applying whose annual turnover is more than ten (10) million rand must submit a Broad-based Black Economic Empowerment ("BBBEE") certificate for companies certified by an auditor or a South African National Accreditation System (SANAS) BBBEE verification agency.
- 7.5. A company applying whose annual turnover is less than R10 million must submit an affidavit attesting to the BBBEE status and confirmed by a Commissioner of Oaths.
- 7.6. An advisory panel consisting of no more than five (5) persons who have achieved distinction or have special knowledge or experience in the field in question, and chaired by a Council member advises the Council on the merits of each grant application.
- 7.7. The Council deliberates and takes the final decision on the allocation of each and every grant applied for at a duly quorate Council Meeting.
- 7.8. Any person who feels aggrieved at any decision that the Council has taken or made may appeal in accordance with the Appeals clause in this Policy document.

## **8. APPROVALS**

- 8.1. The NFVF will publish a list of grants approved within seven (7) working days of their approval at a Council meeting where such approvals have been ratified.
- 8.2. The list of approvals shall appear on the NFVF website, where it shall remain as a record of grants approved.

## **9. GRANT DISBURSEMENT**

- 9.1. Once the NFVF has approved a grant, it will enter into a contract with the recipient of the grant.
- 9.2. Grants will not be made available to recipients without a valid signed contract being in place.
- 9.3. Because each grant is implemented differently, every grant contract will stipulate the milestones and the payment trenches. These will be determined by the specific needs of each application.
- 9.4. Funds will be available to recipients within thirty (30) working days of the contract being signed by both parties, subject to the conditions of each individual contract. These may include but will be not limited to; a payment schedule linked to milestones and deliverables, a cash flow statement, the submission of specific documentation, reports, evaluations and other contractual requirements.
- 9.5. A grant for production funds on a project with multiple financiers will not be released until all funds for the project have been raised, and the proof is provided to the NFVF in the form of a letter from the Bonder confirming that the Strike price for the project has been met and that the Bonder accepts the risk.
- 9.6. Grants are not subject to Value Added Tax.

**10. TIME LIMIT ON GRANTS**

- 10.1. Grant recipients have two (2) years to utilise all the funds allocated to them.
- 10.2. Failure to use the entire grant within the two (2) years will result in the automatic forfeiture of the unutilised funds.
- 10.3. Grant recipients who need to raise additional funds from other financiers also have a total of having two (2) years from the date of contracting to utilise the grant.
- 10.4. The onus is on the recipient to ensure that funds are raised, milestones met and funds utilised within this period.
- 10.5. As a rule, NO extensions will be granted. In exceptional circumstances and with suitable motivation, the NFVF may consider an extension of no more than twelve (12) months. Only requests in writing received at least ninety (90) calendar days prior to the expiration of the contract will be considered. The NFVF will not issue reminders regarding the extension of applications.
- 10.6. Applications for an extension must be made on the official form available on the NFVF website and submitted on time. No late requests will be considered.
- 10.7. Forfeited grants will be returned to the grant fund, and redistributed in the following year in the same funding stream.

**11. APPEALS**

- 11.1. Any dispute relating to a decision (including the rejection of an application, cancellation or reduction of a claim) made by the NFVF is limited to one (1) internal appeal per application lodged.
- 11.2. Such an appeal must be submitted within thirty (30) calendar days of the letter of notification.
- 11.3. The appeal must be made on the official form available on the NFVF website and submitted on time. No late requests will be considered.

## 12. EDUCATION AND TRAINING GRANTS

	CAP	TIER
<b>National bursary</b>	<b>100% tuition</b>	<b>per student</b>
<b>International bursary</b>	<b>R280 000</b>	<b>per student</b>
<b>Training grant</b>	<b>R 350 000 per project</b>	<b>Fully accredited Training Provider by MICT-SETA</b>
<b>Training grant</b>	<b>R200 000 per project</b>	<b>Provisionally accredited Training Provider by MICT-SETA</b>

To stimulate and advance skills development, meet the current needs of the industry and to ensure the industry's future growth and competitiveness. The NFVF provides funding opportunities to study both in South Africa and abroad.

### APPLICATION CRITERIA

- **Financial Need** – applicants meet this requirement if the combined gross income of parents / guardian/s (if the Applicant is a minor) or the Applicant is less than R600 000 per annum.
- **Academic Performance** – the Applicant's academic performance is rated based on their current or latest results/qualification whichever one applies. For students who are already studying, an aggregate of 50% 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, assessment will be based on their Grade 11 results or matric June results, but approval will also depend on acceptance at the institution)
- **Motivation** – a detailed motivation must be provided stating why the Applicant wants to study and work in the film industry

- Course Selection – is the Applicant intending to study at a public or private institution and is the alignment between the chosen degree/diploma with career aspirations of the Applicant contained in the motivation.
- Demographics - Transformation objectives of the organisation are considered for an applicant's gender, race, disability, and home province.

#### DOCUMENTATION REQUIRED

- A completed online application form.
- A certified copy of their Identity Document. (Dated within six months of the application)
- A certified copy of matric certificate or the latest academic results. (Dated within six months of the application)
- Commitment letter for a bursary or loan from other sponsors/bank where necessary.
- A breakdown of the total annual academic fees required from the institution.
- A certified copy of their Senior Certificate. (Dated within six months of the date of application)
- If the Applicant is minor and unemployed, he/she must provide the following:
  - Parents/guardian/partner's proof of income (i.e. latest payslip, bank statement with a bank stamp or IRP Form).
  - Proof of social grant, if applicable.
  - An affidavit stating the known/unknown whereabouts of the absent parent/s.
  - A certified copy of the death certificate of the deceased parent/s. (Dated within six months of the date of application)
- If the Applicant is not a minor (i.e. older than 21 years old), the Applicant must provide proof of financial need (i.e. latest payslip, bank statement with a bank stamp or IRP Form)



## 12.1. NATIONAL BURSARIES

Individuals may apply for bursaries to support their full-time studies in television or film-related studies at accredited 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, postgraduate diploma or degree in film/TV discipline at an accredited South African tertiary institution.

### QUALIFYING EXPENSES

- Full tuition fees (On a tertiary letterhead).

### NON-QUALIFYING EXPENSES

- Accommodation expenses.
- Textbook expenses.
- Meal allowance expenses.
- Resource expenses (Laptops and software).

### ADDITIONAL DOCUMENTATION REQUIRED

- A one-page letter of motivation.
- Letter of acceptance from the institution or a letter of acknowledgement of their application.

## FUNDING PAYMENTS

- Within seven (7) days of signing the contract 50% of the approved amount will be paid to the tertiary institution.
- Within seven (7) days of the submission of a student progress report, the second 50% of the contract amount will be paid to the tertiary institution.

### 12.2. INTERNATIONAL BURSARIES

For the NFVF to build film industry expertise and to address industry skills gaps, four (4) international bursaries are awarded to deserving students to study internationally. Students must study a postgraduate film-related programme that is not offered in any South African university.

International Bursary recipients are required to present their postgraduate research at a seminar hosted by the NFVF or any other platform nominated by the NFVF once they have completed their studies. A copy of the study must be submitted to the NFVF archive upon completion.

## ELIGIBILITY

All applicants must;

- Must apply six (6) 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 applied at an accredited overseas tertiary institution for full-time studies, postgraduate audio-visual programme.
- Funding will only be considered for courses that are not available in South Africa.

## QUALIFYING EXPENSES

- Tuition fees.

## NON-QUALIFYING EXPENSES

- Flight expenses.
- Book allowances.
- Living Expenses.
- Resources expenses (Laptop and software).

## ADDITIONAL DOCUMENTATION REQUIRED

- A certified copy of their undergraduate qualification. (Dated within six months at the date of application)
- A covering letter including personal motivation for study and its relevance to the Applicant's intended career path and potential benefit for the South African film industry.
- Proof of registration at a recognised institution or proof of acceptance to study at a recognised institution.
- A letter of recommendation from a senior industry professional.

## FUNDING PAYMENTS

- Within seven (7) days of signing the contract 50% of the approved amount will be paid to the institution.
- Within seven (7) days of submission of a student progress report - 50% of the contract amount will be paid to the institution.

## 12.3. TRAINING SERVICE PROVIDERS

Funding is provided for accredited film training programmes run by training service providers. These include but are not limited to:

- Training new entrants on and off the job (enabling them to launch successful careers)
- Skills programmes for professionals already in the industry, (enabling them to enhance their career development by providing targeted training and development initiatives) and
- Workshops run by professional bodies.

#### ELIGIBILITY

- The curriculum offered must be SETA or Department of Higher Education accredited.
- The curriculum must indicate the intended target audience, list the relevant industry skills provided and the delivery method.
- Preference will be given to service providers offering training in underserved provinces.
- The facilitators must have a proven track record and the ability to deliver on the proposed programmes.
- Funding will only be provided to 51% black-owned and managed companies.

#### APPLICATION CRITERIA

- Curriculum – Applicants must submit a detailed curriculum.
- Trainers – the experience of the trainers and their ability to deliver the proposed programme must be demonstrated. (A proven track record for delivery of other programmes will be taken into account.)
- Capacity - does the Training Service Provider have the requisite ability to deliver the proposed training and is the budget realistic?
- Geographic Location - Consideration is given to where the training is offered. (i.e. which province)

## QUALIFYING EXPENSES

- Only costs the NFVF considers to be directly related to the training process.

## NON-QUALIFYING EXPENSES

- All costs not related directly to the training process.

## DOCUMENTATION REQUIRED

- A completed online application form.
- Proof of registration with the Department of Higher Education or relevant Sector Education and Training Authority (refer to South African Qualifications Authority guidelines).
- Proof of the success rate of past training initiatives for the training providers who have full accreditation from MICT-SETA.
- A financial plan, including the list of additional project sponsors and their planned contributions to the project.
- The course curriculum, training outcomes, and learner selection criteria.
- A list of trainees' projected competencies.
- Details of what and how practical training will take place while on the course.
- Details of post-programme support.
- Assessment and evaluation criteria.
- The CV's of tutors and proof of appointment to teach.
- An Original Tax Clearance certificate or Tax Compliance Pin document from SARS.

## MILESTONES

Milestones may include but are not limited to;

- Sight visit
- Signing of contract.

- Submission of interim report.
- Submission of the final report.

### 13. DEVELOPMENT GRANTS

	CAP	TIER
<b>Feature Film (Fiction)</b>	R 230 000	1 and 2
<b>Feature Film (Documentary)</b>	R 180 000	1 and 2
<b>Short Film (Fiction)</b>	R 100 000	1, 2 and 3
<b>Short Film (Documentary)</b>	R 100 000	1, 2 and 3
<b>TV Formats</b>	R 250 000	1 and 2
<b>Animation Short film</b>	R 250 000	1, 2 and 3
<b>Feature Film (Animation)</b>	R 400 000	1 and 2
<b>TV Feature Series (Animation)</b>	R 400 000	1 and 2

#### 13.1. FICTION

##### ELIGIBILITY

Tier 1 - Experienced Filmmakers who have a proven track record for developing and producing at least three (3) 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.

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 document detailing the proposed Target Audience.
- An updated CV for the Applicant.
- A certified copy of the Applicant's South African Identity Document (Certified within six months at the date of application)
- The Company's Registration document (if applying through a Production Company).
- The 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 (if applying through a Production Company).
- The Chain of Title documentation for the project.

## APPLICATION EVALUATION

### Concept

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

### Structure

- The writer must display an understanding of screenplay structure including climaxes and reversals.

### Characterisation

- The writer must demonstrate that they understand 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 provided about their intended market beyond generalities such as adults or teens. The Applicant must demonstrate a strong understanding of platforms and indicate what level (if any) of research has informed their project and how they expect audiences to resonate with the project.

#### Presentation

- All supporting documents (including but not limited to Screenplays, Treatments, etc.) must be presented professionally.

#### Applicant Profile

- The team must have sufficient educational qualifications and/or experience to deliver the proposed project on time and on budget and must not be 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 taken into account when evaluating applications

### 13.1.1. FEATURE FILM (Live Action)

#### APPLICATION CRITERIA

##### Must include

- An allocation of R 50 000.00 for a Script Editor.
- A Treatment
- A comprehensive Distribution and Exhibition plan.

#### MILESTONES

Milestones may include but are not limited to;

- The Major Turning Points document.
- The Step Outline document.
- The First Draft screenplay.



- The Final Draft screenplay.

### 13.1.2. FEATURE FILM (Animation)

#### APPLICATION CRITERIA

- Must include;
- An allocation of R 50 000.00 for a Script Editor.
- An allocation of R 50 000.00 for a Storyboard.
- A Treatment
- A comprehensive Distribution and Exhibition plan.

#### MILESTONES

Milestones may include but are not limited to;

- The Outline
- Thee Character Bible.
- The Screenplay.
- The Art Design Plan.
- The Sound Design Plan
- The Storyboard.
- The Animatic.

### 13.1.3. SHORT FILM (Live Action)

#### APPLICATION CRITERIA

Must include;

- An allocation of R 20 000.00 for a Script Editor.
- A Treatment
- A comprehensive Distribution and Exhibition plan. (Tiers 1 & 2 only)

## ADDITIONAL APPLICATION EVALUATION

### **Tiers 3:**

- Motivation
- Does the filmmaker have the required passion and commitment to see the film through? Additionally, why they are best suited to tell this story and its relevance.
- Story
- Is the style, tone of the story, suitable for a short film?
- Originality
- Does the concept have the ability to entertain, educate or capture the viewer's attention?

## MILESTONES

Milestones may include but are not limited to;

- The Major Turning Points document
- The Step Outline document
- The First Draft screenplay
- The Second Draft screenplay
- The Final Draft screenplay

### 13.1.4. SHORT FILM (Animation)

## APPLICATION CRITERIA

Must include;

- An allocation of R 20 000.00 for a Story Editor
- A Treatment
- A comprehensive Distribution and Exhibition plan. (Tiers 1 & 2 only)

## ADDITIONAL APPLICATION EVALUATION

### **Tiers 3:**

- **Motivation**
- Does the filmmaker have the required passion and commitment to see the film through? Additionally, why they are best suited to tell this story and its relevance.
- **Story**
- Is the style, tone of the story, suitable for a short film?
- **Originality**
- Does the concept have the ability to entertain, educate or capture the viewer's attention?

## MILESTONES

Milestones may include but are not limited to;

- The Outline
- The Character Bible
- The Screenplay
- The Art Design plan
- The Sound Design Plan
- The Storyboard
- The Animatic

### 13.1.5. TV FORMAT

## APPLICATION CRITERIA

Must include;

- An allocation of R 50 000.00 for a Story Editor
- A Treatment

- A comprehensive Distribution and Exhibition plan. (Tiers 1 & 2 only)

## ADDITIONAL APPLICATION EVALUATION

### Structure

The writer must display an understanding of television format. Genre

- The application must display a complete understanding of the chosen genre for the work, and in the case of mixed genres, must display an understanding of how to break conventions and combine them. Non-genre concepts will be assessed on their uniqueness and originality.

### Marketability

- The Application must detail 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. It should explain why the concept will resonate outside of South Africa, and detail the ability of the concept to be adapted or syndicated in other countries.

## MILESTONES

Milestones may include but are not limited to;

- The Series Bible
- The Visual Treatment (Animation only)
- A Full screenplay for the first 2 episodes

## 13.2. 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, 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.

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 CRITERIA

- Tier Three (3) applicants must include an allocation of R 20 000.00 for a Story Consultant

#### DOCUMENTATION REQUIRED

- A Synopsis.
- A one to two-page letter of motivation.
- A detailed Development Schedule.
- A detailed Development Budget.
- A document listing the proposed target Audience.
- An updated CV for the Applicant.
- A certified copy of the Applicant's South African Identity Document (Certified within six months at the date of application)
- The Company's Registration document (if applying through a Production Company).
- The 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 (if applying through a Production Company).
- The Chain of Title documentation for the project.

## APPLICATION EVALUATION

### Concept

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

### Structure

- The writer must display an understanding of documentary film structure including climaxes and reversals.
- Proof of access to the subject matter and relevant interviewees in the form of signed letters of consent

### 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 at this stage - 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 and must show 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 Treatments, Research, Schedules, Budgets, etc.) must be presented professionally.

### Applicant Profile

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

### Transformation

- Race, Gender, Key Black Management Positions, Disability and Underserviced Provinces are all factors that are taken into account when evaluating applications

## MILESTONES

Milestones may include but are not limited to;

- Tier One (1) and two (2) recipients must log onto the NFVF website and select an internal Story Consultant
- The Research Report (including transcripts)
- The Outline
- The Treatment
- The Script
- The Poster
- A roughly ten (10) minute Teaser

## 14. PRODUCTION

### 14.1. FICTION

<b>FICTION</b>		
	<b>CAP</b>	<b>TIER</b>
<b>Feature Film</b>	R 1 800 000	1 and 2
<b>TV Film</b>	R 300 000	1, 2 and 3
<b>Short Film</b>	R 250 000	1 and 2
	R 200 000	3
<b>TV Format (Pilot)</b>	R 250 000	
<b>Feature Film (Animation)</b>	R 1 800 000	1 and 2
<b>Short Film (Animation)</b>	R 550 000	1 and 2
	R 350 000	3
<b>Web-Series</b>	R 200 000	1, 2 and 3

## 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.

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 Treatment
- A completed Screenplay
- A one to two-page letter of motivation
- A detailed Production Schedule
- A detailed Production Budget
- A Finance Plan
- A Comprehensive Distribution / Exhibition Plan
- A document detailing the proposed Target Audience.
- An updated CV for the Applicant.
- A certified copy of the Applicant's South African Identity Document (Certified within six months at the date of application)
- The Company's Registration document (if applying through a Production Company).
- The 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 (if applying through a Production Company).
- The Chain of Title documentation for the project.

## 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 successfully explore a human value whilst consistently carrying the theme throughout the narrative. Characters, dialogue and visual storytelling will also be taken into account.

### 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 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.

### Global Positioning Strategy

- For films aimed at international markets, the application will be assessed on the quality of the cast, sales agent and sales estimates supplied Presentation
- All supporting documents (including but not limited to Screenplays, Treatments, etc.) must be presented professionally.

### Applicant Profile

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

### Production Budget and Finance Plan

- The budget must be appropriate and in line with South African market conditions. It should also be attractive to prospective investors. The finance

plan must be detailed and realistic, and the ratio between recoupable and non-recoupable budget should be suitable for the genre

Marketability and Return on Investment (ROI)

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

Impact on the Local Film Industry

The application should contain information on how the funding of the production will assist in the development of the local industry. It must include a clearly thought-out plan for the provision of opportunities to individuals from disadvantaged backgrounds

Transformation

- Race, Gender, Key Black Management Positions, Disability and Underserved Provinces are all factors that are taken into account when evaluating applications

## MILESTONES

Milestones may include but are not limited to;

- The Shooting Script
- Viewing of Rushes
- Viewing of the Assembly
- Rough Cut
- The First Cut
- The Final Cut
- The presentation of a Cost Report

## 14.2. NON-FICTION

<b>DOCUMENTARY</b>		
	<b>CAP</b>	<b>TIER</b>
<b>Feature Film</b>	R 700 000	1
	R 500 000	2
	R 1 000 000	1 and 2 (Co-productions only)
<b>Short Film</b>	R 200 000	1 and 2
	R 150 000	3
<b>TV Feature Series 2 – 3 part</b>	R 200 000	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.

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
- A one to two-page letter of motivation
- A detailed Production Schedule
- A detailed Production Budget
- A Finance Plan
- A preliminary list of archive requirements, (including the estimated cost thereof)
- A Comprehensive Distribution / Exhibition Plan
- A document detailing the proposed Target Audience.
- An updated CV for the Applicant.
- A certified copy of the Applicant's South African Identity Document (Dated within six months at the date of application)
- A certified copy of the Company's Registration document if applying through a Production Company. (Dated within six months at the date of application)
- The 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 (if applying through a Production Company).
- The Chain of Title documentation for the project.

## APPLICATION EVALUATION

### Concept

- An application is evaluated on the strength of the originality, uniqueness and structure of the story idea, and the quality of the research and pre-production undertaken. The Premise must be compelling and must promise to examine a human value whilst having the capacity to explore the theme throughout the narrative. Identification of interesting Characters and opportunities for visual storytelling will also be taken into account.

### 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 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.

#### Global Positioning Strategy

- For films aimed at international markets, the application will be assessed on the quality of the cast, sales agent and sales estimates supplied Presentation
- All supporting documents (including but not limited to Screenplays, Treatments, etc.) must be presented professionally.

#### Applicant Profile

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

#### Production Budget and Finance Plan

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

#### Marketability and Return on Investment (ROI)

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

#### Impact on the Local Film Industry

The application should contain information on how the funding of the production will assist in the development of the local industry. It must include a clearly thought-out plan for the provision of opportunities to individuals from disadvantaged backgrounds

#### Transformation

- Race, Gender, Key Black Management Positions, Disability and Underserved Provinces are all factors that are taken into account when evaluating applications

## MILESTONES

Milestones may include but are not limited to;

- The Shooting Script
- Viewing of Rushes
- Viewing of the assembly
- Rough Cut
- The First Cut
- The Final Cut
- The presentation of a detailed Cost Report

### 14.2.7. ADDITIONAL APPLICATION CRITERIA FOR FEATURE FILM CO-PRODUCTIONS

- The production must be approved by the Minister of Sports, Arts and Culture as an Official Treaty Co-Production
- At least fifty per cent (50%) of the ownership of the production must rest with a South African citizen or citizens
- At least fifty-one per cent (51%) of the ownership of the production company must be held by 51% individuals who qualify as black and/or female and/or youth.
- At least fifty per cent (50%) of the principal photography must be filmed in South Africa
- The director should be a South African citizen, permanent resident or refugee
- The writer and producer credits should include South African citizens, permanent residents or refugees;
- The majority of the Film's Heads of Departments (HODs) must be South African citizens, permanent residents or refugees;

## 15. POST PRODUCTION

	CAP	TIER
<b>Feature Film (Fiction)</b>	R 450 000	1 and 2
<b>Feature (Documentary) Film</b>	R 350 000	1 and 2
<b>Archive</b>	R 300 000	1 and 2

### 15.2. FICTION AND NON FICTION

#### 15.2.7. FEATURE FILM

##### APPLICATION CRITERIA

- A most recent cut of the film if available
- A detailed list of expected Post Production costs (supported by quotes) for which the grant is required (e.g. Final Cut, Grading, Sound Editing, Final Mix, Sub-titling, etc.)

##### NON-QUALIFYING EXPENSES

- Reshoots

##### DOCUMENTATION REQUIRED

- A Synopsis
- A one to two-page letter of motivation
- The Finance Plan (including a Post Production Budget)
- A Comprehensive Distribution / Exhibition Plan
- A document detailing the proposed Target Audience.
- An updated CV for the Applicant.
- A certified copy of the Applicant's South African Identity Document (Dated within six months at the date of application)

- A certified copy of the Company's Registration document if applying through a Production Company. (Dated within six months at the date of application)
- The 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 if applying through a Production Company.
- The Chain of Title documentation for the project.

## EVALUATION

The quality of the rushes will be appraised to ascertain the value of completing Post Production. If there is a rough cut or any other Post-Production milestone available that should be submitted for evaluation.

## MILESTONES

Milestones may include but are not limited to;

- The Picture Lock cut
- Completion of all Effects and Grading
- Approval of the Music track
- The Final Mix
- The Mastered Final Cut

## **16. ARCHIVE FOOTAGE**

### DOCUMENTATION REQUIRED

- A Synopsis
- A Project Outline
- A one to two-page letter of motivation
- A copy of the detailed Archive Budget



- A Comprehensive Distribution / Exhibition Plan
- A document detailing the proposed Target Audience.
- An updated CV for the Applicant.
- A certified copy of the Applicant's South African Identity Document (Dated within six months at the date of application)
- A certified copy of the Company's Registration document if applying through a Production Company. (Dated within six months at the date of application)
- The 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 if applying through a Production Company.
- The Chain of Title documentation for the project.

#### APPLICATION EVALUATION

##### Content

- The application will be assessed on the suitability of the content and quality of archive footage

##### Presentation

- All supporting documents must be presented professionally.

#### MILESTONES

Milestones may include but are not limited to;

- The list of the relevant Archive footage accompanied by the invoices for the footage along with the offline Picture Lock cut.
- The Mastered Final Cut

## 17. SLATES

From time to time when funds allow, Producers may be invited to pitch for the following slates;

- Fiction Slate (Emerging to Experienced)
- Female Slate (Developmental)
- Youth Slate (Developmental)
- Documentary Slate
- Animation Slate
- 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.

## 18. FESTIVAL HOSTING

	<b>CAP</b>	<b>TIER</b>
Festival Hosting	R1 500 000	N/A

### ELIGIBILITY

#### Tier 1 Established Film Festivals

A festival in this tier should ideally have been in operation for more than ten (10) years, and be able to show that they attract funding from multiple sources.

Tier 2 Intermediate Film Festivals has been in operation for more than five (5) years and less than ten (10) years

Tier 3 Emerging Film Festivals has been in operation for more than two (2) years and less than five (5) years

#### APPLICATION CRITERIA

South African companies that have sufficient educational qualifications and/or experience to host a Film Festival on time and on budget and is not in breach of any existing contractual obligations with the organisation

#### QUALIFYING EXPENSES

- Overhead/ Administration
- Staff Salaries
- Marketing and Publicity
- Travel
- Official Guest Accommodation
- Film acquisition cost (including licencing fees, courier)
- Honorarium for Festival guests
- The cost of physical Award statuettes
- Honorarium for Jury members
- Opening night function (Each line item to be approved separately)
- Closing night function (Each line item to be approved separately)
- The cost of Venues
- The cost of Workshops
- The cost of Outreach programmes
- The cost of Equipment Hire
- The cost of Insurance
- The cost of bookkeeping and an Audit
- Legal costs

#### NON-QUALIFYING EXPENSES

- Production costs

- Anything that in the view of the evaluation panel is not in line with festival hosting

#### DOCUMENTATION AND INFORMATION REQUIRED

- A Synopsis describing why the Festival is unique and what the planned effect of holding the festival is.
- A Project Outline and Timeline
- A one to two-page letter of motivation (Must indicate the aims and objectives of the Festival, how they will achieve a Return on Investment, and the benefits to the local film industry and filmmakers attending the Festival)
- A detailed Festival Plan and Programme, including a proposed Screening Schedule (listing the names of films, dates, times, and venues of screenings)
- A detailed Festival Budget
- A document detailing the proposed Target Audience – including Demographics and Psychographics
- The names of companies already approached for funding
- Any amounts already committed by sponsors or companies already approached for funding
- An audience development plan and strategy
- Research done to date on potential Festival attendance
- An Audited Financial Statement, showing budget versus actual expenditure from the latest previous Festival
- A detailed Report on the previous Festival that includes the 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
- An updated CV for the Applicant.
- A certified copy of the Applicant's South African Identity Document (Dated within six months at the date of application)
- A certified copy of the Company's Registration document if applying through a Production Company. (Dated within six months at the date of application)

- The 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 if applying through a Production Company.
- The most recent Audited Company Financial Statement.
- A Bank Account Confirmation Letter for an account that is "Ring-fenced" i.e. dedicated to Festival business only. (Dated within three (3) months at the date of application)
- A Company Profile including a detailed CV and profile of the Festival Director and his Executive Team
- Details of the skills transfer plan for Festival employees. Indicating the reoccurring and upskilled staff from the previous year, and demonstrating the growth and or progression of staff where applicable. List each training beneficiary's details. (Name, ID Number, gender, race, and skills acquired).

#### APPLICATION EVALUATION

- An application is evaluated on the strength of the originality and uniqueness of the Festival?
- Does the proposal have a comprehensive audience development strategy?
- Does the proposal show an understanding of the target audience?
- Does the proposal have a detailed marketing and communications plan that is aligned to the target audience?
- Is the festival programme reflective of the target audience?
- Is the festival plan comprehensive?
- Is the festival budget realistic and aligned with the festival plan?
- Does the proposal show enough planning or preparedness to host the Festival?
- Has the Applicant tried to integrate with relevant local government structures?
- Is the focus of the Festival aligned with the audience development plan and strategy?

- Race, Gender, Key Black Management Positions, Disability and Underserviced Provinces are all factors that are taken into account when evaluating applications

## MILESTONES

Milestones may include but are not limited to;

- Confirmation of the Festival 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
- An Audited Financial Statement, showing a detailed Income and Expenditure Report next to the Budget for the Festival

## 19. MARKETING & DISTRIBUTION

	CAP	TIER
Marketing and Distribution	R 500 000	Per Application

## 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.

Tier 3 Is not eligible for Marketing and Distribution Funding

#### APPLICATION CRITERIA

- Independent South African filmmakers and distributors
- Funding is only available for Feature Films and TV formats

#### QUALIFYING EXPENSES

Qualifying expenses will be approved on a per application basis.

#### DOCUMENTATION AND INFORMATION REQUIRED

- A Synopsis, including detailed information about the Format and Genre.
- A one to two-page letter of motivation. Pointing out what is unique about the film and any projected success the film may potentially have.
- A document detailing the proposed Target Audience including Demographics and Psychographics
- A Distribution Plan, detailing how and where is the film going to 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 a projected 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 / 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 Company profile
- A certified copy of the Applicant's South African Identity Document (Certified within six months at the date of application)
- The Company's Registration document (if applying through a Production Company).
- A Bank Account Confirmation Letter (Dated within three (3) months at the date of application)
- The 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 (if applying through a Production Company).
- The Chain of Title documentation for the project.

#### APPLICATION EVALUATION

- An application is assessed on the strength of the Projects Unique Selling Point
- Is the target audience clearly identified?
- Does the proposal have a comprehensive marketing and communications plan?
- Does the marketing and communication plan correlate with the target audience?
- Is the marketing budget realistic?
- Does the proposal show an understanding of South African film market?
- Race, Gender, Key Black Management Positions, Disability and Underserved Provinces are all factors that are taken into account when evaluating applications



## 20. MARKET AND FESTIVAL ATTENDANCE

	CAP	TIER
Market and Festival attendance	R40 000	per Applicant – International Festival or Market
	R20 000	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, forums to promote their film and television products, share their expertise and to promote the South African film industry.

**Project support** is limited to;

- two (2) international and two (2) local Festival or market per financial year per Applicant; and
- one (1) representative per project per Festival or market.

**Individual support** is limited to;

- one (1) international and one (1) local Festival or market per financial year

### LOCAL AND INTERNATIONAL FESTIVAL OR MARKET

#### APPLICATION CRITERIA

One or more of the following;

- Attendance of a workshop
- A screening of your project
- Your Film participating in the festival or market competition
- Your Film nominated for an award
- You having been invited to participate on a panel discussion

- Pitching your film

#### QUALIFYING EXPENSES

- Festival / Market accreditation
- Accommodation (Maximum 5 nights)
- Flight and ground transport
- Visa costs
- Subsistence allowance – per diem (Local - R 200 per day for a maximum of 5 days and International – 50 Euros or USD depending on the currency of the country you are travelling to)
- Travel Insurance costs
- Online advertising on the Festival Website
- Data costs – only applicable for virtual festivals and markets
- Marketing material (Posters, business cards and flyers)

#### NON-QUALIFYING EXPENSES

- Management fee
- Reproduction of tapes/DVDs

#### DOCUMENTATION REQUIRED

- A detailed Profile of the Festival or Market
- A one to two-page letter of motivation highlighting the link to 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 or 4) Panel Participation
- An itinerary with confirmed meetings - Compulsory if attendance is for pitching
- The Festival or Market workshops programme - Compulsory if applying for film workshop attendance
- A Synopsis of the project - Compulsory if taking a film project
- A Poster for the Project - Compulsory if taking a project

- A FPB Certificate if applicable
- An updated CV for the Applicant.
- A certified copy of the Applicant's South African Identity Document (Dated within six months at the date of application)
- A Bank Account Confirmation Letter (Dated within three (3) months at the date of application)
- A certified copy of the Company's Registration document if applying through a Production Company. (Dated within six months at the date of application)
- The 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 if applying through a Production Company.

#### APPLICATION EVALUATION

- An application is evaluated on the strength of the Profile of the Festival in correlation with the applicant and the applicant's project.
- Is the Applicant's film in the official festival or market screening programme at the Festival or market?
- Is the Applicant's film in competition at the Festival or market?
- Is the Applicant going to pitch his/her project at the Festival or market?
- Is the Applicant attending a film workshop?
- Is the Applicant participating in a panel discussion at the Festival or market?
- Race, Gender, Key Black Management Positions, Disability and Underserved Provinces are all factors that are taken into account when evaluating applications

#### MILESTONES

Milestones may include but are not limited to;

- Contract signed – Please note all Travel and Accommodation arrangements will be made by the NFVF Events Team
- Attendance Report – failure to submit a report within 30 days of attending the event will lead to disqualification of all future applications for NFVF funding.

## **21. POLICY REVIEW**

The NFVF Council will review this Funding Policy every (2) two years, but may make amendments where and when necessary in the interim. This is to enable the organisation to take into account learning made and the changes in market conditions in the audio-visual industry.