



**national film and video foundation**  
SOUTH AFRICA

an agency of the Department of Sport, Arts and Culture

## **SOCIAL MEDIA SUMMIT FOR GOVERNMENT 2024**

**DATE: 28 JUNE 2024**

**VENUE: UNIVERSITY OF JOHANNESBURG BUSINESS SCHOOL**

**TITLE: LEVERAGING SOCIAL (MEDIA) CAPITAL TO COMMUNICATE THE  
WORK AND IMPACT OF GOVERNMENT INITIATIVES**



# WHO WE ARE

## WHO WE ARE:

The National Film and Video Foundation is an agency of the Department of Sport, Arts and Culture that was created to ensure the equitable growth of South Africa's film and video industry.

## VISION 2030:

A South African agency enabling a transformed, diversified and sustainable creative media industry

## MISSION 2030:

Driving industry growth by providing funding solutions, policy interventions, industry research and skills development initiatives. Serving as a gateway for collaborations amongst South Africans and the rest of the world.



# OUR MANDATE

The NFVF is governed by the NFVF Act which outlines its mandate as:

- To promote and develop the film and video industry;
- To provide and encourage the provision of opportunities for persons, especially from disadvantaged communities, to get involved in the film and video industry;
- To encourage the development and distribution of local film and video products;
- To support the nurturing and development of and access to the film and video industry; and
- To address historical imbalances in the infrastructure and distribution of skills and resources in the film and video industry.

The NFVF's Vision 2030 is geared at ensuring that the NFVF becomes a South African agency that enables a transformed, diversified and sustainable creative media industry. It's mission is to drive industry growth by providing funding solutions, policy interventions, industry research and skills development initiatives to ensure that it serves as a gateway for collaborations amongst South Africans and the rest of the world.



# WHAT WE DO

## STRATEGIC GOALS

### Outcome 1:

Increase the number of people trained in the industry, particularly in areas of scarce skills

### Outcome 2:

Develop appropriate policy interventions for the South African film industry

### Outcome 3:

Increase the number of South African films produced and PDIs producing them

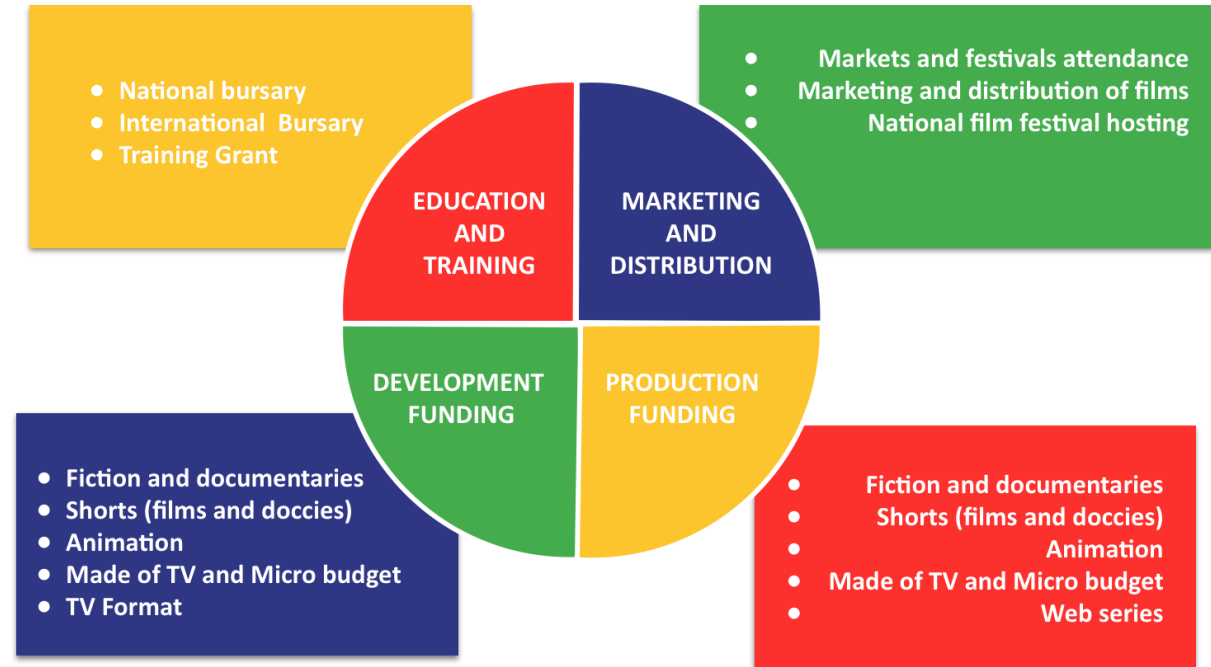
### Outcome 4:

Promote the South African Film Industry locally and internationally

### Outcome 5:

Fulfil statutory and governance obligations of the NFVF as set out in relevant legislation

## CORE FUNDING PILLARS



# WHO WE DO IT FOR

## PRODUCTION FUNDING TIERS

### ELIGIBILITY

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

Tier 2 – Filmmakers with limited experience. They must have developed and produced one or two feature films, TV films, TV series, documentaries, or 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.

## FESTIVAL HOSTING & PUBLIC SCREENING TIERS

### ELIGIBILITY

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

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

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



# WHO WE DO IT FOR

## NATIONAL BURSARIES

- COURSES COVERED: PRODUCTION, POST PRODUCTION, ANIMATION & DEVELOPMENT COURSES
- FULL TUITION
- CONTRIBUTION TOWARDS ACCOMODATION, RESOURCES FOR FIRST YEAR STUDENTS
- COURSES NOT COVERED: ACTING, PERFORMING ARTS

## INTERNATIONAL BURSARIES

- COURSES COVERED: PRODUCTION, POST PRODUCTION, ANIMATION & DEVELOPMENT COURSES
- POST GRADUATE STUDIES
- COURSE NOT AVAILABLE IN SOUTH AFRICA
- FULL TUITION
- CONTRIBUTION TOWARDS ACCOMODATION, RESOURCES
- COURSES NOT COVERED: ACTING, PERFORMING ARTS



# HOW WE'RE TRACKING

- Over the past 5 years, the NFVF has implemented its allocation of grant funding in keeping with its mandate of enabling the equitable growth of the film and audio-visual industry in that a focus on ensuring gender parity and empowering previously disadvantaged individuals has reflects in the support benefitting filmmakers which have been **80.8% black, 51.7% female** and **86.1% of them being tier 2 and tier 3 filmmakers.**
- The NFVF has created beneficiaries in all 9 provinces with a predominance of grants having been allocated to development funding (20%), bursaries (18%) and film festival and market attendance (17%) to name a few.



# WHAT WE COMMUNICATE & WHERE



It's an instruction, not a suggestion



@nfvfsa



@nfvfsa



@nfvfsa



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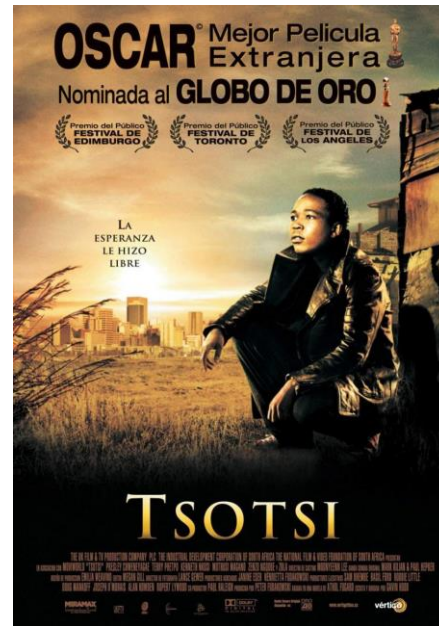
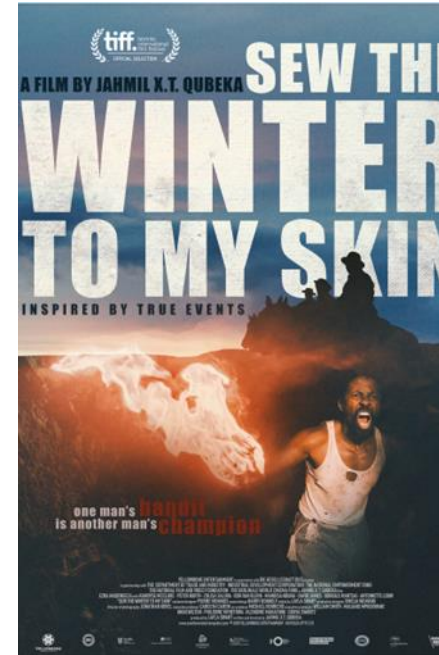
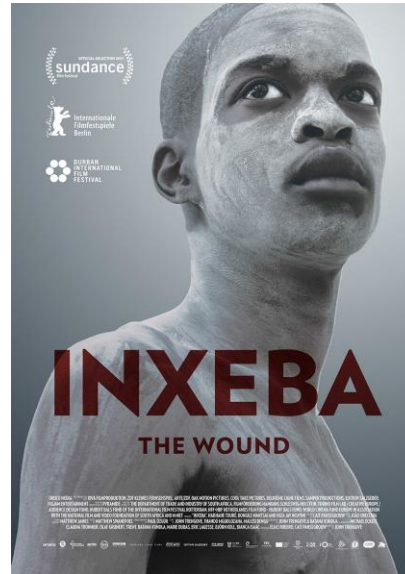
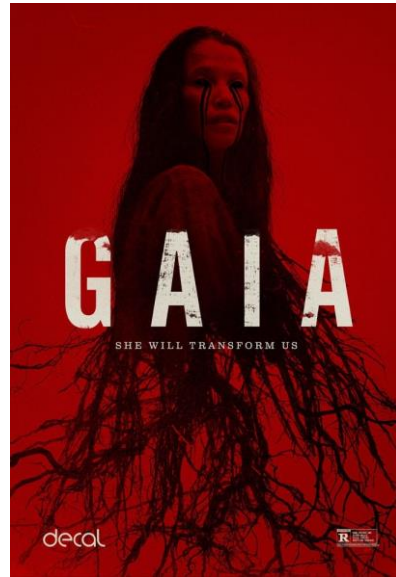
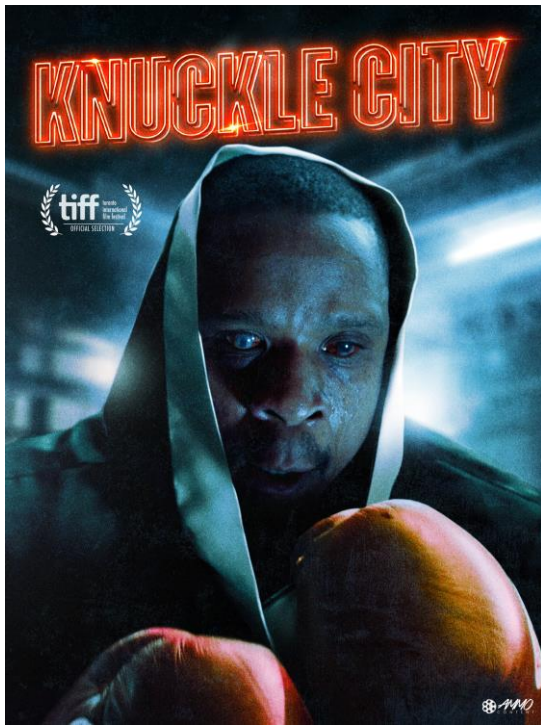
National Film and Video Foundation



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



# SOME NFVF FUNDED FILMS



# SOME NFVF FUNDED FESTIVALS



# THE INDUSTRY AT A GLANCE

The industry is currently valued through these benefits:

- Developing of local content
- Training and Skills Development
- Employment Equity and Preferential Procurement through public funded productions
- Marketing and tourism impact
- Increased Destination Awareness as a Result of Media Exposure;
- Positive contribution to Social Cohesion
- The NFVF measures that value through its strategic outcomes and associated measuring metrics

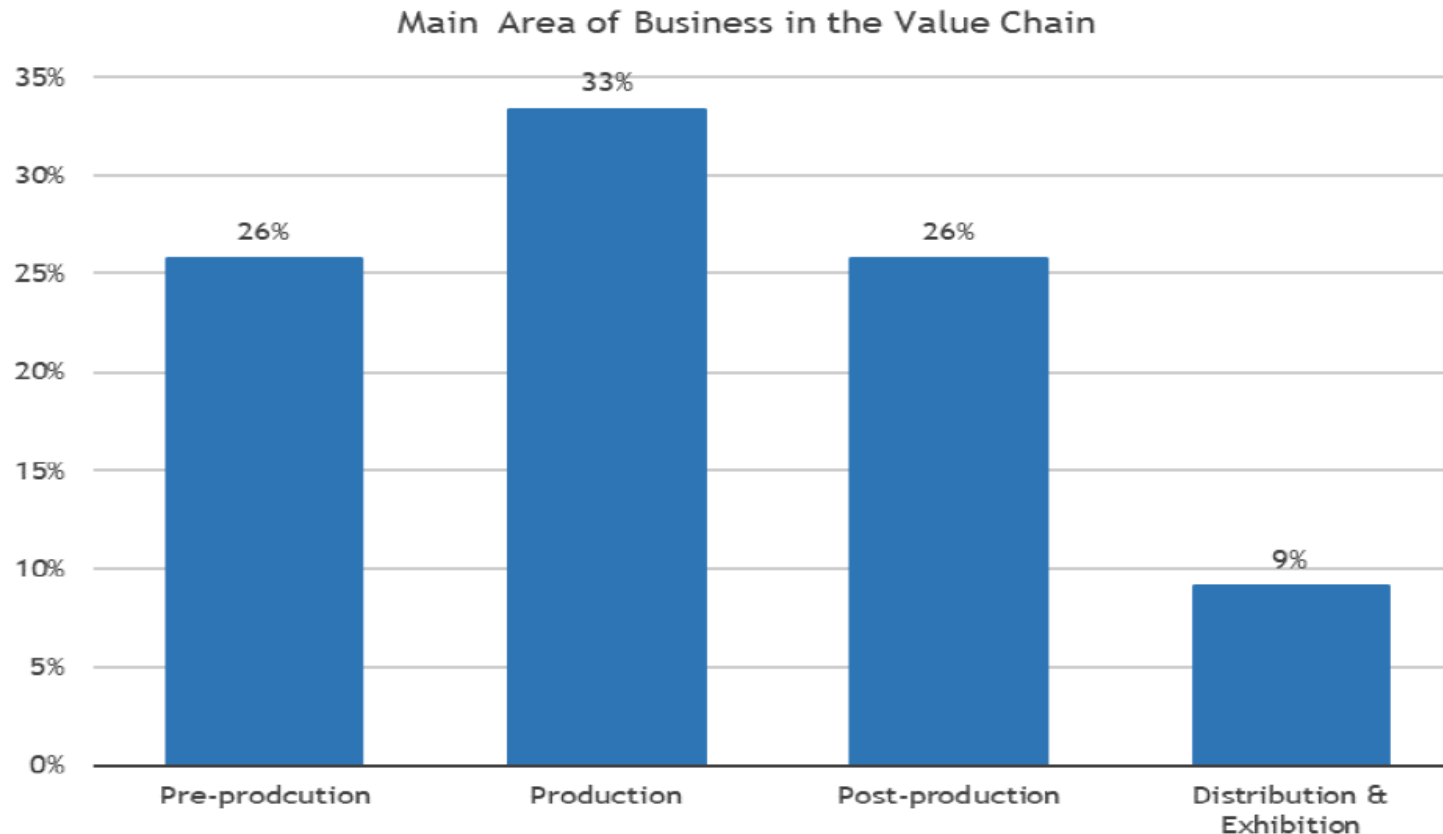


\*Source: NFVF Economic Impact Assessment (EIA) Report (2021/2022)



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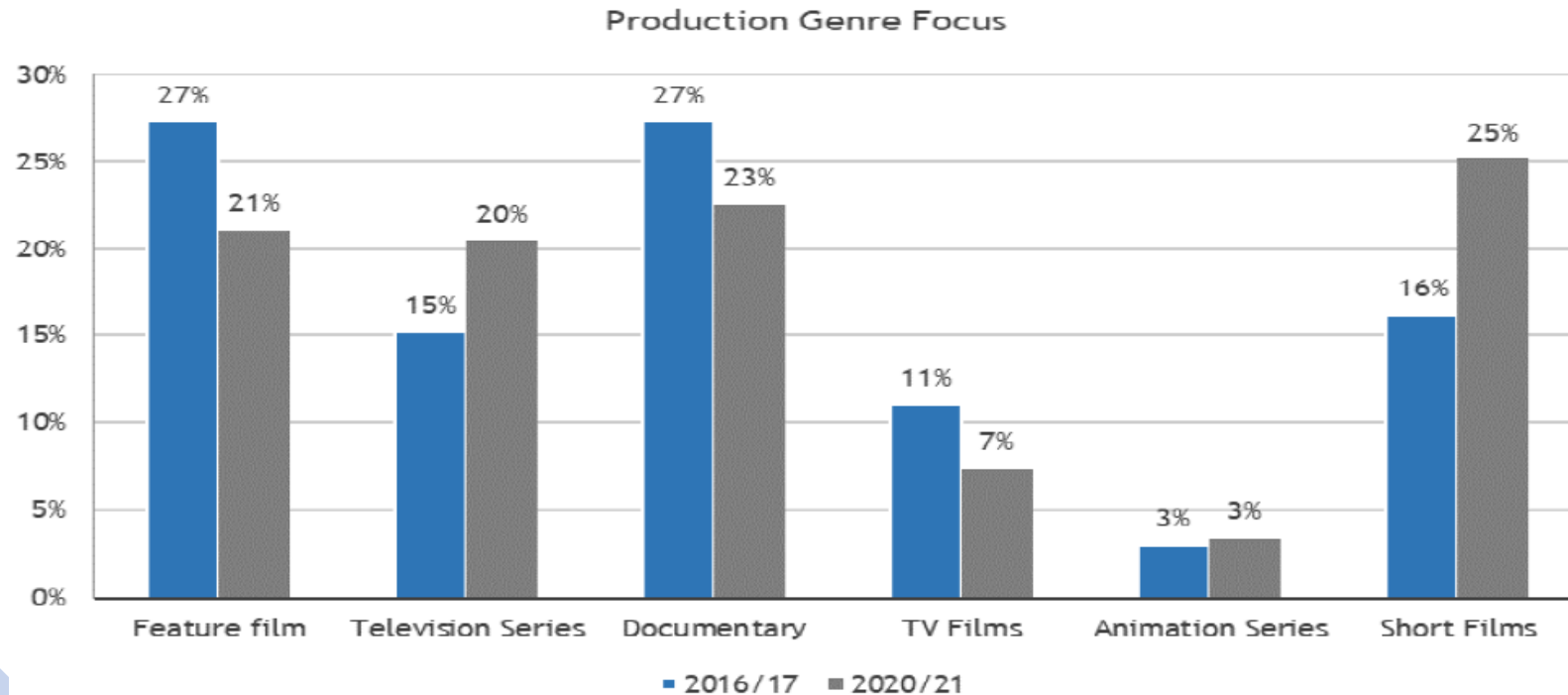
# THE INDUSTRY AT A GLANCE: MAIN AREAS OF BUSINESS IN THE CONTENT VALUE CHAIN



The main area of business is production (25%) followed jointly by pre-production and post-production (26% each), followed by main area of business being distribution and marketing (9%).

The services industry contributes significant revenue, primarily from the Western Cape.

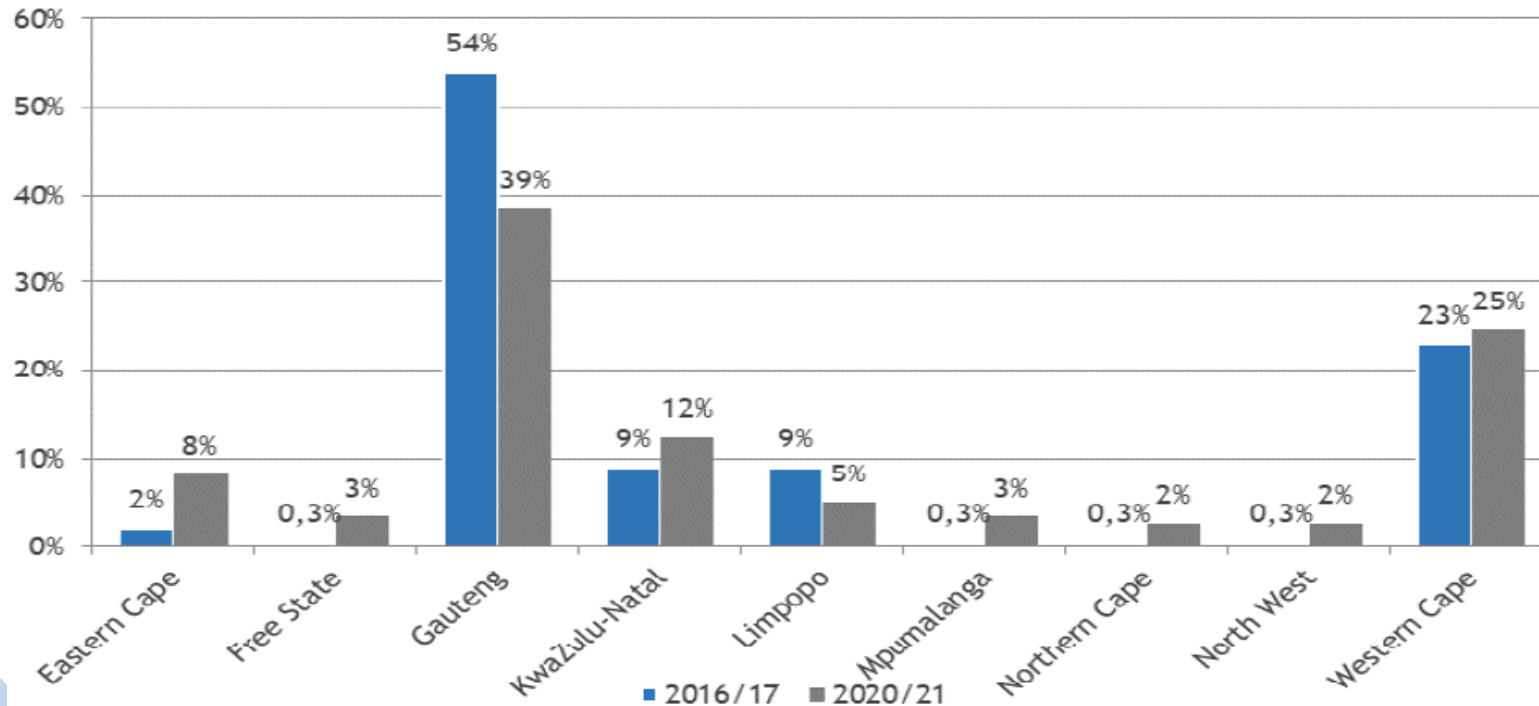
# THE INDUSTRY AT A GLANCE: PRODUCTION GENRES



Short films dominate (25%), followed by documentaries (23%), feature films and TV Series (21% respectively).

# THE INDUSTRY AT A GLANCE: GEOGRAPHIC CONCENTRATION OF FILM ACTIVITY

Geographic Concentration of Film Activity



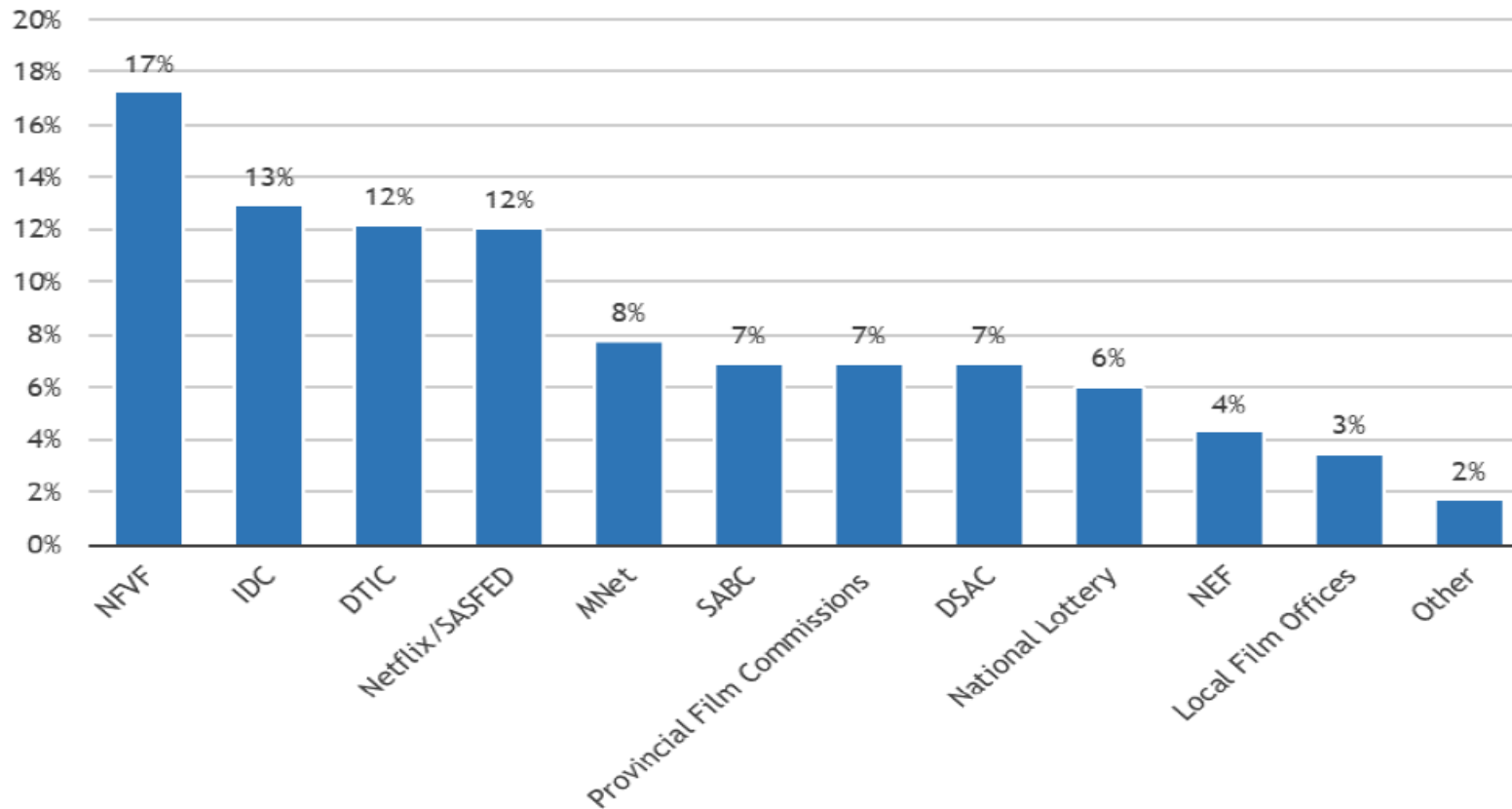
Gauteng (39%), the Western Cape (25%) and KwaZulu-Natal (12%) are the main centres of filming activity, as was the case in the previous study (2016/17). The North West and the Northern Cape have the lowest level of film activity accounting for 3% respectively. The Eastern Cape (through the Eastern Cape Development Corporation) and KwaZulu-Natal (KwaZulu-Natal Film Commission) have made significant strides in stimulating and attracting filming activity in their province.



\*Source: NFVF Economic Impact Assessment (EIA) Report (2021/2022)

# THE INDUSTRY AT A GLANCE: FILM INDUSTRY SUPPORT MEASURES

Film Industry Support Agencies that Respondents are aware of



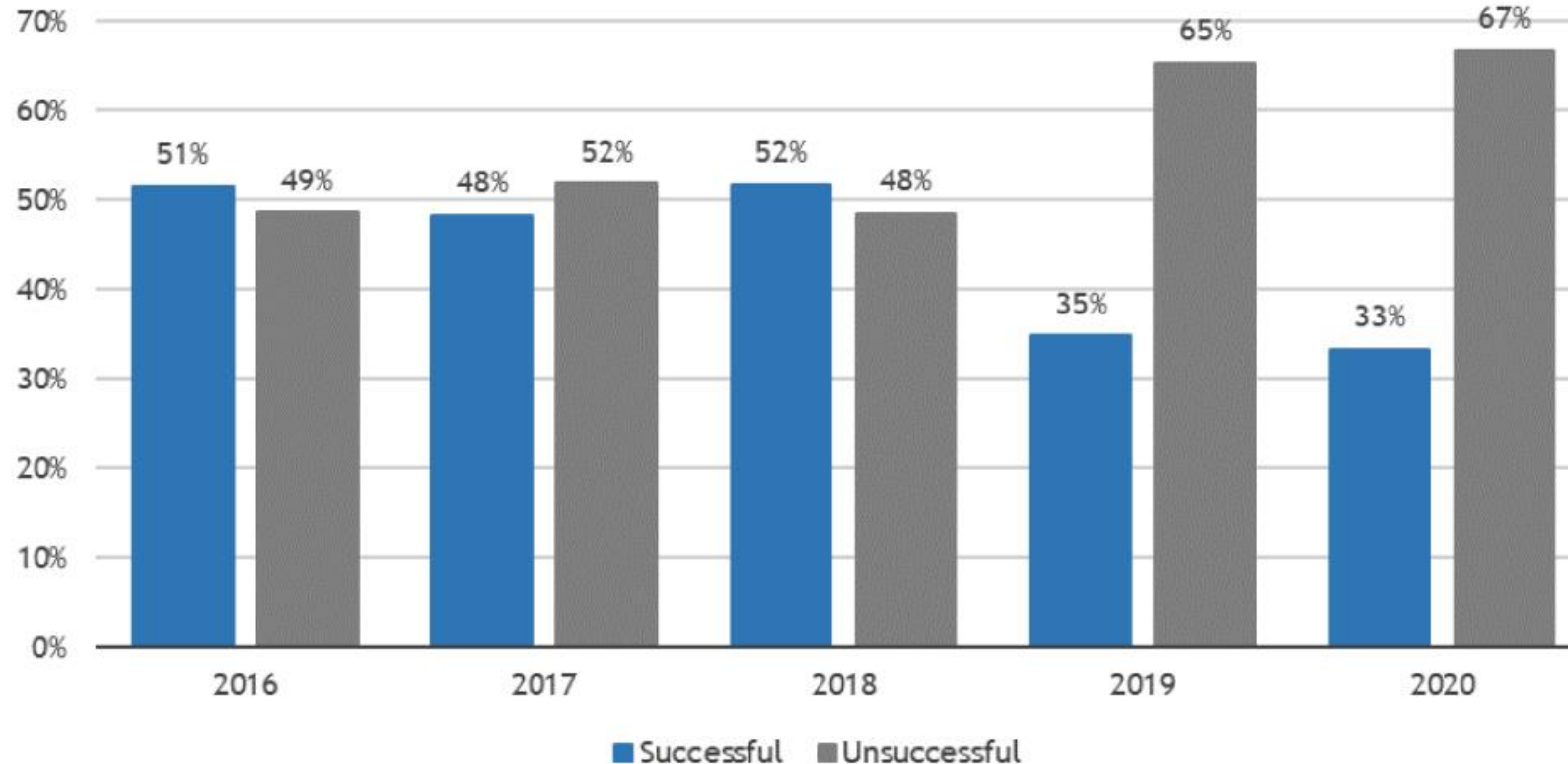
Industry practitioners are aware of various agencies that provide support to the film industry.

\*Source: NFVF Economic Impact Assessment (EIA) Report (2021/2022)



# THE INDUSTRY AT A GLANCE: FILM INDUSTRY SUPPORT MEASURES

Success Rate on Applications for Industry Support

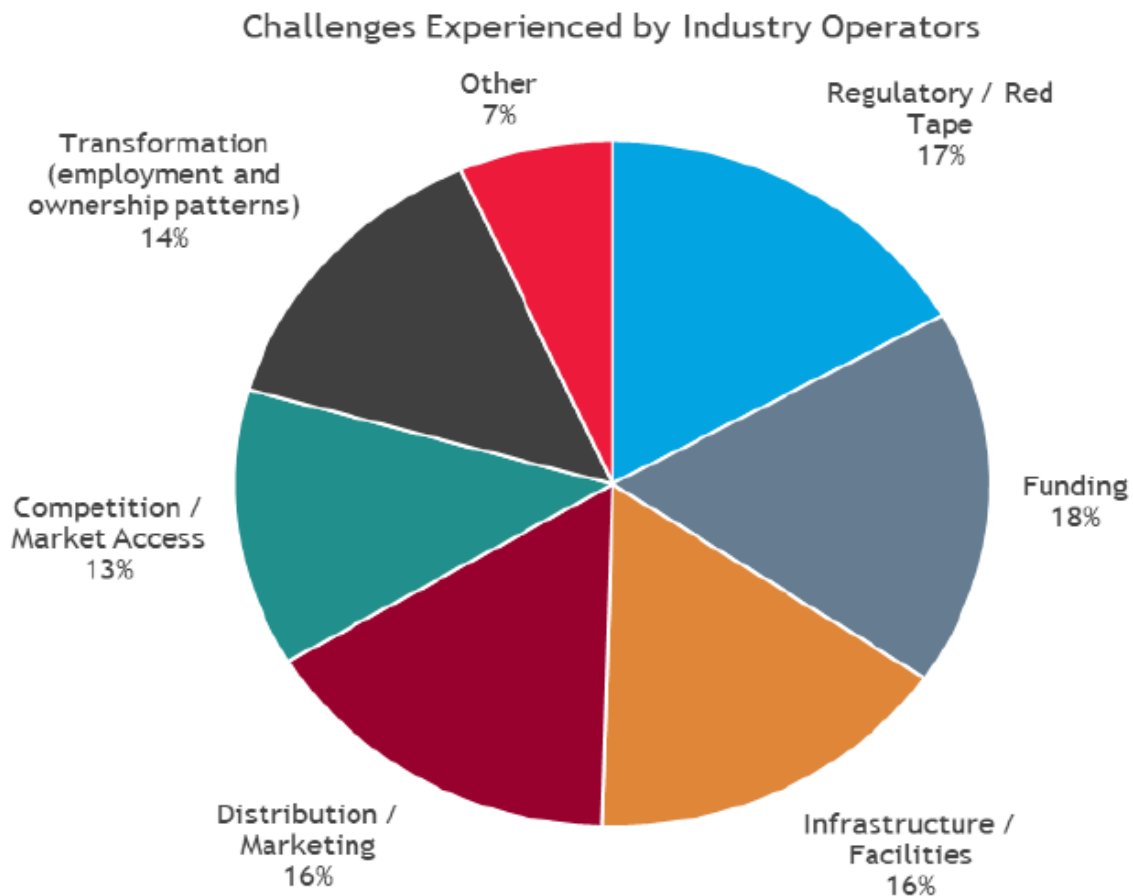


The impact of the pandemic affected the success rate of applicants who applied to all organisations for support due to budget constraints before measures such as the Presidential Employment Stimulus Programme (PESP) came into effect.

\*Source: NFVF Economic Impact Assessment (EIA) Report (2021/2022)

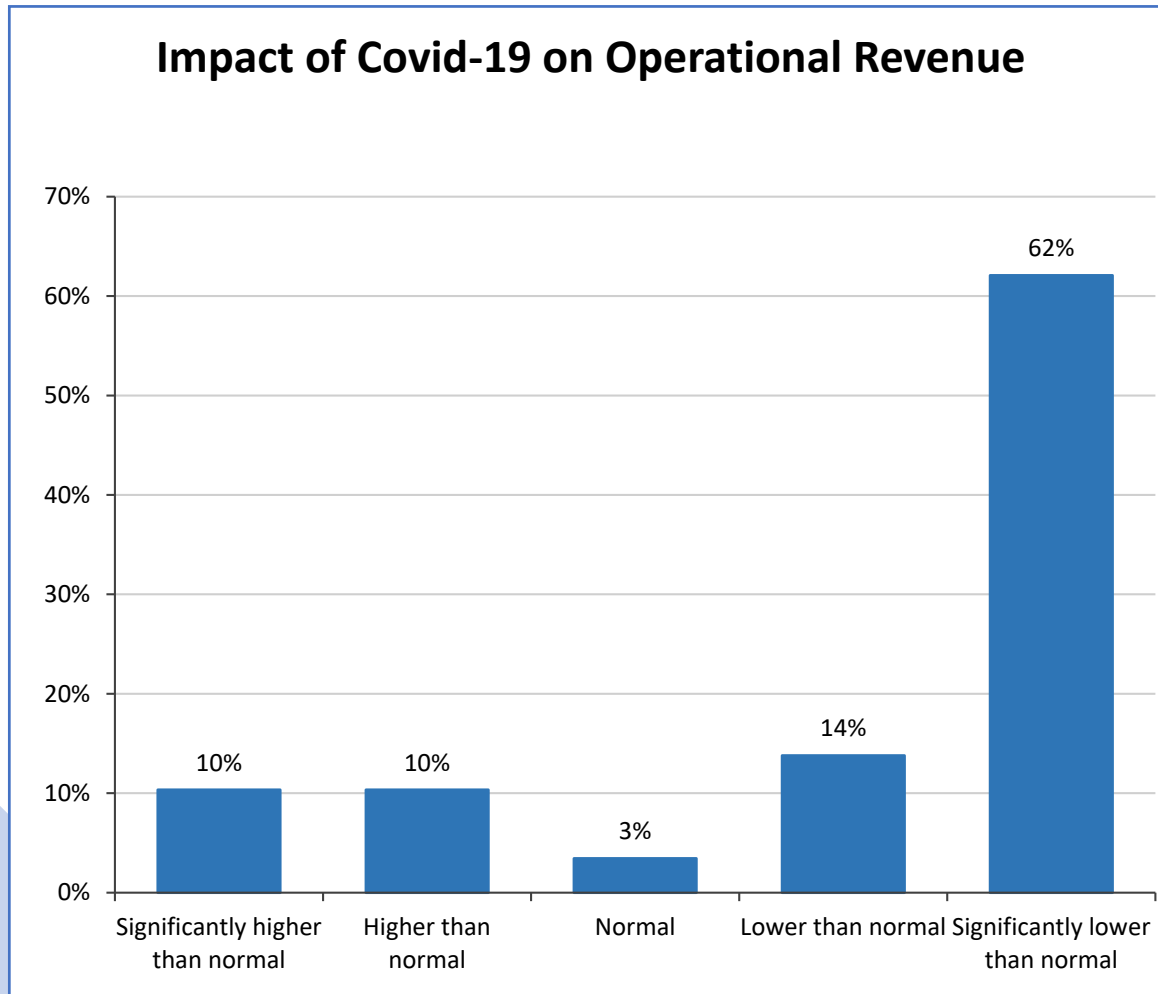


# THE INDUSTRY AT A GLANCE: CHALLENGES



Main challenges to be Funding (18%), Regulations /Red Tape (17%), Infrastructure and marketing/distribution (16%).

# COVID-19 AS A CATALYST



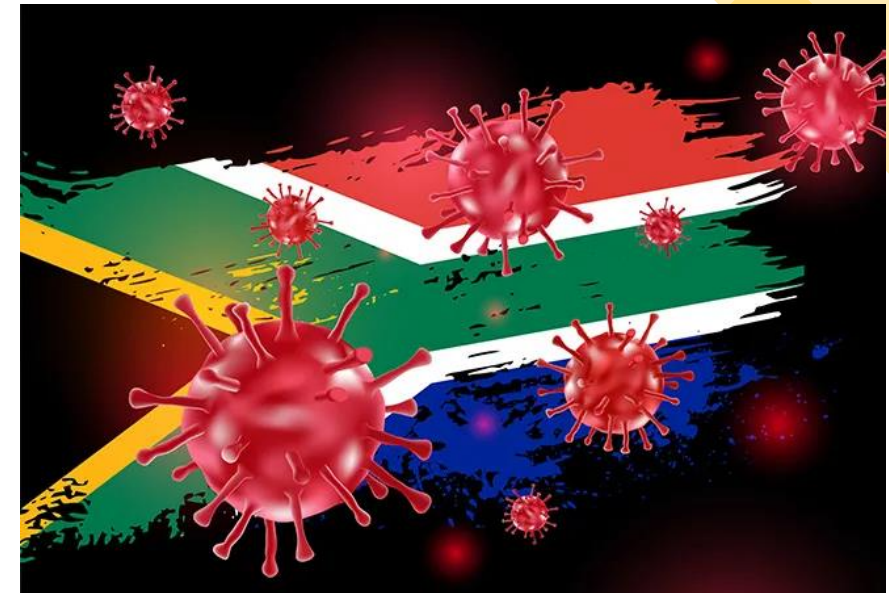
- As a result of the COVID-19 pandemic, there was an average decline in production of 70% over the first six months of 2020
- 60% of film commissions lost 75% or more of expected production volume.
- Over the first six months of 2020, it is estimated that there was a COVID-19 related reduction in employment of 3.1 million full-time equivalent jobs in the film industry value chain.

Source: *Economic Impact Assessment Study 2021*



# COVID-19 AS A CATALYST

- According to the Economic Impact Assessment Report (2021/2022), the local film industry is ordinarily valued at R7.2 billion (Direct, Indirect and Induced Value)
- The Covid-19 pandemic had a destructive impact on the film industry, with the contribution of the industry to the South African economy contracting substantially by 59% in 2020/21 compared to 2019/20.
- In total, the **direct, indirect and induced economic impact of the film industry** to the South African economy has been estimated at **R7.2 billion in 2019/20, declining to R2.9 billion in 2020/21 due to the negative impact of Covid-19.**
- The **total number of full-time equivalent jobs created / sustained** by the activities of the film industry **was approximately 31 444 in 2019/20, before falling to 12 775 in 2020/21.**
- Annualised income derived by employees as a direct, indirect, or induced impact of the film industry amounted to R218 million for South Africa in 2019/20, declining to R88 million in 2020/21.
- Households benefited to the tune of R803 million in income in 2019/20 because of the activities of the film industry, however, this declined to R326 million in 2020/21.
- The approximate contribution to national government taxes amounted to an estimated R91 million in 2019/20, dropping to R37 million in 2020/21.



\*Source: NFVF Economic Impact Assessment (EIA) Report (2021/2022)



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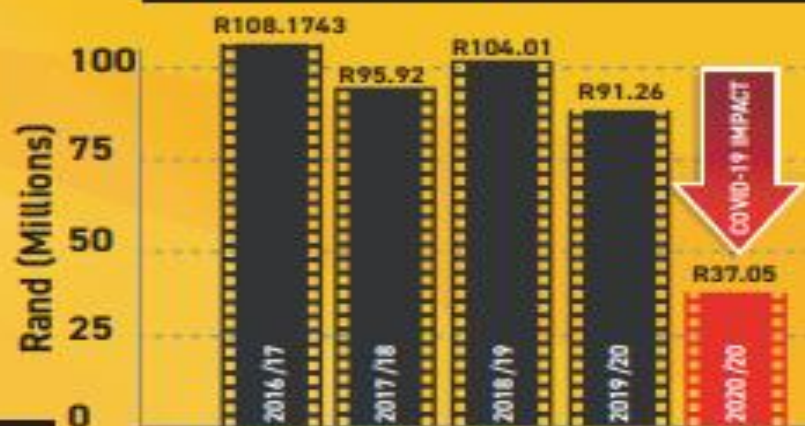
# South Africa Film Industry Economic

# IMPACT

2016/17 - 2020/21



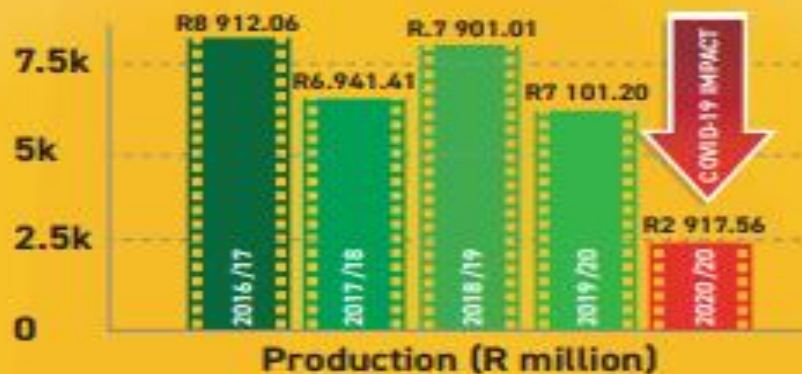
**Contribution to taxes**



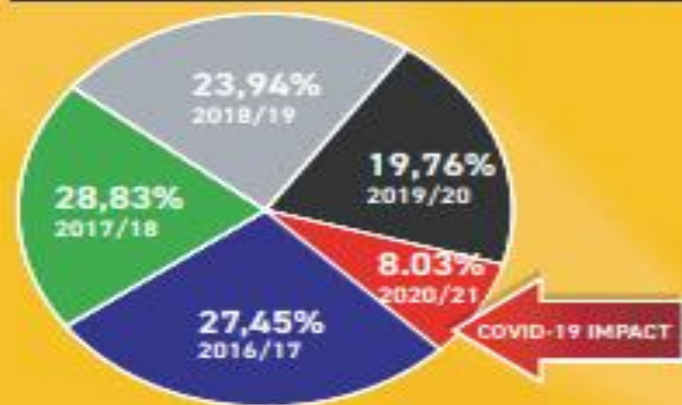
**Film Industry Direct Expenditure in South Africa**



**Film Industry Impact (Direct, Indirect and induced) on South Africa's Economy**



**FTE jobs created/sustained in SA**



# VALUE REFRAMING

**"Social media is about sociology and psychology more than technology."**

BRIAN SOLIS



FORWARD ▶

**"It's not how things are, but how we see them that impacts our behaviors."**



Unbound Growth



# VALUE REFRAMING: RETAIL

## SHIFT: EXPENSIVE - AFFORDABLE

- Capped a meal at an affordable amount for an average household number: R100/4; R200/4
- Provided convenience – visual vs a written shopping list
- Promoted at-home dining. During 2020, online sales spiked by 87.8% from March to end June 2020 for the food division. Fashion, beauty and home online sales grew by 41.3% during the second half.



WOOLWORTHS FOOD



## SHIFT: OUT-DATED - CONVENIENT

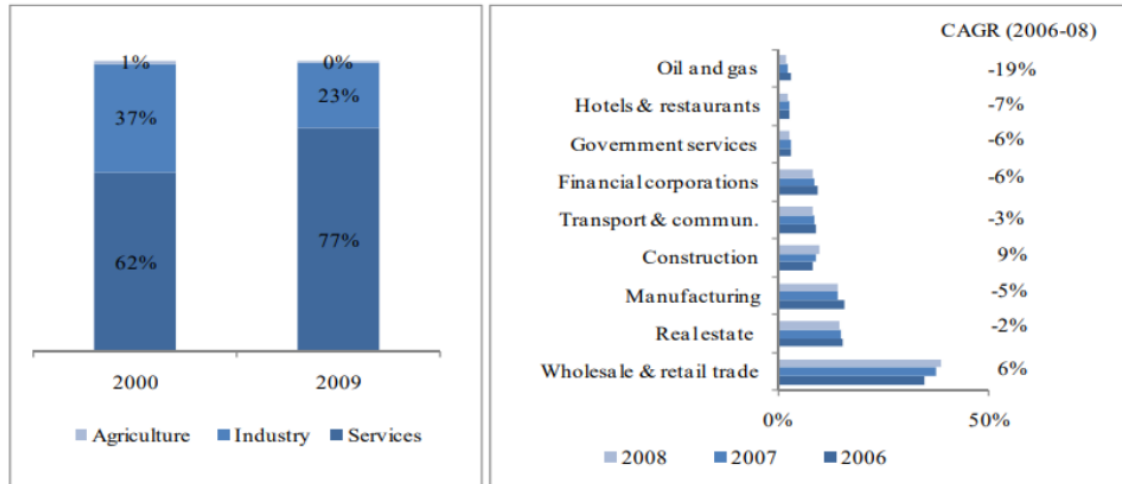
- Took advantage of once-in-a-generation shift to online
- Free and reliable app – applicable for existing shopper base and convenient for new customers, delivers within the 60-minute gap
- Unlike other food retail stores, product offering seen in-store and specials, are mostly available on the app (7000 SKU's)
- Become SA's No. 2 shopping app (after Takealot), with +700,000 downloads, 1250 jobs, sales rise by 6.4% to a record R156.9bn and +157% increase in online users despite the pandemic



# VALUE REFRAMING: TOURISM

## SHIFT: DESERT TO DREAM

Figure 7 – Dubai GDP by Sector



Source: Maurer, 2010

## DUBAI

- Re-framed itself from being a one-dimensional desert to a global metropolis through a deliberate strategy of diversifying the economy
- Became the physical manifestation of its positioning: “Welcome to Dubai – where anything is possible”
- Home to nearly 200 nationalities and diverse cultures yet requires all to observe Islamic principles and/or holy days
- Deliberate economic diversification resulted in the service sector accounting for 77% of GDP (up from 61.8% in 2000), with the biggest sectors being wholesale and retail trade, real estate and manufacturing nearly a decade later.



# WHEN THE NFVF WAS ENACTED

- The NFVF was enacted in 1997, during a period where our democracy was in its beginning stages of development. To mark this new, yet so earnestly fought for freedom, South Africa had just experienced remarkable wins such as the 1995 Rugby World Cup victory - the first major sporting event to take place in South Africa following the end of apartheid and the first Rugby World Cup in which every match was held in one country.



# IT'S NEVER TOO LATE & YOU'RE NEVER TOO OLD

## The Longest-Running TV Shows Of All-Time

(as of 2021)



Source: mentalfloss.com



nbcSNL

Follow

Message

8,827 posts

7.5M followers

441 following

Saturday Night Live

The official Instagram of Saturday Night Live.

Watch on @nbc and @peacock. Streaming next day on Peacock.

30 Rockefeller Plaza, New York, New York

linktr.ee/snl



Gyllenhaal



Rudolph



Lipa



Gosling



Wiig



Youssef



Brolin

TV NEWS

**"The Tonight Show Starring Jimmy Fallon" Has Best Social Media Performance Ever, Sets Multi-Week Ratings & Viewership Highs During BTS Week**

The show also its best teen numbers since May.

by Brian Cantor  
about 24 hours ago



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# WHAT VALUE REFRAMING IN GOV COULD BE

ELECTIONS: 1994 – 2024

CAMPAIGN NARRATIVE: JOBS / REACTIONARY



VS

- Consistent communication regardless of elections
- High level and not mass market focus only – in the past 30 years, the Black middle class has developed and professionalised

Contextualising what we take for granted: s

- DTIC'S “engineering” of the SMME sector
- The establishment of the Economic Development and Small Business Ministries
- The faces, lives and success of Black Economic Empowerment – Bank CEOs/CFO's



# VALUE REFRAMING: FILM

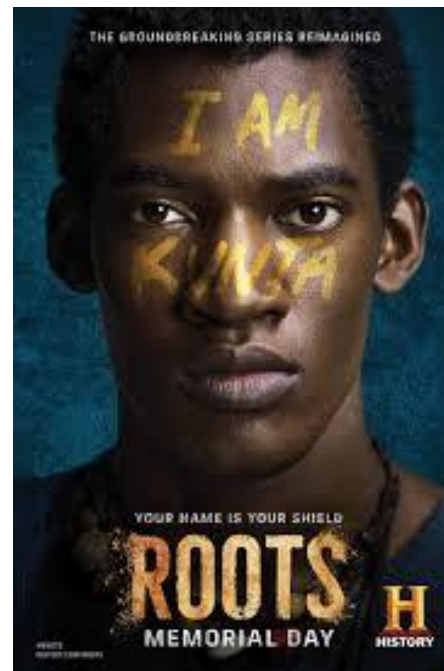


SA AS A FILM DESTINATION OF CHOICE

***SHIFT: CULTURE TO CURRENCY***



# THE SHIFT HAS STARTED: INTERNATIONAL FILMS SHOT IN SA



# VALUE REFRAMING: FILM

As a result of the devastating effects of the COVID-19 pandemic on the audio-visual industry, the Department of Sport, Arts and Culture (DSAC) sought to achieve sector recovery through the first instalment of the Presidential Employment Stimulus Programme (PESP1). The NFVF was given an allocation of R140 million in order to create 8 000 jobs.

Given the assistance it provided practitioners and the long road to recovery still ahead, the NFVF has continued to administer the PESP3 and PESP4 over the financial years 2022/2023 and 2023/2024 respectively.

PESP5 is being implemented in the financial year 2024/2025. PESP5 Projects (Project 1), have been allocated 138 million to create 9 360 jobs. Digitisation, PESP5 Project 2 has been allocated 25 million to create 140 jobs. The total number of jobs to be created in PESP5 is 9 500 jobs.

Through this programme, the goal is to:

- Assist practitioners in executing projects given the on-going financial constraints brought on by the COVID-19 pandemic
- Assist companies that incurred losses due to the nationwide lockdown restrictions
- Assist with skills development especially in the area of scarce skills
- Create and retain jobs through stimulus support.

***PESP STRUCTURALL  
REFRAMES THE VALUE  
OF FILM TO SPEAK TO  
ISSUES OF NATIONAL  
IMPORTANCE – JOBS -***

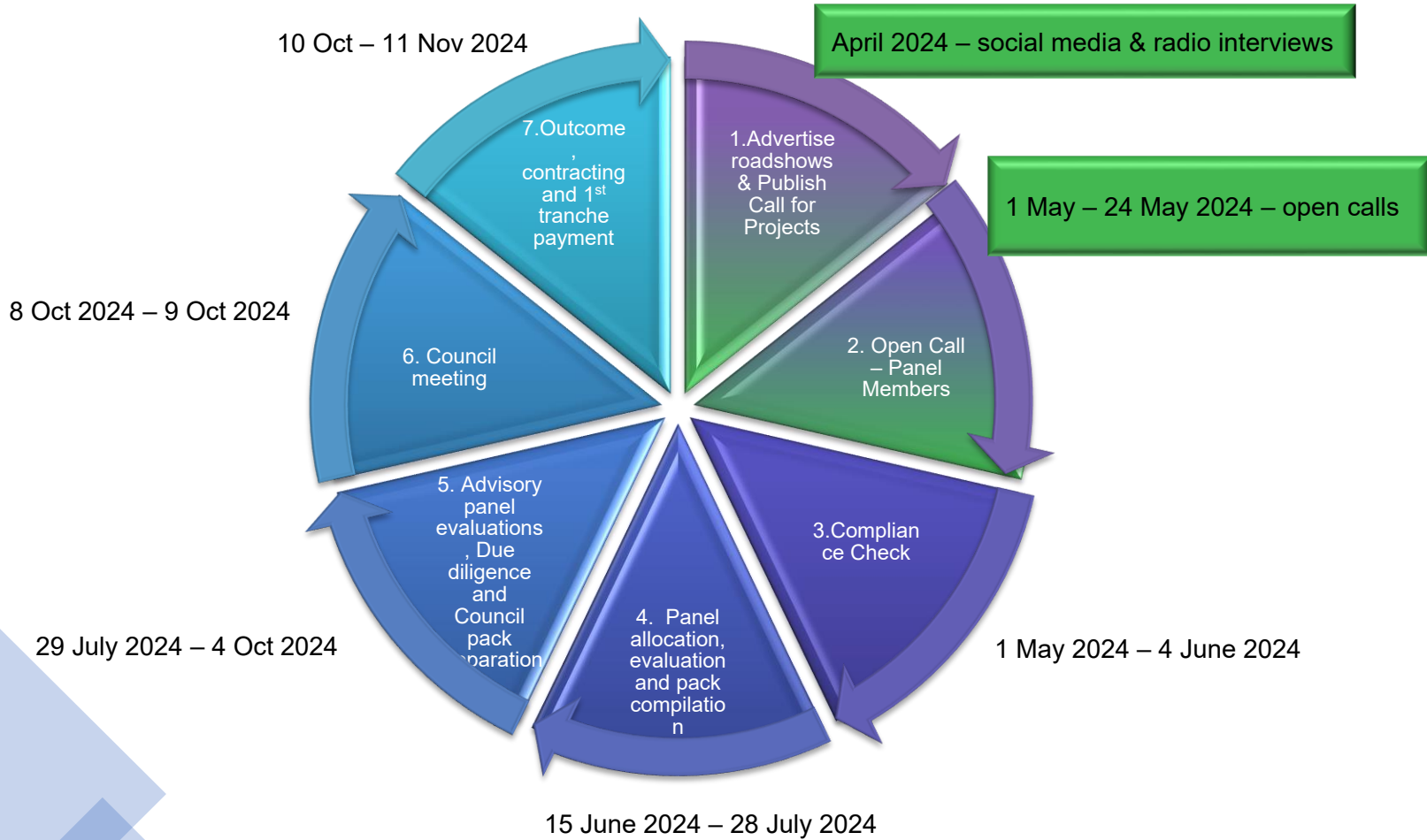


# PESP AS A SOLUTION

	PESP1	PESP3	PESP4	PESP5
<b>STREAM 1:</b> PRODUCTION (Project 1)	3 months (6108 jobs) R100M	12 months (7000 jobs) R113M	12 months (7850 jobs) R118M	4 months (3 860 jobs) R80M
<b>STREAM 2:</b> SKILLS DEVELOPMENT & TRAINING (Project 1)	3 months (1187 jobs) R20M	3 months (1300 jobs) R25M	6 months (2000 jobs) R22M	4 months (2 250 jobs) R30M
<b>STREAM 3:</b> FILM FESTIVALS & SCREENINGS (Project 1)	3 months (705 jobs) R10M	3 months (700 jobs) R12M	6 months (1000 jobs) R12M	4 months (3 250 jobs) R21M
<b>STREAM 4:</b> BUSINESS RECOVERY (Project 1)	R10M	N/A	N/A	N/A
<b>INTERNSHIP</b> (Project 2)	N/A	N/A	120 jobs	140 jobs
<b>JOBS TARGETED</b>	8 000	9 000	11 000	9 500
<b>JOBS CREATED</b>	8 101	20 111	12 584 YTD (Oct 2024 completion)	TBC
<b>BUDGET</b>	R140 million	R152,3 million	R179,3 million	R163 million



# THE START DETERMINES THE OUTCOME



”

**Social media is about the people! Not about your business. Provide for the people and the people will provide for you.**

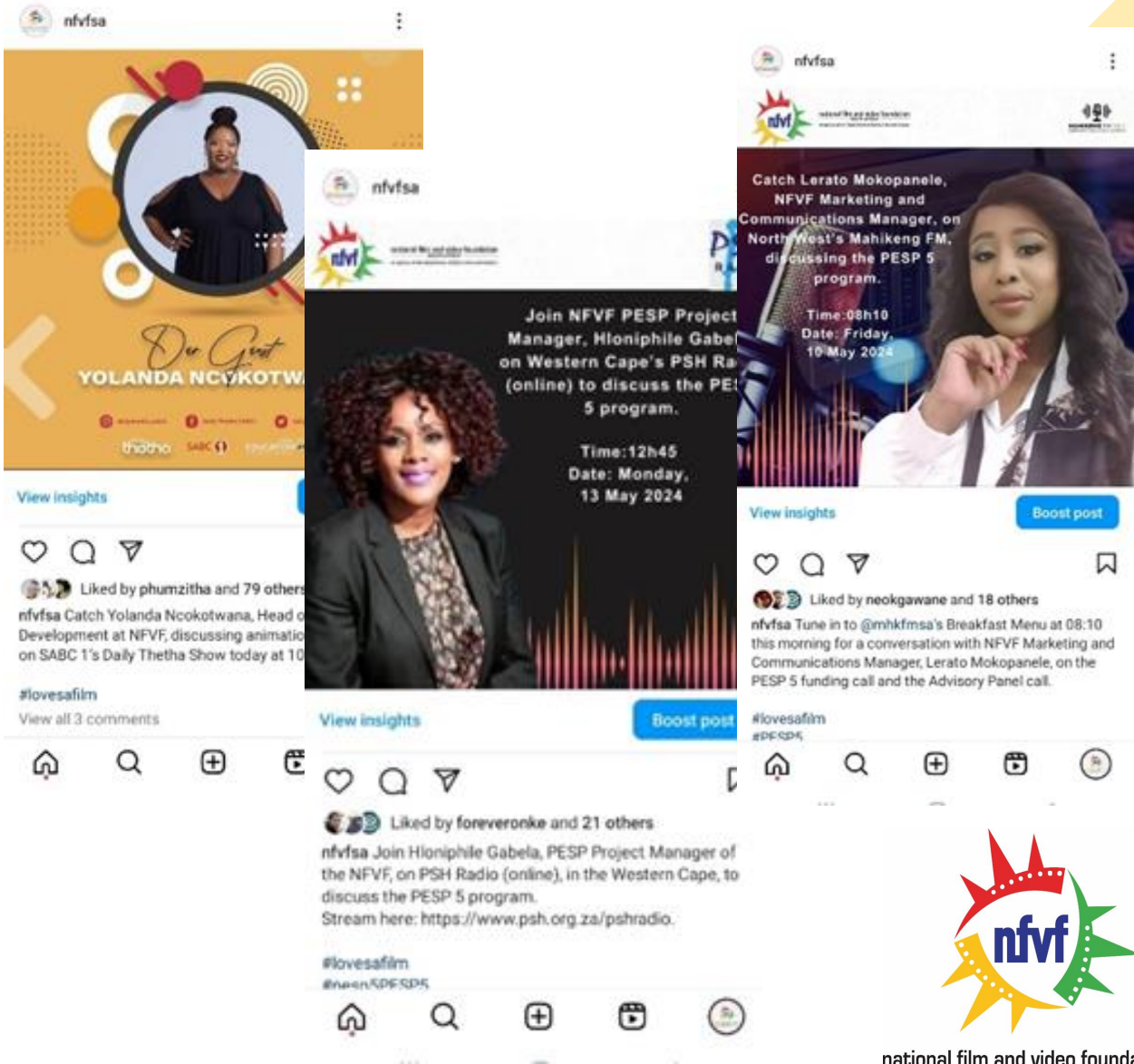
Matt Goulart

“



# A BALANCING ACT

Type	Date	Time	Information
Social Media Posts	16 April 2024 – 22 May 2024		<ul style="list-style-type: none"> <li>Published the PESP 5 coming soon post on all NFVF digital platforms (Website, Facebook, Instagram, Twitter &amp; LinkedIn), to create awareness.</li> <li>Promotional roadshows and online sessions material for all nine provinces published on all NFVF digital platforms (Website, Facebook, Instagram, Twitter &amp; LinkedIn).</li> <li>Published the PESP call for projects on all NFVF digital platforms (Website, Facebook, Instagram, Twitter &amp; LinkedIn).</li> <li>Published the PESP call for advisory panel members on the NFVF digital platforms (Website, Facebook, Instagram, Twitter &amp; LinkedIn).</li> <li>Published the PESP Digitisation Project Internship on the NFVF digital platforms ((Website, Facebook, Instagram, Twitter &amp; LinkedIn).</li> </ul>



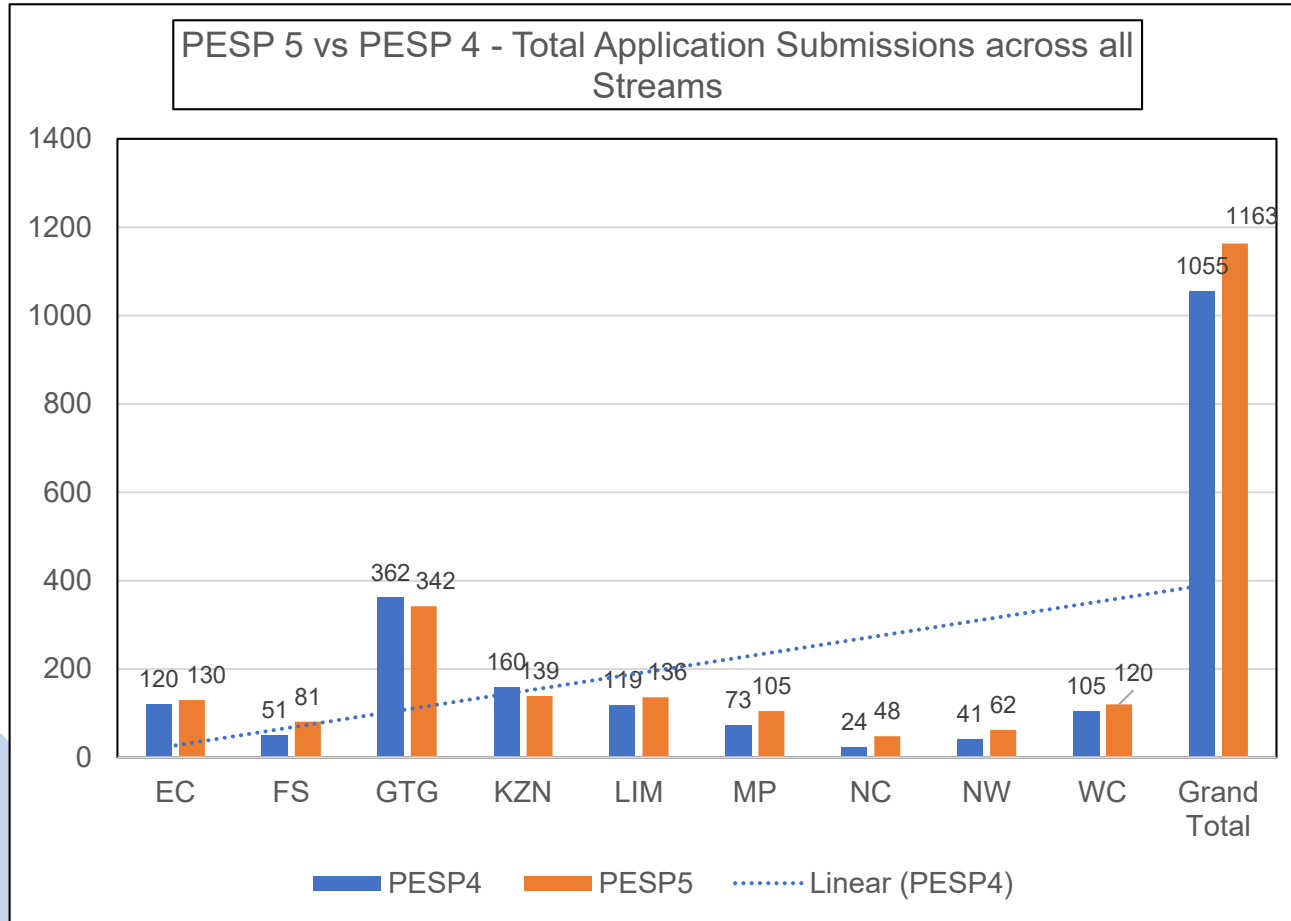
# THE START DETERMINES THE OUTCOME



"Social media is not a media. The key is to listen, engage, and build relationships."  
DAVID ALSTON



# FILMMAKER COMMUNITY: GRWOTH WHERE IT MATTERS



# FILMMAKER COMMUNITY: GRWOTH WHERE IT MATTERS - PESP 3

PROVINCIAL SUMMARY		RACE				AGE		GENDER		PWD	OPPORTUNITIES	BUDGET
PROVINCES	APPLICANTS	B	W	I	C	YOUTH	NON-YOUTH	M	F	JOBS	JOBS	REVIEWED
GAUTENG	4	4	0	0	0	2	2	1	3	6	175	R2,202,528,20
WESTERN CAPE	3	1	2	0	0	1	2	1	2	5	202	R1,902,196,80
EASTERN CAPE	3	3	0	0	0	1	2	2	1	10	157	R2,166,000,00
KWA-ZULU NATAL	3	3	0	0	0	2	1	0	3	6	105	R1,269,700,00
FREE STATE	1	1	0	0	0	1	0	1	0	0	15	R210,000,00
LIMPOPO	5	5	0	0	0	4	1	4	1	13	186	R3,983,575,00
NORTHWEST	0	0	0	0	0	0	0	0	0	0	0	R0,00
MPUMALANGA	2	2	0	0	0	1	1	1	1	3	31	R450,000,00
NORTHERN CAPE	0	0	0	0	0	0	0	0	0	0	0	R0,00
<b>TOTAL</b>	<b>21</b>	<b>19</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>12</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>43</b>	<b>871</b>	<b>R12,184,000,00</b>



# FILMMAKER COMMUNITY: GRWOTH WHERE IT MATTERS – PESP 4

PROVINCIAL SUMMARY		RACE				AGE		GENDER			PWD	OPPORTUNITIES	BUDGET
PROVINCES	APPLICANTS	B	W	I	C	YOUTH	NON-YOUTH	M	F	NON - BI	JOBS	JOBS	REVIEWED
GAUTENG	3	3	0	0	0	2	1	2	1	0	0	201	R1 587 776.00
WESTERN CAPE	3	0	2	0	1	1	2	1	2	0	6	73	R1 221 980.00
EASTERN CAPE	1	1	0	0	0	0	1	1	0	0	0	21	R447 829.00
KWA-ZULU NATAL	4	3	1	0	0	1	3	1	3	0	6	163	R2 161 809.00
FREE STATE	3	3	0	0	0	2	1	2	0	1	13	77	R934 030.00
LIMPOPO	6	6	0	0	0	3	3	3	3	0	23	274	R3 504 476.00
NORTHWEST	1	1	0	0	0	0	1	0	1	0	2	22	R470 000.00
MPUMALANGA	2	2	0	0	0	1	1	0	2	0	14	59	R899 800.00
NORTHERN CAPE	3	3	0	0	0	2	1 v	3	0	0	9	141	R1 516 300.00
<b>TOTAL</b>	<b>26</b>	<b>22</b>	<b>3</b>	<b>0</b>	<b>1</b>	<b>12</b>	<b>14</b>	<b>13</b>	<b>12</b>	<b>1</b>	<b>73</b>	<b>1031</b>	<b>R12 744 000.00</b>



# ORDINARY FUNDING: INDE LE NDLELA

STATISTICAL REPORT | 2018/19 – 2022/23

Over 55% of recipients received support from the NFVF for development, bursary and market/festival attendance, with 78% of them located in Gauteng, Western Cape and KwaZulu-Natal



## 2.1 Demographics: Location

The table below provides a sum count of NFVF-funded recipients' locations over the five years under review (2018/19 – 2022/23).

**Table 1: NFVF-funded recipients by province and programmes**  
(Unit number of beneficiaries, 2018/19 -2022/23)

2.1.1 NFVF Funded Recipients by Province and Programmes										
Province	Development Funding	Production Funding	Post-production Funding	Festival Hosting Funding	Marketing & Distribution Funding	Market/Festival Attendance	Bursary Funding	Internship Funding	Industry Training Funding	Total
EC	18	10	2	6	1	3	32	25	58	164
FS	5	1		5		3	5	4	6	32
GP	225	135	10	20	32	186	176	178	107	1 014
KZN	54	27		19	11	29	46	24	18	242
LP	19	6	1	4	5	26	14	5	10	97
MP	5			3	1	3	6		2	21
NC	2	1		7		1				12
NW	8	9		2		2	13	2	60	96
WC	83	33	5	12	15	91	76	18	12	366
<b>Total</b>	<b>419</b>	<b>222</b>	<b>18</b>	<b>78</b>	<b>65</b>	<b>344</b>	<b>368</b>	<b>256</b>	<b>273</b>	<b>2 044</b>



**55.3% (1 131 out of 2 044 recipients)**

The share of recipients that received funding for development (20%), bursary (18%), and market/festival attendance (17%)



**79.4% (1 622 out of 2 044 recipients)**

The share of recipients that received funding from the top 3 provinces - Gauteng (49.6%), Western Cape (17.9%) and KwaZulu-Natal (11.8%)



\*Source: NFVF Statistical Report (2018/19 – 2022/23)

# HOW WE SELL THE SAFTAS



The SAFTAs are simulcast on S3 (SABC3) and Mzansi Magic to an audience of just under 8 million engaged viewers.

Previous performance and viewership reach

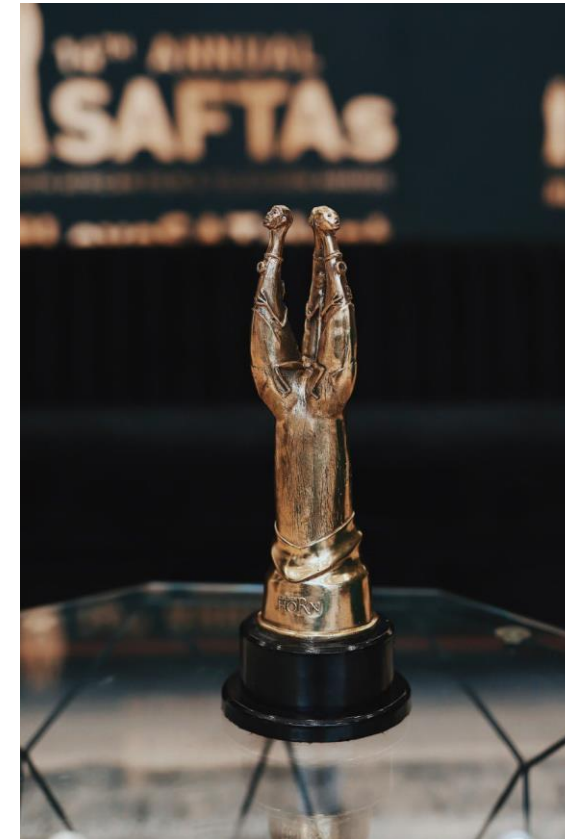
PERFORMANCE (Universe of 17,040,000)	SABC 3	MZANSI MAGIC
Reach (000'S)	3,7 mil+	4 mil+
Reach %	22%	24%



# HOW WE VALUE THE SAFTAS

**Table 3: Combined monitoring units for SAFTAs17 (1 Dec 2022 – 31 Oct 2023)**

Platform	No. Clips	AVE	Percentage
Social Media	498	R 66 381 959.70	55%
Online	1 158	R 32 273 586.50	27%
Print	333	R 18 301 851.14	15%
Broadcast	69	R 3 789 762.31	2%
Global Web Tracking	53	R 942 821.40	1%
<b>Total</b>	<b>2 111</b>	<b>R 121 689 981.05</b>	<b>100%</b>



*Significant growth of the media value (AVE) for SAFTAs17 of R 121 689 981.05, from SAFTAs16's AVE of R802 642.82.*



# FILM AND LIBERATION

- Film continues to be a key part of the South African identity, mirroring the character of the country at every turn. Apartheid-era classics like *Sarafina!* and *Mapantsula* provided a voice to the liberation struggle, even during a period when the cultural and creative industries were under global boycott. Film also became an avenue for reflecting the principles of the new Rainbow Nation, one that embraced multiracialism and inclusion.



# INDEED, THE REVOLUTION INDEED WILL NOT BE TELEVISED



“

**SOCIAL MEDIA IS THE  
ULTIMATE EQUALIZER.  
IT GIVES A VOICE AND  
A PLATFORM TO  
ANYONE WILLING TO  
ENGAGE.**

**- Amy Jo Martin**





**THANK YOU**



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