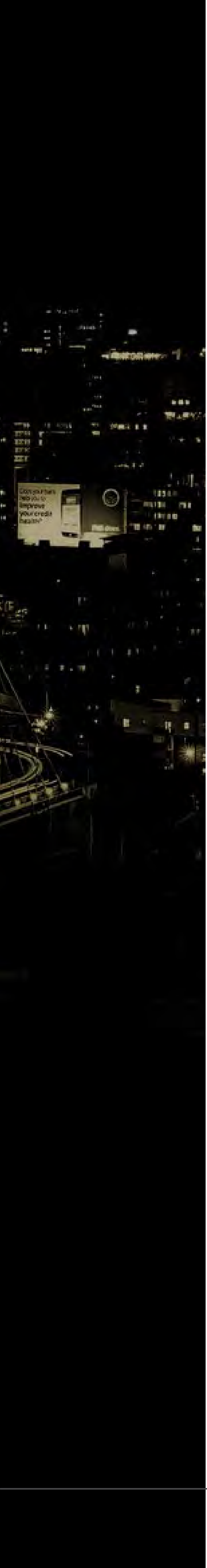
ANNUAL REPORT FY 24/25

GAUTENG
PROVINCIAL GOVERNMENT
REPUBLIC OF SOUTH AFRICA

gfc
GAUTENG
FILM
COMMISSION
SOUTH AFRICA



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PART A
GENERAL INFORMATION

1. PUBLIC ENTITY'S GENERAL INFORMATION

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BANKERS:
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COMPANY/BOARD SECRETARY
N/A

RP NUMBER:
358/2025

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TITLE OF PUBLICATION
GFC Annual Report 2024/2025

2. LIST OF ABBREVIATIONS/ACRONYMS

ABBREVIATION	FULL NAME
AFS	Annual Financial Statement
AGSA	Auditor-General South Africa
AI	Artificial Intelligence
APP	Annual Performance Plan
APR	Annual Performance Report
AR	Annual Report
ARCO	Audit and Risk Committee
AV	Audio-Visual
B-BBEE	Broad-Based Black Economic Empowerment
BoD	Board of Directors
CATHSSETA	Culture, Arts, Tourism, Hospitality and Sport Sector Education and Training Authority
CEO	Chief Executive Officer
CNC	Centre national du Cinéma
CTIAF	Cape Town International Animation Festival
DFM	Durban Film Mart
DIFF	Durban International Film Festival
DSACR	Department of Sport, Arts, Culture and Recreation
DTIC	Department of Trade, Industry and Competition
FAME	Fashion, Art, Music and Entertainment
FPB	Film and Publication Board
GCRO	Gauteng City-Region Observatory
GEYODI	Gender, Youth and People with Disabilities
GFC	Gauteng Film Commission
GGT2030	Growing Gauteng Together 2030
GPG	Gauteng Provincial Government
GPL	Gauteng Provincial Legislature
GPT	Gauteng Provincial Treasury
HOD	Head of Department
HR	Human Resources
ICT	Information Communication Technology
IFRS	International Financial Reporting Standards
ISD	Industry Support and Development
ISP	Internet Service Provider
JFF	Joburg Film Festival
M&E	Monitoring and Evaluation
MANCO	Management Committee
MBA	Master's in Business Administration
MEC	Member of the Executive Council
MICT SETA	Media, Information and Communication Technologies Sector Education and Training Authority
MTEF	Medium-Term Expenditure Framework
MTSF	Medium-Term Strategic Framework
NDP	National Development Plan
NFVF	National Film and Video Foundation
NPC	Non-Profit Company
OHS	Occupational Health and Safety

ABBREVIATION	FULL NAME
PDP	Personal Development Plan
PFMA	Public Finance Management Act, Act 1 of 1999
PwC	PricewaterhouseCoopers
QPR	Quarterly Progress Report
SABC	South African Broadcasting Corporation
SACR	Sports, Arts, Culture and Recreation
SAFTA	South African Film and Television Awards
SCM	Supply Chain Management
SETA	Sector Education and Training Authority
SMME	Small, Medium and Micro Enterprises
SOE	State-Owned Entity
SVOD	Subscription-Based Video-On-Demand
TOR	Terms of Reference
UK	United Kingdom
VR	Virtual Reality

3. FOREWORD BY THE MEC

GFC expanded its reach across all provincial corridors with a strong emphasis on township and informal areas

As the MEC for Sport, Arts, Culture and Recreation (DSACR) in Gauteng, under the Government of Provincial Unity (GPU), I am honoured to present the Gauteng Film Commission's (GFC) 2024/25 Annual Report. This report is a reflection of a year characterised by continued growth, creativity, and impact within the province's dynamic and evolving screen sector.

Key among its roles, the GFC plays a strategic role in advancing socio-economic transformation- particularly for youth and historically marginalised communities, through targeted support and investment in the creative industries.

Established in 2001 as a statutory body of the Gauteng Provincial Government (GPG), the GFC operates under the oversight of the DSACR, and plays a key role in supporting the province's vision for a vibrant and inclusive film and television industry.

As part of the GPG's broader efforts to promote social and economic development, the Commission is transitioning into a more autonomous entity, strategically positioned to advance inclusive growth, transformation, and meaningful change across the province. This evolution is guided by key national and provincial policy frameworks, including the National Development Plan: Vision 2030, the Growing Gauteng Together 2030 plan, and all priorities under the Medium-Term Strategic Framework (2019–2024), which has now been successfully finalised. As we move forward from this milestone, it is important to note that the GFC's new five-year Strategic Plan (2025–2030) has commenced its initial phase of implementation, laying the foundation for a renewed period of growth, transformation, innovation, and impact.

Additionally, a core focus of the Commission remains the development of Township, Informal Settlements and Hostels (TISH) communities, where it continues to enable impactful cultural and economic outcomes through accessible programmes and support.

Our mandate is closely aligned with Premier Panyaza Lesufi's 2024 State of the Province Address, which prioritised township revitalisation, job creation, and innovation across all sectors of the economy. The GFC's initiatives directly support these priorities by fostering inclusive participation, skills development, and market access for emerging talent.

According to the latest available figures from the National Film and Video Foundation (NFVF) for the 2022/23 period, the South African film industry contributed over R7.2 billion to the national GDP and supported more than 31 000 jobs. Gauteng remains the epicentre of this activity, with the most recent industry analysis from Aon South Africa, a credible and globally recognised leader in risk management, indicating the province contributes approximately R2.5 billion annually to its economy and directly employs over 8 500 people.

These figures confirm Gauteng's status as the host for the majority of the country's film and television production. On a global scale, the industry is a powerful economic driver: Hollywood generates over US$95 billion annually, Bollywood produces more than 1,500 films each year, and Nollywood, Nigeria's second-largest employer, contributes US$7 billion to its national economy. These benchmarks underscore Gauteng's strong position and its ambition to become a world-class creative hub.

In the year under review, the GFC expanded its reach across all five corridors of the province, with a strong emphasis on township and informal areas. Through funding, location facilitation, skills development, and advocacy, the Commission supported emerging creatives and production companies, while championing innovation in storytelling and sector growth.

Looking ahead, the GFC is committed to nurturing emerging opportunities in animation, gaming, virtual production, and the responsible integration of artificial intelligence. These sectors hold immense potential for youth employment, digital skills development, and international competitiveness. By embracing emerging technologies, we will be able to position Gauteng at the forefront of digital transformation in content creation and distribution.

During the 2024/25 period, we also celebrated remarkable achievements in Gauteng's film and television sector. Congratulations are extended to all award winners and nominees- including those recognised at the GP Film Awards, a flagship initiative of the GFC's Gauteng Discover Summit- as well as to the many industry professionals whose work continues to elevate South African storytelling.

Your dedication, creativity, and excellence are a source of pride for our province and an inspiration to future generations of storytellers.

At the same time, we pause to honour the memory of the industry icons we lost during the year. I extend my heartfelt condolences to the families, colleagues, and admirers of Connie Chiume, Dada Masilo, Athol Fugard, Mpho Sebeng, Jessica Mbangeni, Darlington Michaels, and Crystal-Donna Roberts, among others. Their contributions to the arts, storytelling, and cultural preservation have left an indelible legacy.

In conclusion, I wish to commend the management and staff of the GFC, under the leadership of CEO Ms Keitumetse Lebaka, for their dedication, professionalism, and outstanding service. Let us continue to support and empower the storytellers, artists, and innovators who give life to Gauteng's unique identity and propel our creative economy forward.

Furthermore, I hereby confirm that the 2024/25 Annual Report of the Gauteng Film Commission complies fully with the statutory requirements outlined in the Public Finance Management Act and the National Treasury Guidelines.

Mr Matome Chiloane
MEC of the DSACR
Date: 29 August 2025

87%
success rate on performance targets – 26 out of 30

4. CHIEF EXECUTIVE OFFICER'S OVERVIEW

Ms Keltumetse Lebaka

Performance overview

The Gauteng Film Commission (GFC) continues to play a central role in strengthening Gauteng's film and television sector. Through its work, the GFC supports economic inclusion, talent development, and cultural representation.

In the 2024/2025 financial year, the GFC set 30 performance targets and met 26 of them, achieving an overall success rate of 87%. This reflects the organisation's sustained commitment to enabling access, building industry capacity, and extending opportunities to historically disadvantaged groups.

Funding and financial performance

The GFC received a total budget of R50.8 million for the 2024/2025 financial year. This included R40.8 million in provincial funding and a conditional grant of R10 million. Compared to the previous year's allocation of R40.8 million, this represents a 24,5% increase. The funding, provided by the Gauteng Department of Sport, Arts, Culture and Recreation (DSACR), enabled the implementation of several impactful programmes and initiatives across the province.

Flagship events and sector support

Among the key highlights of the year was the successful hosting of the inaugural Gauteng Discover Summit, designed to position the province as a dynamic and globally competitive destination for film production. The GFC together with MEC Matome Chiloane hosted the handover of essential film, animation, and drone equipment to 22 enterprises across the province. These interventions addressed critical resource constraints in the sector, particularly for emerging creators.

In August 2024, the Commission hosted the annual Women in Film event during Women's Month. The event recognised the achievements of women in the industry and provided a space to explore barriers and solutions. It formed part of the GFC's ongoing work to promote inclusive participation, increase visibility, and ensure that women are central to the future of storytelling in Gauteng.

Expanding access to markets

The GFC supported 15 filmmakers through outbound provincial signature festivals, including *FAME Week*, the *Joburg Film Festival*, and the *Durban International Film Festival*. These opportunities allowed local creatives to showcase their work, build new networks, and access potential investors and markets.

Empowerment through funding and inclusion

A core focus remained on empowering women-owned businesses and underrepresented voices in the value chain. The GFC supported 56 female-owned enterprises in areas such as production (20), audience development (21), skills development (2), script development (1), festival attendance (10), and marketing and distribution (2). Support also extended to previously disadvantaged groups, in line with the Commission's transformation mandate.

Internship programme and internal capacity building

Internally, the GFC maintained its commitment to inclusive growth by creating pathways into the sector. Three former interns were appointed to fixed-term roles through an open recruitment process. In addition, 11 new interns were placed within the GFC and at partner organisations through a six-month, GFC-funded work readiness programme. The initiative builds critical skills aligned to industry needs and enhances employability.

Institutional improvements and compliance

The Commission made progress in strengthening its internal operations, particularly in improving day-to-day functionality and responsiveness. A key development was the refinement of the grant application process, which now offers shorter turnaround times and improved accountability. Although challenges such as the absence of a dedicated supply chain management unit remain, regular audits by the Provincial Treasury ensure oversight and compliance.

On financial compliance

During the 2024/2025 financial year:

- No unsolicited bid proposals were concluded.
- No rollover of funds was requested for the 2025/2026 financial year.
- No discontinued programmes or initiatives were reported or planned.
- No material events occurred after 31 March 2025 that would affect the entity's financial position.
- The GFC operated under a valid supply chain management (SCM) policy, with oversight provided by the Provincial Treasury due to the absence of an internal SCM unit.

A governance concern remains regarding the limited involvement of the GFC Board in certain operational decisions. This issue presents a risk to effective oversight and will require continued attention in the year ahead.

Looking ahead

The implementation of the GFC's new Five-Year Strategic Plan (2025–2030) is now underway. The plan positions the organisation to continue driving economic development, job creation and inclusive growth in Gauteng's creative industries.

The GFC extends its appreciation to MEC, Mr Matome Chiloane, and the entire department, for their continued support and strategic guidance in advancing the Commission's mandate.

In closing, sincere thanks are due to the GFC team. Their commitment, professionalism and resilience have been central to the organisation's achievements over the past year. As we present the 2024/2025 Annual Report, we reflect on a year of meaningful progress built on collaboration and shared purpose.

We remain committed to our role in shaping a thriving, inclusive, and globally competitive film and television industry in Gauteng.

Ms Keitumetse Lebaka
Chief Executive Officer
Gauteng Film Commission
Date: 31 July 2025

5. STATEMENT OF RESPONSIBILITY AND CONFIRMATION OF ACCURACY FOR THE ANNUAL REPORT

To the best of my knowledge and belief, I confirm the following:

All information and amounts disclosed in the Annual Report are consistent with the annual financial statements audited by the Auditor-General.

The Annual Report is complete, accurate and free from any omissions.

The Annual Report has been prepared in accordance with the guidelines on the Annual Report as issued by the National Treasury.

The Annual Financial Statements (Part F) have been prepared in accordance with the Financial Reporting Standards (IFRS) applicable to public entities.

The Accounting Authority is responsible for the preparation of the annual financial statements and the judgments made in this information.

The Accounting Authority is responsible for establishing and implementing a system of internal control designed to provide reasonable assurance regarding the integrity and reliability of performance information, human resources information, and annual financial statements.

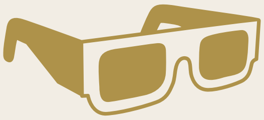
The external auditors are engaged to express an independent opinion on the annual financial statements.

In our opinion, the Annual Report fairly reflects the operations, the performance information, the human resources information, and the financial affairs of the public entity for the financial year ended 31 March 2025.

Yours faithfully

Ms Keitumetse Lebaka
Chief Executive Officer
Date: 31 July 2025

6. STRATEGIC OVERVIEW

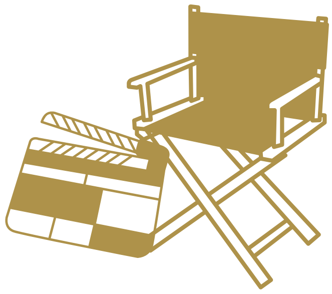


6.1 Vision

A champion for a transformed, sustainable and dynamic audio-visual industry that celebrates the diverse cultures of Gauteng Province.

6.2 Mission

- To promote regional content and the telling of South African stories;
- To develop and support audio-visual content creators and enterprises;
- To facilitate and improve the ease of doing audio-visual business in Gauteng;
- To promote Gauteng as a preferred audio-visual destination; and
- To attract investment into the Gauteng audio-visual industry.



6.3 Values

Accountability	Team focus	Innovation	Activism	Integrity
• Do what we say we will do, then follow through on whether it has been done correctly. • Take ownership of the task to ensure it gets done correctly the first time around. • Displaying the right attitude to the task at hand. • Delivering the best that we can.	• Working together to assist each other and to enable all departments to succeed. • Sharing of knowledge and insights towards a common purpose.	• Listen to and understand needs and create new approaches to what we do. • A focus on cutting-edge, best-in-class and 'outside the box' approaches and solutions.	• Use all available opportunities to promote and lobby for desired social and economic changes. • Strive to participate in all key government activities as an opportunity to lobby for our programmes.	• Exude positive energy in engaging with others about our desire and plans to move our province forward. • Value openness, honesty, consistency and fairness. • Act in good faith in all our day-to-day activities. • Display humility in our actions. • Committed to ethical behaviour and focus on justice and fairness. • Exercise care not to disclose confidential information.

7. LEGISLATIVE AND OTHER MANDATES

The GFC is a Non-Profit Company (NPC). Its strategic goals were developed in response to the mandate from the Department of Sports, Arts, and Culture, the objectives outlined in the National Development Plan (NDP), and the revised mandate from the provincial government. These goals also address key macro and microenvironmental challenges as well as strategic issues facing the GFC. Additionally, to ensure cohesion and seamless integration, these high-level strategic objectives are aligned with the DSACR and the outcomes of the 14 provincial Medium-Term Strategic Framework (MTSF).

Under the strategic theme of the 6th Administration of the Gauteng Provincial Government: "Growing Gauteng Together - our Roadmap to 2030" (GGT2030), and informed by instructing legislation and policy, the Gauteng Film Commission defines its mandate/purpose as:

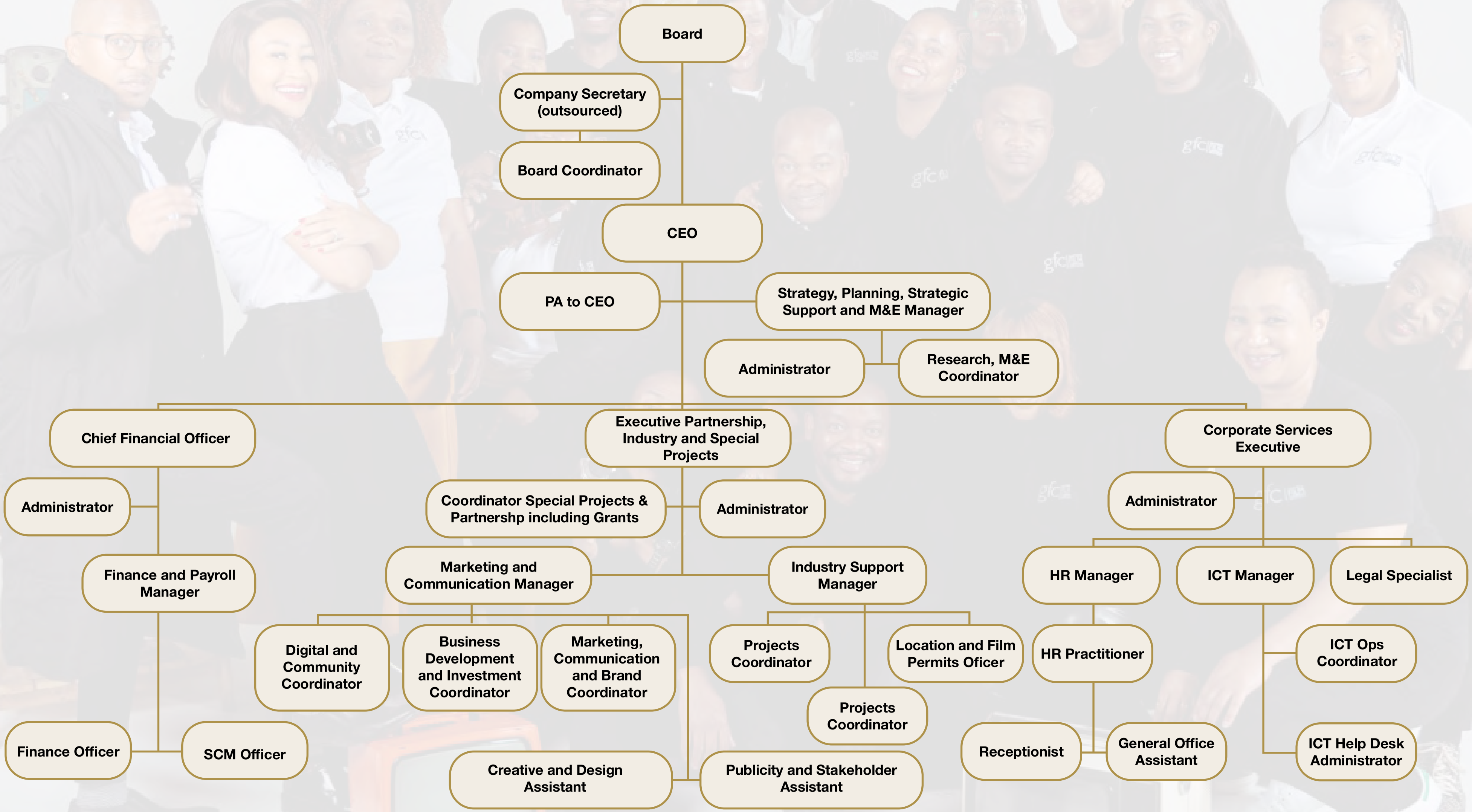
> ***To mediate between the interests of the state, industry, and society in the Gauteng audio-visual sector.***

The successful implementation of this mandate will enhance the organisation's impact, which is defined as follows:

> ***"The audio-visual industry is a major contributor to Gauteng's positioning as the hub of Africa's creative and cultural industries, thereby contributing to job creation and socio-economic transformation."***

8. ORGANISATIONAL STRUCTURE

The following diagram illustrates the organisational structure for the GFC as of 31 March 2025.



gfc GAUTENG FILM COMMISSION SOUTH AFRICA

PART B

PERFORMANCE INFORMATION

1. AUDITOR-GENERAL'S REPORT: PREDETERMINED OBJECTIVES

The GFC is required to prepare a report on its performance related to predetermined objectives. As an organisation governed by the PFMA, we must comply with all PFMA requirements as outlined in our agreement with the Department regarding the use of public funds.

2. OVERVIEW OF DEPARTMENTAL PERFORMANCE

2.1 Service Delivery Environment

In the 2024/25 financial year, the Gauteng Film Commission operated within a rapidly evolving and technologically driven audio-visual (AV) landscape. As the digital economy matures and global interest in diverse storytelling increases, Gauteng's position at the heart of South Africa's film and television industry has become even more significant. The province's strong media infrastructure, skilled creative workforce, and expanding digital capabilities have enabled it to maintain its status as a preferred location for both local productions and international co-productions.

The Gauteng Film Commission's work during the reporting period was shaped by national development priorities, global trends in the audio-visual (AV) sector, ongoing socio-economic challenges, and the practical realities of local implementation. Despite broader macroeconomic pressures and infrastructure limitations, the GFC remained committed to its core mandate: to position Gauteng as a globally competitive and inclusive AV hub. This included supporting industry development, attracting investment, growing skills, and expanding access to opportunities across the province.

As an agency mandated to promote and develop the film and television industry in Gauteng, GFC's activities were guided by its Strategic Plan and Annual Performance Plan, with a focus on industry transformation, job creation, capacity building, and investment facilitation - contributing meaningfully to the province's cultural economy and creative sector resilience.

Services Delivered to The Public

The Gauteng Film Commission continued to provide services to its core stakeholders, including emerging filmmakers, independent production studios, content creators, audio-visual entrepreneurs, and educators in the fields of media and film studies. During the year, GFC highlighted the persistent exclusion of underrepresented groups—particularly women, youth, and persons with disabilities—who continue to face significant barriers to accessing funding, training, and development opportunities.

A study by the National Film and Video Foundation in 2022 revealed that only 25% of key creative roles in South African productions are held by women, and individuals with disabilities are largely absent from the audio-visual value chain. In response to this, the GFC conducted a detailed analysis of its projected annual beneficiary data and set targets to ensure representation: 40% for youth, 40% for women, and 10% for persons with disabilities in training and development opportunities. These groups were prioritised during the mid-year funding allocation, resulting in 38% of GFC's support directed towards female-led beneficiaries and a remarkable 91% allocated to youth-led enterprises. The GFC remains strongly committed to empowering gender equality and youth development initiatives and will continue to create inclusive strategies that promote broader representation and meaningful participation throughout the industry.

Challenges Encountered And Corrective Measures

The global audio-visual industry is in a period of great transformation, driven by technological innovation, evolving audience expectations, and emerging content monetisation models. The rise of digital streaming platforms, immersive technologies such as artificial intelligence (AI) and virtual reality (VR) and shifting consumption behaviours are reshaping the global entertainment landscape. While leading AV markets continue to invest in advanced production tools and digital-first distribution strategies, South Africa is also making notable strides in this area.

The creation of national sector agencies has boosted global engagement, while transformation-focused initiatives have led to progress in equity, representation, and access. Social trends increasingly demand more diverse and inclusive media, and there is a growing appetite—both locally and globally—for South African stories and authentic narratives. However, to fully capitalise on this momentum, sustained investment in indigenous content, equitable funding, and digital capacity is essential.

Despite this progress, the South African AV sector, including the Gauteng Film Commission, faces a range of structural and operational challenges. These include institutional capacity constraints, fluctuating public funding, critical skills shortages, and the absence of a comprehensive framework to assess the full economic impact and reach of GFC programmes. In addition, legacy issues such as fragmented sector coordination, unclear funding methods, and limited infrastructure in underrepresented areas continue to hinder broad-based participation.

Over the past year, the GFC has grappled with many of these issues. Programme delivery has been affected by budgetary pressures, inconsistent data flows, and a lack of real-time research insights required for evidence-based decision-making. A recent impact assessment also revealed barriers such as poor access to production facilities, persistent skills gaps, and the underrepresentation of women, youth, and persons with disabilities. Although progress has been made, 91% of mid-year support was allocated to youth-led enterprises and 38% to women-led initiatives, the 10% participation target for persons with disabilities was not met. This reflects broader systemic exclusion, particularly among these creatives, who often lack awareness of, or access to, industry opportunities.

At the same time, there is a need for traditional distribution models to evolve and adopt digital-first strategies that align with global trends. To remain competitive and relevant, the GFC recognises the importance of aligning its mandate with the rapidly shifting dynamics of the industry and the unique potential of local talent. The continued development of a clear and forward-looking institutional mandate will provide much-needed direction for both the GFC and its industry partners.

Looking ahead, the GFC is focused on building a more resilient, inclusive, and data-driven organisation. Our strategic priorities include:

- Building a compelling economic case for the film sector by quantifying the value, reach, and broader economic impact of film projects and GFC-supported initiatives.
- Strengthening internal capacity and operational coordination to enhance the quality, agility, and effectiveness of programme delivery.
- Accelerating digital transformation by equipping beneficiaries with the tools and support needed to thrive in digital-first production and distribution environments.
- Expanding partnerships across government, academia, industry, and civil society to amplify reach, drive innovation, and optimise resource utilisation.
- Advancing transformation and inclusion by prioritising access for underrepresented creatives through more accessible training, targeted funding, and inclusive market-entry opportunities.
- Championing authentic South African storytelling by investing in the development and promotion of local content.

With Gauteng's robust AV infrastructure, dynamic creative talent, and strategic geographic positioning, the province is uniquely placed to become a continental leader in audio-visual production and innovation. The GFC is committed to driving this vision forward, ensuring that the sector's growth is inclusive, impactful, and globally competitive.

External Factors Affecting Service Demand And Delivery

Global And Local Context

The global film industry is highly competitive. South African filmmakers must navigate not only local market pressures but also the challenge of maintaining the country's relevance on the international stage. As leading global markets continue to innovate and set new benchmarks, the demand for infrastructure upgrades and digital readiness grows, placing additional pressure on developing markets such as South Africa.

In the United States, one of the most significant developments is the integration of artificial AI into production workflows. AI is increasingly used for scriptwriting, editing, and content recommendation, driving efficiencies across the value chain. Virtual production is also transforming content creation by blending digital environments with live-action footage through the use of LED volume stages and game engine software. These advancements are reshaping production models and setting a new global standard for visual storytelling and design.

The United Kingdom continues to maintain its status as a major global audio-visual player. According to PwC UK (2023), the British entertainment and media market is projected to exceed £121 billion by 2028. This growth is driven by digital advertising, live music, subscription-based video-on-demand (SVOD), and esports. The UK government's tax relief schemes for creative industries, supported by institutions such as the British Film Institute, have contributed to sustained investment in film, television, and gaming. High-profile international productions such as *Barbie* and *Oppenheimer* have further reinforced the UK's appeal as a production hub.

France remains a key European centre for animation and post-production. Legacy firms such as Technicolour continue to adapt through strategic partnerships and advances in visual effects and immersive media. State support through the Centre National du Cinéma (CNC) has helped preserve a strong local content ecosystem while encouraging international co-productions and innovation.

South Africa's competitive advantage lies in its established production infrastructure, multilingual talent base, and scenic diversity. Cities such as Cape Town, Durban, and Johannesburg host world-class studios and post-production facilities. The Department of Trade, Industry and Competition (DTIC, 2022) continues to support the industry through targeted incentives, enabling opportunities for co-productions and inward investment.

Globally, the film and television sectors are evolving toward more digital-first, immersive, and inclusive ecosystems. For South Africa, and Gauteng in particular, it is critical to align with these trends to remain relevant in a rapidly changing industry. While some progress has been made through development programmes and targeted funding, realising the full potential of the local AV sector will require improved policy implementation, equitable resource allocation, and greater adaptation to global shifts in media production and consumption.

The Gauteng Film Commission plays an important role in positioning the province as a desirable film destination. It does so by supporting location filming, facilitating access to funding, delivering training initiatives, and advocating for policy reform. The province has also seen the growth of digital innovation hubs and creative incubators that support youth-led content creation and technolog-driven storytelling. These developments reflect an encouraging alignment with international industry trends.

2.2 Organisational Environment

Operational Reliability Restored

The 2024/25 financial year marked the first time in over a decade that South Africa experienced sustained electricity stability. By early 2025, the country had recorded more than 300 consecutive days without load-shedding, a significant improvement from the 289 days of outages recorded in 2023. This operational reliability enhanced production scheduling, reduced operational risks, and boosted investor confidence in Gauteng's capacity to host high-value film and television productions.

Funding and Infrastructure

The Department of Trade, Industry and Competition's (DTIC) revised Film and Television Production Incentive, effective from September 2023, remained a critical driver of industry growth. Offering a 35% rebate on Qualifying South African Production Expenditure (QSAPE) and transformation-linked top-ups, the incentive is capped at R25 million per project. These reforms have expanded opportunities for emerging and established filmmakers, strengthened local participation, and stimulated inward investment.

Complementary funding and infrastructure support from the National Film and Video Foundation (NFVF) and the Industrial Development Corporation (IDC) continued throughout the year. These interventions provided grants, equity investments, and loans for production, marketing, skills development, and facility upgrades, ensuring that Gauteng remains an attractive and sustainable filming destination.

Competitive Strengths and Industry Growth

The South African film sector contributed an estimated R5.5 billion to the national economy in 2024, with Gauteng retaining its position as the country's leading production hub. The province's experienced crews, world-class infrastructure, and favourable exchange rate attracted both local and international productions. This activity generated significant employment opportunities, developed new skills, and reinforced Gauteng's role in driving growth within the broader creative economy.

Township Creative Economies

The Township Economic Development Act continued to stimulate growth in township-based filmmaking and digital content creation during 2024/25. By enabling broader participation from historically marginalised communities, the Act has fostered talent pipelines, supported mobile productions, and expanded the industry's reach through community screenings and live performances.

Digital Transformation and Streaming Platforms

Improved power stability during the reporting period also supported digital content consumption, reversing the sharp audience declines previously experienced during load-shedding. Streaming platforms such as Netflix, Showmax, Disney+, and VIU continued to expand investment in South African productions, creating new revenue streams and connecting Gauteng-based stories with global audiences.

Industry Trends and Opportunities

Global shifts towards virtual production, short-form video formats, and immersive storytelling have reinforced Gauteng's positioning as an innovation-ready hub. Increased interest in African content ecosystems- highlighted by initiatives such as the establishment of a new film studio in Zanzibar, presents opportunities for regional co-productions, knowledge exchange, and market expansion.

2.3 Key Policy Developments and Legislative Changes

Legislative and Regulatory Developments

Several legislative and regulatory developments shaped the industry environment during the reporting period:

GFC Governance and SOE Registration

The GFC progressed enabling legislation and consultations to finalise its registration as an SOE, ensuring compliance with the Public Finance Management Act and securing a sustainable governance framework.

Film and Publication Board (FPB) Regulation

The FPB expanded its mandate to regulate streaming platforms and Internet Service Providers (ISPs), requiring compliance with content takedown, registration, and reporting, particularly during the election period. Tariffs were increased by CPI plus 1% from 1 April 2024, alongside intensified public outreach on online safety and harmful content protection.

Copyright Amendment Bill

Proposed amendments aim to modernise copyright law by addressing orphan works, strengthening digital rights management, and improving accessibility for persons with disabilities.

Film and Television Worker Protection

Labour law amendments classified certain film and television workers as employees for specific protections under formal labour legislation.

Direct Marketing Regulations

Public consultations were conducted on draft regulations to limit unsolicited marketing communications.

Copyright Adaptation to Digital Media

Ongoing policy work sought to address copyright challenges linked to streaming, user-generated content, and emerging technologies such as the metaverse.

Visa Facilitation for Productions

The introduction of the STAGES (Screen Talent and Global Entertainment Scheme) visa in early 2025 streamlined approvals for international film crews, reducing processing times from weeks to hours and strengthening South Africa's competitiveness in attracting global productions.

2.4 Progress Towards Achievement of Institutional Impacts and Outcomes

The following tables summarise the GFC's progress towards achieving institutional outcomes set out in the Five-Year Strategic Plan and 2024/25 APP, and in alignment with Gauteng priorities (GGT2030).

OUTCOME 1: Enhanced contribution of Gauteng's audio-visual industry to socio-economic development

Table 1: *Key interventions and outputs of the annual performance plans during the year in review for Outcome 1*

CONTRIBUTION TO GAUTENG PROVINCIAL PRIORITIES (GGT2030)	KEY INTERVENTIONS AND OUTPUTS OF THE ANNUAL PERFORMANCE PLANS DURING THE YEAR IN REVIEW
Priority 1: Economy, jobs, and infrastructure • Prioritised creative industries as a strategic growth area • Supported programmes aimed at creating long-term employment through projects • Finalised and implemented the revised provincial creative industries strategy • Supported launch of the Film Friendly Gauteng Campaign, which enjoys support from industry suppliers, service providers and the industry as a whole • Developed strategic relationships between public and private sector stakeholders	• Facilitated 477 permits utilised for various projects such as commercials, documentaries, TV content, videos and films across Gauteng City Region, at an estimated production value of over R478 million for the broader sector. • Provided support to 39 productions, contributing to the development of emerging and mid-level filmmakers while also facilitating projects by established industry professionals. • Facilitated eight strategic partnerships that improved the ease of doing business, resulting in an increase in both local and international productions filmed in Gauteng. • Developed a funding strategy that focuses on engaging and establishing relationships with industry and key stakeholders.

OUTCOME 2: Increased support for regional content and the telling of South African stories

Table 2: *Key interventions and outputs of the annual performance plans during the year in review for Outcome 2*

CONTRIBUTION TO GAUTENG PROVINCIAL PRIORITIES (GGT2030)	KEY INTERVENTIONS AND OUTPUTS OF THE ANNUAL PERFORMANCE PLANS DURING THE YEAR IN REVIEW
Priority 3: Safety, social cohesion, and food security • Supported and developed content that profiles South African and regional stories and values • Increased interaction across space, race and class • Considered women, youth, and people with disabilities in all activities	• Provided 80 emerging filmmakers across regions with editing and research support interventions. • Awarded 28 emerging filmmakers and SMMEs with start-up equipment to enable them to create content and strengthen their funding readiness. • GFC's content and production support prioritised women and youth, with 38% directed to female-led projects and 91% to youth-led enterprises. GFC remains committed to GEYODI empowerment through inclusive, representation-driven strategies.

OUTCOME 3: Enhanced market penetration of Gauteng-produced content

Table 3: *Key interventions and outputs of the annual performance plans during the year in review for Outcome 3*

CONTRIBUTION TO GAUTENG PROVINCIAL PRIORITIES (GGT2030)	KEY INTERVENTIONS AND OUTPUTS OF THE ANNUAL PERFORMANCE PLANS DURING THE YEAR IN REVIEW
Priority 1: Economy, jobs and infrastructure • Exported Gauteng-created content to global and regional markets • Expanded into new and traditional creative industry markets	• Funded and supported projects that created 1 870 jobs in the sector. • Created sustained exposure to all stakeholder groups with film materials and publicity. • Delivered effective marketing support for four GFC-supported productions, and one Film Slate for content distribution and additional release platforms. • Supported eight online digital content outputs for streaming platforms. • Implemented a marketing and festival strategy for local and international productions to support four Provincial signature film festivals. • Supported 15 local productions attending festival markets to facilitate expansion in new markets. • Supported 16 audience development interventions engaging 15 199 audiences across Gauteng communities.

OUTCOME 4: Industry transformed through training, mentorship and enterprise development

Table 4: *Key interventions and outputs of the annual performance plans during the year in review for Outcome 4*

CONTRIBUTION TO GAUTENG PROVINCIAL PRIORITIES (GGT2030)	KEY INTERVENTIONS AND OUTPUTS OF THE ANNUAL PERFORMANCE PLANS DURING THE YEAR IN REVIEW
Priority 1: Economy, jobs and infrastructure • Growing and nurturing emerging filmmakers to become financially sustainable by owning effective and profitable enterprises **Priority 2: Education, skills revolution and health** • Contributed to effective talent development programmes for emerging filmmakers • Implemented mentorship/incubator programmes • Training and bursaries for motion picture production • Entrepreneurship training programmes • Set up post-production and research facilities in libraries and monuments • Support film as a career through capacity-building master classes and workshops • Training and development of emerging content creators through partnerships with accredited training providers, towards sustainability and participation in the industry • Supported digital art and storytelling programmes, training 54 emerging filmmakers at the intersection of art and technology • Planned to establish AV resource centres in monuments in partnership with DSACR	• Key enablers to support delivery of the outcome. • GFC launched a 6-month on-the-job internship programme, creating a dedicated fund for mentorship and skills development, benefitting 11 emerging professionals.

2.5 Highlights For the Year Under Review

Gauteng Discover Summit

The Gauteng Film Commission hosted the first Gauteng Discover Summit, which drew 1 386 delegates from across the province. The three-day event featured over 50 sessions, including masterclasses, panel discussions, and an entrepreneur expo. Around 50 industry professionals shared insights on the opportunities and challenges shaping South African filmmaking.

The Summit opened with a public street parade in Sandton and concluded with a Merit Awards Ceremony and a concert celebrating creative excellence. It positioned Gauteng as a leading destination for film production and investment, while encouraging collaboration among filmmakers, entrepreneurs, and investors. The event also supported talent development through knowledge exchange and exposure to industry networks.

As part of the Summit's legacy programme, the GFC handed over animation equipment to five schools—Ekurhuleni School of the Arts, Umqhele Secondary, Gato Entle Secondary, Alexandra Secondary, and the National School of the Arts. This initiative is expected to strengthen youth skills in animation and digital content creation.





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GAUTENG
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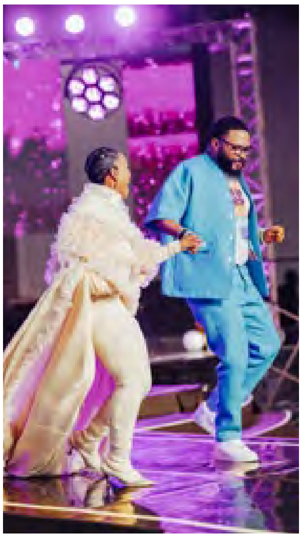
DIS
COVER
SUMMIT
2024


Inaugural Discover GP Summit
Recognition Merit
2024
The Diamond Merit AKA The Neophyte
Inaugural Discover GP Summit
Recognition Merit
2024
Inaugural Discover GP Summit
Recognition Merit
2024
Jerry Mofokeng
GP Summit
Merit 2024
G-Star Merit AKA The G


Bheki Ncube
Inaugural Discover GP Summit
Recognition Merit
2024
The Thriving Merit AKA The Luxuriant
The Animator AKA Animation Brilliance

Gauteng Film Awards

In August 2024, the GFC launched the inaugural GP Film Awards, honouring 10 individuals and organisations for their exceptional contributions to the film and television industry. The awards were the highlight of the inaugural GFC Discover Summit.



GFC Masterclass with Acclaimed Film Director, Akin Omotoso

GFC hosted an exclusive masterclass with internationally renowned filmmaker, director, and storyteller, Akin Omotoso. The session provided emerging creatives with invaluable insights into the art of storytelling, career-building, and navigating the film industry. Drawing from his acclaimed film Vaya, Omotoso guided participants through film case studies and visual examples, offering a behind-the-scenes look at his creative process and the storytelling techniques that brought the film to life.

GFC at FAME Week Africa

The GFC actively participated in FAME Week Africa 2024, held from 1 to 7 September in Cape Town, bringing together over 2 000 creatives and industry leaders across film, TV, animation, music, and fashion. Key highlights included 270+ speakers, international exhibitors, and a new SA-Canada co-production treaty.

GFC at Durban International Film Festival

The Gauteng Film Commission proudly participated in the 45th Durban International Film Festival (DIFF) held in July 2024. As part of its involvement, the Commission supported the Jumpstart initiative, a mentorship programme aimed at emerging African filmmakers.

GFC at Joburg Film Festival

The 7th Joburg Film Festival (JFF), held from 11 to 16 March 2025, continued its tradition of celebrating African and international storytelling. The GFC supported the festival through its industry programme and filmmaker development initiatives.

GFC Women's Month Celebration

In commemoration of Women's Month, celebrated annually in August, the GFC hosted an event honouring the achievements of women in the film industry.











GFC Locations Africa Conference

The GFC supported the two-day Locations Africa conference, reinforcing Gauteng's status as a preferred destination for film production across all content formats.

EmpowaYouth in Film Masterclass

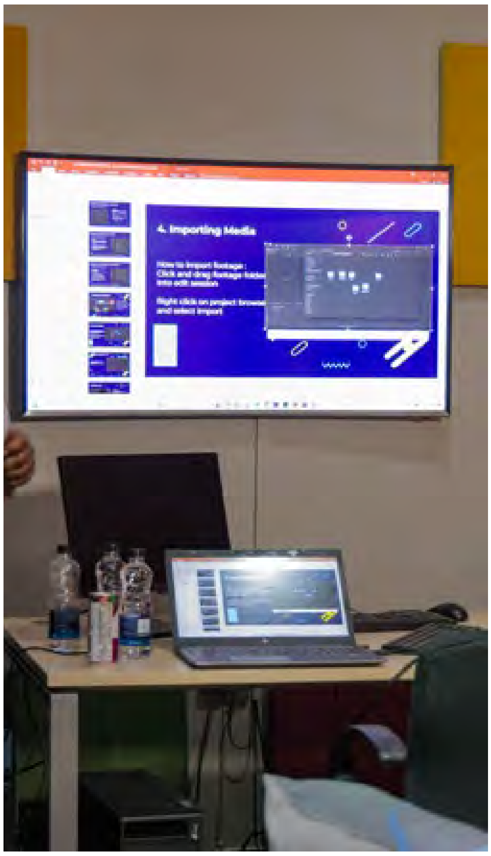
The GFC teamed up with Empowaworx and the Media City Academy for the EmpowaYouth in Film Masterclass in March 2025. This inspiring initiative was designed to boost youth participation and ownership in the film and television industry.

Kasi Youth in Film

Supported by the GFC, the Kasi Youth in Film Project, led by Wyza Media, empowered youth from Gauteng's peri-urban areas with training in film and TV production. The initiative aimed to bridge industry access gaps through practical skills development while promoting diversity and inclusion in the media sector.

Mastering Adobe Premiere Pro Workshop

To empower storytellers with cutting-edge post-production skills, the GFC hosted a dynamic Adobe Premiere Pro workshop, designed to elevate editing, colour grading, and sound design for emerging filmmakers and content creators in March 2025. The two-day workshop reflected the organisation's commitment to building a skilled, future-ready film industry in Gauteng, one frame at a time.



Paramount Summer Showcase: Queens Of Hustle

On 25 September 2024, GFC supported the Paramount Summer Showcase to spotlight local content under the theme Queens of Hustle. The launch celebrated bold, trailblazing women at the forefront of change, challenging patriarchy, leading in male-dominated spaces, and inspiring through their stories.

3. INSTITUTIONAL PROGRAMME PERFORMANCE INFORMATION

3.1 Programme 1: Industry Support and Development

The ISD (Industry Support and Development) Programme aims to develop and strengthen the audio-visual industry in Gauteng by fostering an enabling environment. It supports initiatives focused on critical skills development and mentorship, particularly targeting previously marginalised individuals. The programme also promotes initiatives that span the entire audio-visual value chain, ensuring a comprehensive approach to industry growth.

It directly contributes to the following institutional outcomes:

- **Outcome 1:** Enhanced contribution of Gauteng's audio-visual industry to socio-economic development
- **Outcome 2:** Increased support for regional content and the telling of South African stories
- **Outcome 3:** Enhanced market penetration of Gauteng-produced content
- **Outcome 4:** Industry transformed through training, mentorship, and enterprise development

PRODUCTIONS SUPPORTED

Documentaries and short films

Table 5: *Documentaries and short films supported*

Title	Description
Breaking Free (The Patsy) by APN Pictures	*The Patsy* is a powerful and emotionally charged drama that follows the journey of Lerato, a woman trapped in an abusive relationship with Zulu. Upon discovering she is pregnant, Lerato makes the courageous decision to escape and seek a safe environment for her child. **Total of persons employed: 23**
Spirit by Bold Behaviour	*Spirit* follows the life of Thulani 'Thulas' Msizi (22), a once-bright young man haunted by the trauma of witnessing his parents' death. As the eldest of two, his world shattered just before his matric finals. Now burdened by a bleak past and an uncertain future, Thulani must confront the ghosts, real and motional, that threaten to define the rest of his life. **Total of persons employed: 39**
Mermaid Murder by Zenith Seed Films	*Mermaid Murder* follows the story of a young woman whose life unravels in a single, harrowing moment. While driving across a quiet village bridge, she receives the devastating news that her husband is filing for divorce. Distracted and overwhelmed, she accidentally hits and kills a child. In a panic, she disposes of the body in the river and flees the scene, abandoning the village and her former life. **Total of persons employed: 17**
The Unforeseen by South African Film Empowerment	*The Unforeseen* follows the Mabena family in the vibrant township of Mamelodi as they grapple with the sudden death of their beloved patriarch, Mr. Mabena. His unexpected passing sends shockwaves through the household, leaving his wife and three children, Zanele, Walter, and Poppies, struggling to hold on to family, faith, and a future that now feels uncertain. **Total of persons employed: 27**
I think I should say something by Behind Her Lens Visuals (Pty) Ltd	*I think I should say something,* follows a young woman whose routine hair appointment spiral into an unexpected ordeal, forcing her to find her voice in the charged, fast-paced environment of a bustling hair salon. **Total of persons employed: 51**
Living with Glaucoma by Bakwena Clan Productions	*Living with Glaucoma* is a compelling documentary that follows Tebatso, a young woman navigating the everyday hopes and dreams shared by many, respect, meaningful work, a fulfilling life, and love. What sets her journey apart is that she is pursuing all of this while living with Glaucoma, a condition that continues to challenge her vision but not her determination. **Total of persons employed: 10**

Emerging filmmakers

Table 6: *Emerging filmmakers productions supported*

Title	Description
Rogue Agent by The Firm SPV (Pty) Ltd	*Rogue Agent* follows Osrik, a man haunted by a past he's desperate to forget. Having built an emotional sanctuary around himself, anchored by the love of his foster mother and girlfriend. Osrik fears that confronting his history will unravel the life he now holds dear. Rather than risk losing the fragile peace he has found, he chooses denial. **Total of persons employed: 31**
Izimo by Icons Management	*Izimo 2: Enigmatic Woods* is a chilling suspense-horror that plunges viewers into the eerie supernatural undercurrents of Siyathemba, a quiet South African township. As dark forces begin to stir beneath the surface, the community finds itself entangled in a web of secrets, ancestral warnings, and unexplained occurrences. **Total of persons employed: 21**
Blind Fait(h) by 20Future Entertainment Company	*Blind Fait(h)* is a stirring and emotionally charged cinematic journey that delves into the depths of human resilience and the redemptive power of love. At its core, it's a poignant exploration of grief, trauma, and the transformative nature of human connections. **Total of persons employed: 20**
Booa Kids by Busymoon Productions	*Booa Kids* is an animated production that follows a whimsical group of charming creatures on a series of heartwarming adventures. Led by a curious young boy named Toro, whose name means "dream" in Sesotho, the group explores the world around them through stories that seamlessly blend education and entertainment. **Total of persons employed: 7**
RUNNER by Basecamp Community (Pty) Ltd	*RUNNER* is a satirical dramedy that follows Kea, a polite production assistant, through one bizarre day at the production company she works for, currently shooting a documentary on an F1 Star. Going through personal issues, Kea does not start the day off in the highest of spirits but is soon swamped by her superiors with endless tasks. **Total of persons employed: 34**
Naledi by Golden Tales Animation	*Naledi* is a 7-minute 2D animated short film about a star athlete who must come to terms with her debilitating grief to regain her confidence and complete her race. **Total of persons employed: 9**
Goitefeletsa by Afro Films	*Goitefeletsa* is a powerful, character-driven drama that explores the destructive power of betrayal and the challenging road to forgiveness. The story centres on Ayize, a young woman who, devastated by her mother's death, embarks on a quest for revenge. **Total of persons employed: 35**
VEX: Heroes Within by Robbotical (Pty) Ltd	*VEX: Heroes Within* unfolds in a vibrant city where everyone possesses unique abilities. When a group of children living with disabilities encounter a mysterious invention known as VEX, they embark on a journey that reveals the true power of friendship, determination, and the strength they've had inside all along. **Total of persons employed: 28**

Feature films

Table 7: *Feature films supported*

Title	Description
30 Frames by Rise and Shine Films (Pty) Ltd	*30 Frames* presents the profound journey of Oscar Gutierrez, whose life bridges diverse worlds from celestial skies to the depths of the earth. Arriving in South Africa in 1994, this Guatemalan native and former NASA engineer finds a new calling. **Total of persons employed: 14**
B&B by Afro Noir Entertainment	*B&B's* unique Afro-Noir aesthetic marries the classic elements of Film Noir with the rich cultural nuances of Africa, resulting in a story that is as visually captivating as it is narratively compelling **Total of persons employed: 56**
The Breakfast by Black Aquarian (Pty) Ltd	*The Breakfast* is a gripping drama that ventures into bold new territory in South African storytelling. Blending elements of thriller, suspense, and emotional depth, the series immerses audiences in a world where family values are tested by pride, greed, sacrifice, and betrayal. **Total of persons employed: 60**
Amapiano Dance Culture by SMR Investments	*Amapiano Dance Culture* is a documentary film that seeks to highlight the influence of dance culture on various societal aspects, including fashion and style, the moves the youth create, and social media. The film celebrates and honours the Amapiano genre and the talent driving the culture. **Total of persons employed: 15**

Heritage and historic productions

Table 8: *Heritage and historic productions supported*

Title	Description
Zwamathakheni by Mpho and Pfano Holdings	*Zwamathakheni* is a captivating television series that journeys deep into the heart of Gauteng's urban communities. Through the lens of a charismatic presenter, the show uncovers the rich mosaic of cultures, traditions, and everyday stories that define these often-overlooked areas, celebrating their vibrancy, resilience, and unique local identity. **Total of persons employed: 12**
Nkosana by Deedo TKO	*Nkosana* is a story that explores love, duty, and self-discovery against the rich backdrop of the Venda tribe's traditions and prophecies. The narrative follows Princess Tendi, a young woman bound by a prophecy to find her crown prince. Tasked with fulfilling her destiny, Tendi embarks on a quest to find her prophesied partner. **Total of persons employed: 133**
Munsieville Missteps by Nelo Films	*Munsieville Missteps* unfolds in the spirited heart of Munsieville, a township steeped in heritage and bursting with life. Thabang, a quiet outsider, arrives hoping to start anew but finds himself out of sync with the community's rhythm. When he meets Dineo, a bold and fiercely loyal local, his path takes a surprising turn. As he navigates friendship, belonging, and a budding romance, Thabang must confront both the chaos and charm of Munsieville, and the truths he's been running from. **Total of persons employed: 63**
Sikelela: the Enoch Sontonga film musical by Nalithemba Productions	*Sikelela* is a powerful biographical musical that chronicles the life of Enoch Mankayi Sontonga, the gifted composer behind the iconic Xhosa hymn *"Nkosi Sikelel' iAfrika."* Originally a song of prayer, it grew into a powerful anthem of hope, unity, and resistance, ultimately becoming a core part of South Africa's national anthem. Through music, struggle, and spirit, this film celebrates the legacy of a man whose melody helped shape a nation. **Total of persons employed: 73**

Digital content

Table 9: *Digital content projects*

Title	Description
Simple Secrets by Arcane Features	*Simple Secrets* is a vibrant cooking and lifestyle show that celebrates the rich cultural heritage of South African Indian cuisine. **Total of persons employed: 8**
Ben Made It by Auzweke (Pty) Ltd	*Ben Made It* is a sci-fi drama about a cleaner-turned-biochemist who races to save his daughter in a nation crippled by a virus. As he battles a corrupt cartel hoarding the cure, Ben risks everything to expose the truth. His fight for justice turns him into a national hero, and a symbol of hope. **Total of persons employed: 224**
Vuka E Kasi by KR Filming and Photography Projects	*Vuka E Kasi* is a 13-part series that immerses viewers in the journeys of determined entrepreneurs from diverse backgrounds who are resolutely pursuing their dreams. Each episode delves into a different industry, providing a nuanced exploration of the distinct challenges confronted by entrepreneurs within that sector. **Total of persons employed: 14**
Cosmic Rays by Story Oasis	*Cosmic Rays* follows a pair of gifted twins in vibrant Johannesburg who are guided by a tea-loving, soap opera-obsessed ancestor and trained by the enigmatic Sage who takes them under his wing. **Total of persons employed: 36**
Filmatic by Madsho (Pty) Ltd	*Filmatic* is an interview series that delves into the minds of influential filmmakers and content creators, exploring their impact on the industry. Through in-depth conversations, it unravels the creative processes, personal stories, and insights that drive their success. **Total of persons employed: 22**
Afriquan Film by Enraptured Odyssey	*Afriquan Film* is an initiative that spotlights African Cinema, showcasing the range of South African storytelling as well as exploring the realities of creating cinema working within the industry. **Total of persons employed: 18**

Title	Description
All Things Women by Tales by Us	*All Things Women* is a podcast that explores the unique experiences women face throughout their lives, from puberty to motherhood. Each episode delves into various stages of womanhood, offering insightful discussions on the physical, emotional, and societal challenges women encounter as they navigate different life transitions. **Total of persons employed: 5**
Actors Spaces: YouTube Masterclass: An Actor Expands by Actor Spaces (Pty) Ltd	*An Actor Expands Special* is an immersive documentary-style project that delves into the world surrounding actors through the lens of an intensive masterclass led by industry experts. **Total of persons employed: 20**

Content for television

Table 10: *Content for television productions supported*

Title	Description
Genesis by Singavision Productions (Pty) Ltd	*Genesis* follows retired gospel music legend Felicia Thabethe, who ousts her husband after his scandals tarnish the family empire, Genesis Records. This sparks a fierce battle between Felicia and Gabriel's new recording company, threatening her children's future and legacy. **Total of persons employed: 128**
Triumph S2 by Pomegranate Media	*Triumph* is a dynamic, studio-based inspirational talk show that celebrates the resilience and strength of the human spirit. Hosted by someone who has personally conquered adversity, the show embodies how mindset and determination are crucial in overcoming both physical and mental challenges. **Total of persons employed: 44**
The Rise and Fall of Boxing by Bafenyi Tech Consulting	*The Rise and Fall of Boxing in South Africa* is a 13-episode documentary series, each approximately 24 minutes long, that delves into the rich heritage and historical significance of boxing within South African townships. The series begins with an exploration of the province of Gauteng and then moves to the renowned boxing hub of Mdantsane in the Eastern Cape, before expanding to other provinces. **Total of persons employed: 31**
Sotra Cypher: 30 Years of Freedom by Kasi Rap Records	*Sotra Cypher Presents 30 Years of Freedom* embarks on a rhythmic journey through South Africa's tumultuous yet triumphant history, beginning with the pivotal year of 1994. As the nation emerged from the shadows of apartheid, a new era of democracy dawned, igniting hope and anticipation for the future. **Total of persons employed: 15**
Pound 4 Pound Paramount Africa Film Slate by Viacom International Media Networks Africa (Pty) Ltd	GFC supported *Pound 4 Pound S1*, a powerful South African drama that dives into the gritty, high-stakes world of women's boxing in Africa. The story follows Lindiwe Mkhwanazi, a bold advocate for gender equity in sport, who enters an untested all-women's team into a major continental championship. She must turn to a disgraced ex-champ to train her unlikely contenders. As these women fight to find their strength inside and outside the ring, the series delivers a stirring tale of resilience, sisterhood, and rising against the odds in a male-dominated world. Following the success of its first season, *Pound 4 Pound* has been greenlit for a second season, with the Gauteng Film Commission proudly supporting its development as part of its broader film and television slate, which includes a third upcoming production dedicated to telling bold, authentic African stories.

AUDIENCE DEVELOPMENT

Table 11: *Audience development initiatives supported*

Title	Description
Save the Youth by Lime Creative Hub	*Save The Youth* is a community-led initiative focused on raising awareness about mental health, substance abuse, and gender-based violence among South African youth. A collaboration between Constitution Hill and Masakhane, the project combines resources and expertise to drive meaningful impact. Timed to align with South Africa's 16 Days of Activism Against Gender-Based Violence, the initiative uses film and dialogue as tools to spark reflection and inspire change. Through curated screenings and interactive discussions, it creates space for empathy, learning, and action. **Outcomes** • **Awareness and advocacy:** Increased public awareness and provided a safe space for open conversations and healing. • **Audience development:** Offered local filmmakers a platform to showcase their work and connect with new audiences. • **Youth engagement:** Launched after-school programming with mentorship and storytelling opportunities, fostering creativity and personal growth. **Total attendance: 211**
Heritage and History: The Dawn of Hostels by Tema Tours	*Heritage and History: The Dawn of Hostels* is a community engagement initiative that celebrates and preserves the rich cultural heritage of the Vosloorus, Dube, and Mohlakeng hostels. Originally constructed as male-only residences during apartheid, these hostels have transformed into vibrant, family-oriented communities that reflect a tapestry of cultural backgrounds and shared histories. **Outcomes** • **Cultural appreciation:** Exhibitions, performances, and film screenings deepened residents' connection to their heritage. • **Celebration of tradition:** The project showcased diverse traditional arts, crafts, music, and dance, fostering pride in cultural identity. • **Intergenerational unity:** Facilitated dialogue and shared experiences that strengthened community bonds and social cohesion. **Total attendance: 262**
The Bad Bishop by Bold Behaviour	*The Bad Bishop* is a gripping South African film about a charismatic young man who builds a fraudulent church empire through staged miracles and manipulation. As his wealth and following grow, so does the attention from powerful and dangerous enemies. To expand its reach, community screenings were hosted in Mamelodi, Nelmapius, and Eersterust—areas known for their vibrant cultural life and strong support for local storytelling. **Outcomes** • **Temporary employment:** Local youth and service providers were hired for logistics and promotion. • **Boosted local business:** Screenings increased foot traffic, benefiting vendors and small enterprises. • **Community engagement:** Built pride and enthusiasm for South African cinema. • **Film industry support:** Encouraged local audiences to invest in and support homegrown films. • **Youth development:** Provided aspiring filmmakers with informal learning opportunities and exposure to the filmmaking process. **Total attendance: 171**
Community Cinema Club by New Age Artistry	The *Community Cinema Club* is a youth-focused screening initiative built around the acclaimed South African film *Vaya*. The film follows the journeys of three township youths as they navigate the complexities of Johannesburg in pursuit of their dreams, highlighting both the challenges and opportunities of urban life. By utilising Vaya's powerful narrative, the project engages with young audiences, raises awareness of social issues, and introduces career opportunities within the creative industries. **Outcomes** • **Career awareness:** Screenings for Grade 11 and 12 learners featured a Career Day component, introducing diverse roles in the film and creative sectors. • **Youth empowerment:** The film inspired young people to see the arts as a viable and meaningful career path, encouraging curiosity and self-belief. **Total attendance: 424**

Title	Description
BAI Heatseekers by BAI Foundation	*BAI Heatseekers* is a multi-disciplinary festival that champions emerging filmmakers and creatives across film, digital media, and the wider entertainment industry. Spanning several months, the festival delivers an immersive programme of curated screenings, industry talks, hands-on workshops, entrepreneurial sessions, and live podcasts, led by bold, forward-thinking creative professionals. **Outcomes** • **Audience development:** Expanded appreciation for local content through engaging and inclusive programming. • **Audience insight:** Gathered valuable data on audience preferences to inform future creative and programming decisions. **Total attendance: 503**
Avijozi Animation and VFX Festival by Chocolate Tribe	*Avijozi* is dedicated to developing human capital in the creative and tech sectors, with a strong focus on animation, VFX, and gaming. Through masterclasses, workshops, and training led by global industry experts, the festival empowers young creatives, especially from previously disadvantaged backgrounds, with the skills and connections needed to succeed. **Outcomes** • **Increased visibility:** Elevated South African talent and opened economic opportunities. • **Skills development:** Delivered practical, industry-aligned training. • **Networking and jobs:** Connected participants with studios, employers, and collaborators. • **Revenue growth:** Promoted local content through global distribution, unlocking new income streams. **Total attendance: 4270**
Dlala Nathi by Dlala Nathi (Pty) Ltd	As part of Disability Rights Awareness Month, the *Dlala Nathi Film Club* launched a month-long campaign titled *Empowered Voices: Celebrating Abilities, Breaking Barriers*, running from 3 November to 3 December 2024 and culminating on the International Day of Persons with Disabilities. The initiative included two screenings of the film "*Pruned," with a flagship screening scheduled for* 30 November 2024. **Outcomes** • **Awareness and inclusivity:** Promoted disability rights and inclusion in the film industry. • **Representation:** Highlighted the stories and achievements of people with disabilities through cinema. • **Public engagement:** Drew attention to disability representation, especially through *Pruned*. • **Community dialogue:** Encouraged open conversations around disability and social inclusion. **Total attendance: 103**
Locations Africa Conference by Locations Africa	The *Locations Africa Conference* is the world's only event dedicated to investment across the entire filmmaking value chain, with a particular focus on Africa's potential, especially South Africa, as a prime destination for film production. The conference covers key areas including technology, infrastructure, intellectual property (IP), artificial intelligence (AI), and the economic impact of location-based filming. **Outcomes** • **Increased investment:** Attracted investment across all stages of the filmmaking ecosystem. • **Infrastructure growth:** Supported the development of location-ready production infrastructure. • **IP and AI insight:** Improved industry understanding of IP rights and AI applications. • **Economic impact:** Highlighted the benefits of filming on location for local economies and creative industries. **Total attendance: 378**
Drive Thru Cinema by Phusha Phanda Trading	*Drive-Thru Cinema* is a community-focused initiative designed to empower creative youth in underserved townships of Gauteng. Featuring outdoor screenings of films by Love SA filmmakers, the programme offers a platform for emerging talent while promoting film as a viable career path. Events also include skills development sessions and workshops on storytelling, digital production, and creative entrepreneurship. **Outcomes** • **Expanded access:** Brought locally produced youth content to township audiences through outdoor screenings. • **Skills development:** Facilitated workshops and mentorships to support pathways in film and digital media. • **Talent recognition:** Amplified township-based creative talent and fostered greater support for local stories. **Total attendance: 540**

Title	Description
Basha Uhuru Freedom Festival by Constitution Hill Development Company (SOL) Ltd	*Basha Uhuru* is the flagship youth arts festival commemorating South Africa's 1976 youth uprising. Established in 2013, the festival provides a vibrant platform for young professionals across the creative industries to showcase diverse artistic expressions. **Outcomes** • **Increased inclusion:** Boosted participation of young Black creatives and women in digital creative programs. • **Visibility and innovation:** Elevated African digital content through new platforms, collaborations, and international exposure. • **Networking and collaboration:** Expanded professional networks, fostering knowledge exchange and intra-African creative partnerships. • **Thought leadership:** Advanced industry dialogue, published insights, and launched entrepreneur development initiatives. **Total attendance: 3 000**
Africa Rising International Film Festival by Africa Rising International Film Festival NPC	The *ARIFF 2024* programme explored powerful themes, including resilience, identity, memory, and purpose, highlighting the role of storytelling in preserving heritage and imagining future possibilities. **Outcomes** • **Expanded access to African storytelling:** Audiences experienced a wide range of powerful African narratives that may not typically be available through mainstream distribution channels. • **Cultural connection and identity affirmation:** Viewers engaged with stories that celebrated African heritage and challenged dominant narratives, fostering a sense of pride and cultural affirmation. • **Deepened awareness of social issues:** The festival's films provoked thought and dialogue around critical issues, including gender, migration, activism, and historical memory, encouraging civic reflection and awareness. **Total attendance: 3 445**
Sharpeville Human Rights Festival by Tamol Media	The *Sharpeville Film* Festival uses film to honour Human Rights Day and South Africa's democratic struggle. The festival educates and inspires young people by highlighting stories that reflect the values of freedom, dignity, and equality. **Outcomes** • Raised youth awareness of constitutional rights, including equality and freedom of movement. • Enhanced understanding of cultural and linguistic rights through multilingual workshops. • Empowered participants to actively engage in civic life and defend their rights via educational film content. **Total attendance: 137**
Diepsloot Film Screenings & Community Engagement by Sebabatso Media (Pty) Ltd	The *Diepsloot @30: Future Aspirations* film screening aimed to promote local film appreciation, raise awareness of the Gauteng Film Commission (GFC), provide training, and boost community engagement through accessible cinema. **Outcomes** • **Promotion of local content:** Showcased a local film, advancing GFC's mission to support Gauteng's film industry. • **Audience development:** Expanded access to film for Diepsloot and Maspala residents, building local audiences. • **Skills development:** Offered stakeholder engagement sessions to enhance film industry skills. • **Economic growth:** Supported local businesses and employed community members during the screenings. • **Social cohesion:** United communities through shared cinematic experiences. **Total attendance: 253**

Skills Development

Non-accredited training

Table 12: *Non-accredited training projects supported*

Title	Description
Beginners Filmmaking Workshops by The Cali (Pty) Ltd	*Beginners Filmmaking Workshops* offered beginner-level workshops focused on craft-based training and indigenous storytelling. Designed for aspiring filmmakers, the programme emphasised inclusivity and cultural authenticity, equipping participants with foundational skills through hands-on sessions and masterclasses. **Outcomes** • **Targeted inclusion:** Prioritised participation of women, youth, and people with disabilities to ensure diverse representation. • **Indigenous language facilitation:** Delivered entirely in indigenous languages for cultural relevance and accessibility. • **Creative expression:** Enabled participants to create original stories and scripts in their native languages. • **Talent development:** Served as a launchpad for emerging filmmakers, introducing them to professional opportunities in the film industry. **Total attendance: 28**
Transforming Faces: The Art of Film & TV Cosmetology by Peniel Face of Artistry (Pty) Ltd	*Transforming Faces*, tailored for both emerging and experienced face beat artists, delivers in-depth, hands-on training in film makeup, hairstyling, and special effects. Attendees learned how to transform actors into compelling screen characters while mastering the latest techniques and tools used in professional productions. **Outcomes** • **Advanced technical skill building:** Trained in airbrushing, prosthetics, and special effects makeup to elevate participants' readiness for film and television roles. • **Creative development:** Fostered artistic expression and individual style in character design through makeup and hairstyling. • **Industry exposure and networking:** Offered insights into professional on-set practices and created networking opportunities with established film cosmetology experts. **Total attendance: 55**
Beat Makers Market by Where is the Beef Media	*Beat Makers Market* is about a dedicated training session for emerging beat makers keen to explore the art of composing for film. Led by industry professionals, the workshop combined practical exercises with expert insights, offering participants a unique entry point into scoring for visual media. **Outcomes** • **Talent development:** Nurtured emerging beat-making talent and guided participants toward sustainable careers in the film and music industries. • **Creative skill building:** Empowered participants to create original soundscapes by manipulating samples and recordings, sparking innovation in music composition for film. • **Youth expression and sustainability:** Enabled young creatives to express their identity and freedom through music, supporting the growth and sustainability of their artistic journeys. **Total attendance: 150**
Africa Rising International Film Festival by Africa Rising International Festival NPC	The *ARIFF 2024* programme explored powerful themes such as resilience, identity, memory, and purpose, underscoring the role of storytelling in preserving heritage and imagining future possibilities. **Outcomes** • **Capacity building for emerging talent:** Industry-led workshops, masterclasses, and panel discussions that provided practical skills training for aspiring filmmakers, screenwriters, and producers. • **Workforce readiness:** Participants were equipped with essential knowledge in areas such as directing, editing, script development, and festival strategy • **Mentorship and networking:** The festival facilitated peer-to-peer knowledge exchange, bridging the gap between industry veterans and new entrants. **Total attendance: 83**

Accredited training

Table 13: *Accredited training projects supported*

Title	Description
Kasi Youth in Film by Wyza Media Group	*Kasi Youth in Film* addresses systemic barriers to entry, promoting diversity, equity, and inclusion within the creative industries and positioning participants not only as future professionals but also as agents of change in their communities. **Outcomes** • **Professional development:** Provided participants with a strong foundation in film production, inspiring them to pursue careers and stimulate creative aspirations within their local environments. • **Strategic partnerships:** Developed collaborations with production companies and industry stakeholders, securing continuity and scalability for future youth-focused training initiatives. • **Sectoral impact:** Contributed to the diversification of South Africa's film and television industry, enhancing inclusivity within the national talent pipeline. **Total attendance: 15**
Scriptwriting by Black Education Upgrading	*Scriptwriting* sessions held by Black Education Upgrading with expert-led workshops and practical exercises, the programme nurtured a new generation of storytellers capable of producing compelling narratives and dynamic characters, critical assets in today's evolving media environment. **Outcomes** • **Enhanced storytelling capabilities:** Participants gained a solid grasp of narrative structure, mastering key elements such as setup, conflict, climax, and resolution. • **Character development:** The training empowered youth to create rich, believable characters with distinct voices and motivations. • **Dialogue mastery:** Participants were introduced to effective dialogue-writing techniques, resulting in authentic, plot-advancing conversations. **Total attendance: 50**
Empowering Creators: Mastering Marketing and Media Production Logistics by Star Quality Creative Arts College	The *Empowering Creators* programme, targeting underserved and underrepresented groups, sought to bridge systemic gaps in access to the creative economy, cultivating a new generation of skilled, diverse creatives equipped to thrive in an evolving media landscape. **Outcomes** • **Empowered diverse youth:** The initiative supported young people from a range of backgrounds, regardless of gender, ethnicity, or socio-economic status, by creating equitable pathways into the creative and performing arts industries. • **Skills for sustainability:** Participants gained industry-relevant, practical skills essential for navigating the creative sector and building lasting careers in media production and content creation. **Total attendance: 38**

Script Development

In partnership with the Writers Guild of South Africa, GFC supported the development of ten Script Development projects, nurturing original voices and strengthening the foundation of South Africa's storytelling future.

- Cook Sisters
- Scapegoat
- When Blood Runs
- Midlands
- Leave it to the Universe
- Barrier to Entry
- Limina
- The Soft Side of the Shell
- Nadia Deconstructed
- The Buchenwald

Enterprise Development (Equipment Handover)

The Gauteng Film Commission is entrusted with developing the audio-visual industries through a mandate to promote, coordinate, and facilitate film and television production. It aims to attract both local and international investment into the sector, empower previously disadvantaged individuals, and contribute to the socio-economic growth of Gauteng. Recognising that film is a business, this initiative supports emerging filmmakers in managing their ventures as profitable enterprises. This is accomplished by providing SMMEs with start-up film kits, equipping them with essential resources to operate effectively and sustainably.

The following six schools received start-up film equipment, which included five animation and editing packages, as well as one production package.

- National School of the Arts
- Alexandra Secondary School
- Umqhele Secondary School
- Kgatoentle High School
- Pro Arte School of Specialisation
- Ekurhuleni School of the Arts

The following 22 SMMEs received start-up film equipment, including three Animation and VFX packages, two Editing packages, 15 Production packages, one Drone package, and one Virtual Reality package:

1. DVRGNT Entertainment by DVRGNT ENT (Pty) Ltd
2. Escape by Heights Motion Pictures (Pty) Ltd
3. She Creates by Love Infinity Media (Pty) Ltd
4. Gauteng Film School Development by Alawki Production (Pty) Ltd
5. Till Death by Trip Wire Films
6. Grapefruit Gardens (Pty) Ltd by Grapefruit Gardens (Pty) Ltd
7. Digicine Studios by Digicine Motion Picture (Pty) Ltd
8. Share Media Holdings by Share Media Holdings (Pty) Ltd
9. 30Oak (Pty) Ltd by 30Oak (Pty) Ltd
10. Death Chess by Death Chess Productions (Pty) Ltd
11. Advertising and Branding by Palette Vision (Pty) Ltd
12. Sorato Productions by Sorato Productions (Pty) Ltd
13. Legal Chats by Mnyaka Inc
14. Gravel Media TV Productions by Gravel Media TV Productions
15. The Known Unknowns by Zuport (Pty) Ltd
16. ABOMBRIDER by Africa Business Institute Academy (Pty) Ltd
17. Closure Reality TV Show by Sethukga Enterpise (Pty) Ltd
18. Production Equipment by OPT Projects and Services (Pty) Ltd
19. Final Mix by Amafu Data Services (Pty) Ltd
20. VR Equipment by The Kingdom (Pty) Ltd
21. Gaelax Streaming Channel Equipment by Gae Media Group (Pty) Ltd
22. Joburg Film Festival by Discop

The Gauteng Film Commission (GFC), in collaboration with DSACR MEC Mr Matome Chiloane, has provided start-up film equipment to 22 beneficiaries throughout Gauteng.

Outcomes, Outputs, Output Indicators, Targets And Actual Achievement

The ISD sub-programme recorded a generally strong performance for 2024/2025 (up to the re-tabling period), with multiple output indicators exceeding their annual targets.

Key overachievements include:

- Script development projects (10 vs target of 8), feature films supported (4 vs 3), and content for television (9 vs 8) due to additional project opportunities and appeals.
- Jobs created (1 870 vs 950) significantly surpassed expectations, driven by high crew recruitment from supported productions.
- Audience development reach (15 336 vs 7 500) more than doubled the target, due to strong turnout at stakeholder-supported events.
- Non-accredited training participants (1 884 vs 450) saw a significant increase due to high attendance at the Gauteng Discover Summit.
- Several mentorship and support programmes also outperformed targets, including emerging filmmakers mentored (54 vs 35), enterprises supported (28 vs 25), and access to AV resource centres (80 vs 75).

Underperforming indicators included:

- Permit and location facilitation (477 vs 500), affected by production delays.
- Graduate intern placements (11 vs 25), due to early exits and delayed replacements.
- Accredited training participation (103 vs 195), impacted by underperforming projects.

Table 14: *Annual Summary against original APP targets 2024/25*

Sub-programme: Industry Support and Development (ISD)								
Outcome	**Output**	**Output indicator**	**Audited actual performance 2022/2023**	**Audited actual performance 2023/2024**	**Planned annual target 2024/2025**	***Actual achievement 2024/2025**	**Deviation from planned target to actual achievement 2024/2025**	**Reasons for deviations**
Enhanced contribution of Gauteng's audio-visual industry to socio-economic development	Gauteng's location advantage optimised	Number of municipalities or entities assisted through IGR to formalise film locations and permits processes	6	5	5	6	1	Overachievement due to the opportunity to engage with location agencies for collaborations within the City of Johannesburg.
		Number of permits and locations facilitated with municipalities	458	512	500	477	(23)	Underachievement resulted from inconsistent production demand.
Increased support for regional content and the telling of South African stories	Script development and research support	Number of script development projects supported	6	0	8	10	2	Overachievement is possible through supporting industry partnerships for implemented projects. The GFC did not utilise any additional budget.
	Support for audio-visual content productions	Number of Documentaries and Short Films supported	6	6	6	6	0	Not Applicable

Table 14: *Annual Summary against original APP targets 2024/25 {continued}*

Sub-programme: Industry Support and Development (ISD)								
Outcome	**Output**	**Output indicator**	**Audited actual performance 2022/2023**	**Audited actual performance 2023/2024**	**Planned annual target 2024/2025**	***Actual achievement 2024/2025**	**Deviation from planned target to actual achievement 2024/2025**	**Reasons for deviations**
		Number of feature films supported	3	3	3	4	1	Overachievement due to the implementation of one (1) approved project appeal in Q4.
		Number of Emerging Filmmakers' productions supported	8	4	8	8	0	Not Applicable
		Number of Content for Television supported	8	7	8	9	1	Overachievement due to the opportunity to support live production at the Gauteng Discover Summit
		Number of jobs created through projects supported	926	583	950	1 870	920	Overachievement due to a high number of crew members hired by the supported production beneficiaries.
		Number of Heritage and Historic productions supported	4	2	4	4	0	Not Applicable
Enhanced market penetration of Gauteng-produced content	Enhanced marketing and distribution of Gauteng content	Number of broadcast and digital content supported for streaming/pay-per-view platforms	8	3	8	8	0	Not Applicable
	Enhanced audience development and awareness of local content	Number of individuals reached through audience development projects	4 272	13 732	7 500	15 336	7 836	Overachievement is achieved through high attendance at initiatives co-supported by industry partners and stakeholders, which are known to attract broader audiences.
Industry transformed through training, mentorship, and enterprise development	Film as a career and masterclasses	Number of individuals trained through non-accredited programmes	411	147	450	1 884	1 434	Overachievement due to high attendance at masterclasses hosted during the Gauteng Discover Summit

Table 14: *Annual Summary against original APP targets 2024/25 {continued}*

Sub-programme: Industry Support and Development (ISD)								
Outcome	**Output**	**Output indicator**	**Audited actual performance 2022/2023**	**Audited actual performance 2023/2024**	**Planned annual target 2024/2025**	***Actual achievement 2024/2025**	**Deviation from planned target to actual achievement 2024/2025**	**Reasons for deviations**
		Number of graduate interns supported in partnership with SETAs for 12 months	20	20	25	11	(14)	Underachievement due to appointed interns exiting the programme, resulting in delays in sourcing and appointing replacements.
	Emerging content creators support towards sustainability and participation in the industry, through partnerships	Number of individuals trained through accredited programmes	197	233	195	103	(92)	Underachievement due to supported projects not meeting the committed participant reach
	Emerging Film Production Mentorship Programme	Number of emerging filmmakers mentored	122	20	35	54	19	Overachievement due to high participation in mentorship programmes supported through industry partnerships
		Number of emerging enterprises supported	25	25	25	28	3	Overachievement due to the approval of one appeals project, Joburg Film Festival awards, and Pro Arte School of Specialisation.
	AV resource centres in monuments and libraries, in partnership with DSACR	Number of individuals accessing production, editing, and research facilities (Monuments and Libraries)	-	-	75	80	5	Overachievement due to increased participation and mobilisation through post-production editing sessions facilitated by an expert to support a greater number of editors

Actual achievement reported concerning the performance information reflected in the re-tabled Annual Performance Plan.

Table 14 showcases the significant achievements of the Industry Support and Development (ISD) programme during the 2024/2025 period. The program successfully optimized Gauteng's location advantage by assisting municipalities in formalizing film locations and permit processes, exceeding targets. Notable overachievements were also seen in script development projects, feature film support, and content for television, demonstrating robust growth. Furthermore, the program significantly contributed to job creation, exceeding its target by a substantial margin, and enhanced market penetration through increased audience engagement and training initiatives. These results highlight the ISD program's commitment to fostering a thriving audio-visual industry in Gauteng.

__Table 15:__ Linking Industry Support and Development Programme Performance with Budgets

INDUSTRY SUPPORT AND DEVELOPMENT - PROGRAMME 1						
Programme/activity/ objective	**2024/2025**			**2023/2024**		
	Budget R'000	**Actual expenditure R'000**	**(Over)/Under expenditure R'000**	**Budget R'000**	**Actual expenditure R'000**	**(Over)/Under expenditure R'000**
Audiovisual Production	5 057 064	4 174 959	882 106	5 057 064	4 435 181	621 883
Audience Development	2 100 000	2 242 002	-142 002	2 100 000	3 639 440	-1 539 440
Adjudication Fees	250 000	198 000	52 000	250 000	309 114	-59 114
Digital Streaming Content	840 000	800 000	40 000	0	100 000	-100 000
Post Production and Research Hub	89 250	0	89 250	89 250	0	89 250
Skills Development	1 155 000	1 757 541	-602 541	1 155 000	1 877 188	-722 188
Content for television	2 100 000	1 435 100	664 900	2 100 000	2 105 000	-5 000
Script Development	987 000	829 680	157 320	987 000	0	987 000
Enterprise Development	1 312 500	1 589 008	-276 508	1 312 500	1 282 922	29 578
Location and Permits	66 648	27 468	39 180	66 648	0	66 648
MICT	0	517 421	-517 421	1 472 000	739 183	732 817
Heritage and Historical	0	0	0	0	0	0
Women and LGBTIQ	0	0	0	0	0	0
Total Industry Support and Development	**13 957 462**	**13 571 180**	**386 282**	**14 589 462**	**14 488 028**	**101 434**

3.2 Programme 2: Marketing and Communication

The Marketing and Communication Programme aims to deliver integrated marketing and communication interventions to both internal and external stakeholders. It positions Gauteng as a leading hub for audio-visual content and enhances the Gauteng Film Commission's brand both locally and internationally. The programme promotes Gauteng as a film destination of choice and fosters strategic partnerships with key industry stakeholders.

It directly contributes to the following institutional outcome:

Outcome 3: Enhanced market penetration of Gauteng-produced content

Marketing And Distribution

Table 16: *Marketing and distribution projects supported*

Project	Distribution
Face Deep	*Face Deep* is a South African psychological thriller that delves into themes of love, secrecy, and betrayal. The narrative centres on Luna, a woman in a relationship with her pensioner partner, Noah. Their seemingly idyllic life is disrupted when Noah's estranged daughter, Bonnie, returns, seeking reconciliation. As old wounds are reopened, Luna's past threatens to surface, leading to a tense exploration of trust and hidden truths.
Little Girls	Little Girls is a film that exposes obsession and Gender-Based Violence (GBV) in South Africa.
Fortunes Fool	Fortunes Fool is a Virtual Reality Screening platform that offers a powerful new medium for storytelling, laying a strong foundation for the VR industry in South Africa.
The Lady in Yellow	The Lady in Yellow is a film that challenges patriarchal ideologies in South African cultural and religious beliefs.
Paramount Summer Showcase: Queens of Hustle	The Queens of Hustle slate promoted three female-led television shows: Pound 4 Pound S1, Queendom, and Nadia: Beyond Bragga. These shows were produced and distributed by Paramount/BET through a strategic partnership with the GFC.

Provincial Festivals

Table 17: *Provincial festivals supported*

Festival	Description
Joburg Film Festival	The 6th *Joburg Film Festival*, held from 27 February to 3 March 2024, celebrated African and global storytelling under the theme "Inspiring Storytellers." The GFC supported the festival through its industry programme and funded the attendance of two filmmakers. The festival featured acclaimed titles, masterclasses, and networking opportunities across Johannesburg. **Outcomes** • The Youth and Audience Programme empowered emerging storytellers and connected young audiences with cinema. • The JBX Youth Programme hosted a Film Directing Masterclass, blending practical and theoretical storytelling insights. • A Scriptwriting Masterclass equipped participants with essential skills to enhance their narratives.
Gauteng Discover Summit	The Gauteng Film Commission successfully hosted the *Gauteng Discover Summit*, continuing its efforts to establish Gauteng as a dynamic and competitive filmmaking hub. The event attracted over 1 000 delegates and featured more than 50 engaging sessions, including masterclasses, panel discussions, and an entrepreneurs' expo. By celebrating local talent and innovation, the summit catalysed industry growth and strengthened Gauteng's position on the global film map. **Outcomes** • Enhanced Gauteng's reputation as a leading destination for film production and investment. • Built valuable connections and collaborations among filmmakers, entrepreneurs, and investors. • Empowered both emerging and established talent through knowledge sharing and skills development. • Stimulated economic growth within the local film sector by highlighting new business opportunities and innovations.

Festival	Description
Durban FilmMart / DIFF & FAME Week Africa(Festival)	The Durban FilmMart / Durban International Film Festival (July 2024) and FAME Week Africa (September 2024) were supported by the GFC to advance provincial film development and provide emerging creatives with access to industry platforms. These events are detailed under Outbound Trade Missions in this report and are not duplicated in the festival outcomes section.

Film Awards

Table 18: *Film Awards supported*

Name of Awards	Description
GP Film Awards	In August 2024, the GFC hosted the inaugural GFC Awards, also known as the *Gauteng Film Awards*, recognising ten outstanding individuals and organisations for their significant contributions to the film and television industry. The awards ceremony served as the centrepiece of the GFC Discover Summit, which brought together over 1 000 delegates for a dynamic programme featuring masterclasses, panel discussions, and an entrepreneurs' expo.
Fak'ugesi Festival Awards	The GFC partnered with the Fak'ugesi African Digital Innovation Festival to host the third annual *Fak'ugesi Festival Awards* at the Tshimologong Precinct, Braamfontein, in October 2024. The awards celebrated excellence across a range of digital creative disciplines, including animation, video games, immersive media (AR/VR), digital art and music.
South African Film and Television Awards	The Gauteng Film Commission proudly supported the *2024 South African Film and Television Awards* (SAFTAs). This premier event recognises and celebrates excellence across South Africa's film and television industry, serving as a crucial platform to highlight outstanding creative achievements and showcase South Africa's diverse industry.

Outbound Trade Missions

Table 19: *Outbound trade missions supported*

Festival/ Event	Description
Durban FilmMart / Durban International Film Festival 2024	The Gauteng Film Commission participated in the Durban International Film Festival to advance its mandate of developing the province's audio-visual sector. DIFF serves as a premier platform that brings together filmmakers, producers, distributors, and investors from across Africa and the globe. By attending DIFF, the GFC strategically positions Gauteng's emerging talent within a vibrant ecosystem that fosters collaboration, knowledge exchange, and market access **Outcome** • Expanded visibility and recognition for emerging Gauteng filmmakers on national and international stages. • Facilitated valuable networking opportunities, leading to new partnerships and co-production deals. • Accelerated career growth by connecting filmmakers with key industry stakeholders, funders, and distributors. • Strengthened Gauteng's film ecosystem by nurturing local talent and promoting their creative work.
FAME Week Africa 2024	GFC attended FAME Week Africa held from 1 to 7 September 2024, showcasing the continent's rich talent and cultural diversity across film, TV, animation, music, and entertainment technology. The event united industry leaders and creatives through flagship events like MIP Africa, Cape Town International Animation Festival (CTIAF), Muziki Africa, FAME Shorts Film Festival, and FAME After Dark. **Outcomes** • African film projects gained exposure through networking and pitching with international co-producers. • Several promising projects obtained development and production funding, speeding their market entry. • Numerous projects progressed to co-production or pre-production, boosted by international partnerships. • New regional partnerships, joint projects, and co-directing initiatives among African filmmakers.

Festival Attendance

Table 20: *Projects supported for festival attendance*

Film Festival	Project
Joburg Film Festival	Blind Spots by Slate 2 Productions
	Entabeni by Coffee Stain Productions
Durban International Film Festival	Banned by Trial by Media
	Mamelodi - A timeline of Heroes by Still Rolling
	Month End (Boda Smandana) by Leburugraphy Pictures
Durban Film Mart (DFM)	SA in Focus by Stained Glass Productions
	Sekwanele by Spyland Jova
	Umbono Film Screenings by Love Infinity Media
	Maternal by Blackhut Films
	Lineage Productions by Lineage Productions
	Story Oasis training program by Story Oasis
	The Pilot by Thase Media
FAME Week Africa	Fortitude by Auzweke
	Squ productions by Squ Productions
Mpumalanga International Film Festival	Local is lekker by Let there be Light Media and Film Productions

Outcomes, Outputs, Output Indicators, Targets And Actual Achievement

Table 21 illustrates the strong performance of the Marketing and Communication sub-programme during the 2024/2025 period in enhancing market penetration of Gauteng-produced content. The sub-programme successfully supported the planned number of Film Awards and GFC-supported productions for distribution and marketing. Notably, it exceeded its target for supporting Film Summits and Provincial Signature Festivals, demonstrating effective engagement and outreach initiatives.

Table 21: *Marketing and Communication Program Performance in 2024/2025*

Sub-programme: Marketing and Communication								
Outcome	**Output**	**Output indicator**	**Audited actual performance 2022/2023**	**Audited actual performance 2023/2024**	**Planned annual target**	***Actual achievement 2024/2025**	**Deviation from planned target to actual achievement 2024/2025**	**Reasons for deviations**
Enhanced market penetration of Gauteng-produced content	Enhanced marketing and distribution of Gauteng content	Number of Film awards supported	2	1	3	3	0	Not Applicable
		Number of Film Summits and Provincial Signature festivals supported	3	5	3	4	1	Overachievement due to the opportunity to support the Joburg Film Festival
		Number of GFC-supported productions assisted with Distribution and Marketing	10	2	5	5	0	Not Applicable
		Number of Outbound Trade Missions supported	2	4	3	2	(1)	Underachievement due to the delayed approval of recommended Trade missions.

***Actual achievement reported concerning the performance information reflected in the re-tabled Annual Performance Plan.**

Table 22: *Linking Marketing and Communications Programme Performance with Budgets*

MARKETING AND COMMUNICATIONS - PROGRAMME 2						
Programme/activity/ objective	2024/2025			2023/2024		
	Budget R'000	Actual expenditure R'000	(Over)/Under expenditure R'000	Budget R'000	Actual expenditure R'000	(Over)/Under expenditure R'000
Annual Report	150 000	118 617	31 383	157 500	107 583	49 917
Summit and Film Awards	11 058 500	10 635 944	422 556	198 000	48 418	149 582
Website maintanance	-	0	0	-	0	0
Location gallery updates	-	0	0	-	0	0
Digital and Social Media	240 000	66 321	173 679	210 000	74 767	135 233
Outbound Mission	700 000	274 032	425 968	420 000	690 065	-270 065
Communication Strategy	287 000	23 628	263 372	360 000	202 110	157 890
Marketing Support of Film Production	500 000	670 000	-170 000	325 000	367 752	-42 752
Film Festivals and Markets	530 000	490 000	40 000	315 000	135 000	180 000
Advertising placements	-	0	0	-	0	0
Film City	100 000	750 723	-650 723	420 000	290 327	129 673
Total	**13 565 500**	**13 029 265**	**536 235**	**2 405 500**	**1 916 022**	**489 478**

3.3 Programme 3: Support and Administration

The Support and Administration Programme provides strategic support services across key functional areas, including Research, Financial Management, Legal Services, Human Capital, and Information and Communication Technology (ICT). It is responsible for developing and implementing performance excellence systems and processes that ensure the Gauteng Film Commission upholds principles of good corporate governance and operational efficiency.

It directly contributes to the following institutional outcomes:

- **Outcome 1:** Enhanced contribution of Gauteng's audio-visual industry to socio-economic development
- **Outcome 5:** Research insights and analytics to support evidence-based policy and decision making
- **Outcome 6:** Sound governance, operational excellence and high-performance

Table 23: *Research insights and analytics to support evidence-based policy and decision making*

OUTCOME 5: RESEARCH INSIGHTS AND ANALYTICS TO SUPPORT EVIDENCE-BASED POLICY AND DECISION MAKING	
Contribution to MTSF 2019-2024	**Contribution to Gauteng provincial priorities (GGT2030)**
Priority 2: Economic transformation and job creation • A well-researched, regulated and funded SAC sector	**Priority 1: Economy, jobs and infrastructure** • Sound research that informs evidence-based policy and decision-making
Key interventions and outputs of the annual performance plans in the year under review	• A centralised research intelligence hub for the industry • M&E reports assessing the impact of the entity's programmes to inform future strategies • Research to champion digital transformation in the audio-visual space
Considerations about women, youth and people with disabilities	• Recruitment policy and process factors for women and youth
Key enablers to support the delivery of the outcome	• Partnership with the Gauteng City Region Observatory (GCRO) and other research knowledge providers • Internal research coordination and management capability

Table 24: *Sound governance, operational excellence and high-performance*

OUTCOME 6: SOUND GOVERNANCE, OPERATIONAL EXCELLENCE AND HIGH-PERFORMANCE	
Contribution to MTSF 2019-2024	**Contribution to Gauteng provincial priorities (GGT2030)**
Priority 1: A capable, ethical and developmental state • Rehabilitation and restructuring of SOEs and public entities • Honest and capable state with professional and meritocratic public servants	**Priority 5: A capable, ethical and developmental state** • Compliant and responsive governance • A capable GPG, with ethical, capable, professional and meritocratic public servants
Key interventions and outputs of the annual performance plans in the year under review	• Improved internal control environment and financial management • Compliance with legislation and policy • Ethics and integrity management • Protection of information systems from unauthorised access, harm and misuse • Business integration, optimisation and Information and Communications Technology (ICT) support • Effective legal and contract management • Human capital management and development • Employee relations and wellness • Performance management and development • Facilities management and tools of trade • Occupational health and safety (OHS)
Considerations concerning women, youth and people with disabilities	• Achievement of preferential procurement and 'set aside' targets for procurement spend • Achievement of employment equity targets for the organisation
Key enablers to support the delivery of the outcome	• Structure the organisation as defined by the mandate and strategic framework of the GFC • Explore alternative sources of funding – funding and partnering strategy, policies and programmes • Move towards online reporting for Quarterly Progress Reports (QPR) and Annual Reports (AR) directly to the legislature, but dual to the Department (including Board approvals) • Improve the GFC performance management system and implementation thereof to drive performance culture • Automate procurement systems • Business processes re-engineering and steady roll-out of automated systems to enable core functions

Outcomes, Outputs, Output Indicators, Targets And Actual Achievement

Table 25 highlights the significant achievements of the Support and Administration sub-programme during the 2024/2025 period. The programme successfully established all planned strategic partnerships, demonstrating effective collaboration. Notably, it overachieved in revenue generation from strategic partnerships and significantly exceeded its target for grading and adding crew members to the audio-visual database, addressing previous shortfalls. The sub-programme also showed strong performance in producing the Annual State of the Gauteng AV Industry Report, strengthening internal control and financial management, and enhancing business integration through digital transformation projects. Furthermore, there was an overachievement in employee training and the implementation of King IV Governance principles, showcasing a commitment to good governance and human resource development. These results underscore the sub-programme's dedication to operational excellence and supporting the audio-visual industry.

Table 25: *Annual Summary against original APP targets 2024/25*

Sub-programme: Support and Administration								
Outcome	**Output**	**Output indicator**	**Audited actual performance 2022/2023**	**Audited actual performance 2023/2024**	**Planned annual target**	***Actual achievement 2024/2025**	**Deviation from planned target to actual achievement 2024/2025**	**Reasons for deviations**
Enhanced market penetration of Gauteng-produced content	Preferential packages to attract foreign investment into the AV industry	Number of strategic partnerships/ collaborations established between investors and local audio-visual businesses	7	3	8	8	0	Not Applicable
		Percentage of revenue generated from strategic partnerships to support core programmes	4,3% of allocation	3,2% of allocation	5% of the allocation	6,5% of allocation	1,5% of allocation	Overachievement due to PR and Media value generated through the GFC televised interviews
	One-stop shop for filmmakers – 'the go-to agency for audio-visual requirements in Gauteng'	Number of crew graded and added to the database directory for audiovisual	-	229	500	635	135	Overachievement due to addressing shortfalls in Quarters 1 and 2, during which listings were not added to the database due to delays in its implementation
Research insights and analytics to support evidence-based policy and decision making	A centralised research intelligence hub for the industry	Annual State of the Gauteng AV Industry Report produced	1	1	1	1	0	Not Applicable

Table 25: *Annual Summary against original APP targets 2024/25 {continued}*

Sub-programme: Support and Administration								
Outcome	**Output**	**Output indicator**	**Audited actual performance 2022/2023**	**Audited actual performance 2023/2024**	**Planned annual target**	***Actual achievement 2024/2025**	**Deviation from planned target to actual achievement 2024/2025**	**Reasons for deviations**
Sound Governance, operational excellence and high-performance	Strengthened the internal control environment and financial management	Core to Programme Operations budget expenditure ratio	1:0,39	1:0,39	1:0,38	1:0,51	0,13	Overachievement due to the GFC spending 13% of its budget on core business activities during this period.
	External audit outcome	Unqualified audit outcome	Unqualified audit outcome	Concerning the external audit, there have been two findings as per the final management letter and the progress of March 2024	Unqualified audit outcome	Management has addressed internal and external audit recommendations and implemented corrective actions in line with the action plan	Audit is currently underway, with the outcome expected on 31 July 2025	Not Applicable
	Enhanced business integration and optimisation, and ICT support	Multi-year (MTEF-aligned) ICT Master Plan approved and thereafter implemented	60% of projects contribute to digital transformation	60% of projects contribute to digital transformation	40% of projects contribute to digital transformation	55% of projects contributing to digital transformation	15% of projects contributing to digital transformation	Overachievement due to the implementation of QuickBooks to enhance business efficiency in invoice processing
	Effective utilisation of human resources in the organisation through the development and retention of a skilled workforce	% of employees who received training as per the approved training plan	78%	57%	60%	80%	20%	Overachievement due to the internal Cyber awareness Training programme facilitated by the GFC ICT Unit.
	Promote good governance	% Implementation of King IV Governance and Leadership principles	100%	33%	50%	61%	11%	Overachievement due to special MANCO meetings held to address Q4 expenditure and ensure the timely completion of year-end projects.

***Actual achievement reported in relation to the performance information reflected in the re-tabled Annual Performance Plan**

Table 26: *Linking Administration and Support Services Programme Performance with Budgets*

ADMINISTRATION AND SUPPORT SERVICES - PROGRAMME 3						
Programme/activity/objective	2024/2025			2023/2024		
	Budget	Actual expenditure	(Over)/Under expenditure	Budget	Actual expenditure	(Over)/Under expenditure
	R'000	R'000	R'000	R'000	R'000	R'000
Administration and support services - Programme 3	21 746 818	22 634 121	(887 303)	21 296 818	21 538 902	(242 084)
Administration services	235 600	257 375	-21 775	235 600	224 650	10 950
Building, office maintenance and operations	33 205	16 241	16 964	33 205	5 000	28 205
Depreciation	255 000	449 670	(194 670)	255 000	429 901	(174 901)
Development and maintenance of IT services	741 501	701 592	39 909	835 501	676 832	158 669
Human resource cost	345 000	619 377	-274 377	828 000	899 451	-71 451
Printing and stationery	88 805	121 891	(33 086)	88 805	122 319	(33 514)
Professional services	756 959	1 017 458	-260 499	756 959	682 776	74 183
Auxiliary services	685 345	655 522	29 823	685 345	638 658	46 687
Employee cost	18 580 403	18 792 825	(212 422)	17 553 403	17 849 295	(295 892)
Loss on assets write off	-		-	-	1	(1)
Fines and Penalties	-	0	-	-	0	-
Finance cost	25 000	2 171	22 829	25 000	10 019	14 981
Legal and governance	572 220	1 948 551	(1 376 331)	2 782 220	2 045 431	736 789
Audit Committee Fees			0	119 500	100 950	18 550
Advice to the Board				0	0	
Directors Remuneration			-	285 000	316 750	(31 750)
Legal Fees	452 220	1 948 551	-1 496 331	750 000	621 444	128 556
Refreshment and Meetings			-	415 820	869 487	(453 667)
Remuneration Committee Fees			0	115 900	86 700	29 200
Governance & Investment			0	96 000	50 100	45 900
Training and Development - Board	120 000		120 000	1 000 000	0	1 000 000
Advocacy and Strategy	825 000	589 971	235 029	825 000	1 277 438	(452 438)
AFCI	25 000	17 258	7 742	25 000	18 133	6 867
Research	338 750	306 633	32 117	380 000	0	380 000
Strategic Planning	260 000	37 170	222 830	240 000	869 210	(629 210)
Business Process	100 000	0	-	80 000	0	-
Special Projects	101 250	228 909	-127 659	100 000	390 095	-290 095
Grand total administration and support services	**23 144 038**	**25 172 642**	**(2 028 604)**	**24 904 038**	**24 861 771**	**42 267**

4. REVENUE COLLECTION

Table 27: *Revenue collection*

Sources of revenue	2024/2025			2023/2024		
	Estimate	Actual amount collected	(Over)/Under collection	Estimate	Actual amount collected	(Over)/Under collection
	R'000	R'000	R'000	R'000	R'000	R'000
Government grant	40 087	40 087	0	40 087	40 087	0
Conditional grant	10 000	10 000	0	0	0	0
Other income	1 304	1 304	0	0	0	0
Interest received	675	675	0	280	386	(106)
Total	**52 066**	**52 066**	**0**	**40 367**	**40 473**	**(106)**

PART C
GOVERNANCE

1. INTRODUCTION

Corporate governance is a process and system by which public entities are directed, controlled, and held accountable. In addition to legislative requirements based on a public entity's enabling legislation and the Companies Act; corporate governance is applied through the precepts of the PFMA. It runs in tandem with the King Report on Corporate Governance Principles.

Parliament and the Executive Authority of the public entity are responsible for corporate governance.

2. THE ACCOUNTING AUTHORITY/BOARD

2.1 Introduction

The section below outlines the functions of the Board up to November 2023. Post the court judgement, the Board and all its committees have remained dormant. Before the judgment as the Accounting Authority, the GFC Board is responsible for ensuring that the Commission prepares the AFS and for the judgments made on this information. The Accounting Authority is further responsible for approving the corporate strategy, business plans, and budgets, monitoring implementation, and ensuring that risk management processes are in place. The Accounting Authority is also responsible for ensuring that the GFC complies with all relevant laws and regulations and codes of best practice.

The Board's responsibilities and accountability for the public entity's performance and strategic direction are to:

- Set strategic direction and goals for the GFC and monitor outputs.
- Oversee management's implementation of such strategy.
- Appoint committees of the GFC as may be appropriate.
- Assist in the discharge of its responsibilities and determine its responsibilities.
- Ensure procedures and practices are in place that protect the GFC's assets and reputation.
- Monitor financial outcomes and the integrity of reporting, in particular approving annual budgets and longer-term strategic and business plans.
- Ensure effective audit and compliance systems are in place to protect the GFC and to minimise the possibility of the GFC operating beyond legal requirements or beyond acceptable risk parameters.
- Monitor compliance with regulatory requirements and ethical standards; and
- Ensure the Board is constituted in such a manner as to represent the interests of the government and all business stakeholders.

2.2 Board Charter

The Board of Directors (BoD) is governed by a Board Charter, which states that the GFC Board shall consist of ten Directors who shall be appointed following the Board Charter and who shall each possess the requisite knowledge and skills to conduct the GFC's business. The term of office for the BoD shall be for a period of three consecutive years, renewable with one month's notice by the MEC.

The Charter further states that no business shall be transacted at a Board meeting unless a quorum is present at the commencement of that meeting. Meeting agendas shall be prepared and distributed at least seven days in advance, along with sufficient background information to enable Board members to prepare adequately for the meetings.

A majority vote shall decide matters requiring Board approval. Urgent matters requiring Board approval may be circulated to members for approval on a round-robin basis, provided sufficient information is provided to enable members to make an informed decision regarding such matters.

2.3 Composition of the Board

Table 28: *Composition of the Board*

Name	Designation	Appointment date	Resignation Date / Date of expiry of term of office	Qualifications	Area of expertise	Directorships	Committees/task teams	Meetings attended
Ms Busi Mhaga	Chairperson	01 Oct 2021	Term expired 30 September 2024 or until further notice	BPhil (Transport and Logistics), BTech and Dip. Town Planning, Global Exec Dev Prog	Business and Public Management, Governance, Strategy	Trustee – Gauteng Partnership Fund	Governance and Investment, Nominations	4
Mr Percy Manzini	Deputy Chairperson	01 Oct 2021	Term expired 30 September 2024 or until further notice	MBA, MPhil Dev Finance, DBA (in progress	Business Admin, Finance	None	Governance and Investment, ARCO, Nominations	4
Ms Lebo Ndadana	Board Member	01 Apr 2021	16 Nov 2023	CA(SA), BCompt Hons Accounting Science, BCom Financial Accounting	Finance	None	ARCO, Governance and Investment	0
Mr Lufuno Nematswerani	Board Member	01 Nov 2020	Term expired 30 September 2024 or until further notice	MBA, Hons HRD, PGDip Management, PhD HR (in progress)	Human Resources	None	Governance and Investment, HR and Ethics	0
Mr Elson Kgaka	Board Member	01 Oct 2021	Term expired 30 September 2024 or until further notice	MSc Int'l Marketing, BBA Tourism and Int'l Relations, AS Tourism Mgmt.	Human Resources	Bumbles Babies, Msebe Foods, Msebe Energy	HR and Ethics	3
Ms Nthabeleng Zondo	Board Member	01 Oct 2021	16 Nov 2023	B-Juris, LLB	Legal (Labour, Commercial, Criminal, etc.)	None	HR and Ethics	0
Mr Thato Molamu	Board Member	01 Oct 2021	01 Jan 2024	PGDip Managerial Practice, Cert. in Project Management and Skills Dev	Film and TV Project Management	None	HR and Ethics	0
Ms Keitumetse Mahlangu	Board Member	01 Oct 2021	Term expired 30 September 2024 or until further notice	LLB, BProc, MAP, Cert. Fraud Examination, Leg. Drafting	Legal and Governance	None	ARCO	2
Mr Keith Khoza	Board Member	01 Nov 2020	Term expired 30 September 2024 or until further notice	Master Public Admin, PGDip Administration	Public Administration	None	ARCO	3
Ms Komathie Govender	Board Member	01 Oct 2021	22 Nov 2023	Chartered Accountant, Hons in Accounting	Finance	None	ARCO	0

2.4 Committees

During the reporting period, the Human Resource and Ethics Committee, Audit and Risk Committee, and Governance and Investment Committee did not hold any meetings, and consequently, no members were present for these committees.

2.5 Remuneration of Board members

No remuneration, allowances, or other reimbursements were paid to any member of the Board during the reporting period of April 2024 to March 2025

3. RISK MANAGEMENT

Following the Companies Act (Act no. 71 of 2008), the Board is responsible for managing risk related to the GFC's business. The Board has delegated this authority to the CEO. While the line manager of each division within the GFC is primarily responsible for identifying and managing risks inherent to his/her division's operations, the Audit Committee develops and reviews risk management strategies, policies, and procedures to ensure they are appropriate.

The Management Committee (Manco) reports to the CEO and submits Annual Reports to the Audit Committee, ensuring management is aware of significant risks or exposures. The outsourced audit function independently audits the adequacy and effectiveness of the GFC's risk, control and governance processes.

The GFC manages risk through its risk register. Manco and the Board take the necessary actions to mitigate each risk listed in the register. The identified risks are grouped as strategic, liquidity, operational, reputation, reporting and compliance

4. INTERNAL CONTROL UNIT

GFC Management continues to strive towards sustainable improvement in its internal control. Nothing has come to the attention of ARCO to indicate that a material breakdown in the functioning of internal controls, procedures, and systems has occurred during the period under review. In the opinion of the ARCO, the internal controls and procedures of the GFC are appropriate in all material respects with:

- Achieving the business objectives of the GFC;
- ensuring that the GFC assets are adequately safeguarded; and
- Ensuring that transactions undertaken are recorded in the GFC's records

5. INTERNAL AUDIT AND AUDIT COMMITTEES

The Audit Committee assists the Board in discharging its duty to ensure the GFC maintains adequate accounting records, internal controls, and systems designed to provide reasonable assurance of the integrity and reliability of financial information and to safeguard its assets. The effectiveness of these internal control systems is monitored through management reviews, formalised reporting, and internal audits. During the period under review, the following initiatives were undertaken to ensure improved internal control:

- Annual review of policies and procedures
- Implementation of an action plan for both internal and external audit
- Compliance with policies and procedures

Under the direction of the Audit Committee, the internal audit function is outsourced to an independent service provider. It operates in terms of the Internal Audit Charter. The internal audit function reports functionally to the Audit Committee and administratively to the CEO, and its staff has full and unrestricted access to the chairperson of the Audit Committee. The Audit Committee conducts its review of the effectiveness of the internal audit function. All operations, business activities, and support functions are subject to internal review. The internal audit plan is based on identified key risk areas, and audits are planned and executed to provide management with independent assurance of the adequacy and effectiveness of the internal control systems.

The GFC had continued to outsource the internal audit function during the financial year under review. Following the approved annual audit plan, the following audits have been conducted: follow-up on internal and external audit reports, HR compliance review, IT audit of performance information, review of AFSs, and reviews of supply chain and internal financial controls. The reports have been presented to Management (due to the ineffectiveness of the Board and Committees in the year under review). The key activities and objectives of the internal audit function are:

- The regular conducting of risk assessment processes to identify emerging risks
- A risk management plan that must include a fraud prevention plan
- Review and recommend to the Accounting Authority that the audited AFS be included in the Annual Report
- Review significant adjustments on the AFS and APRs resulting from audits

The following is a summary of audit work conducted by the Committee during the year under review:

- Review the functioning, overall efficiency, and effectiveness of the internal control system
- Review the content, quality, adequacy, reliability, and accuracy of financial and performance information provided to the Accounting Authority, the users of such information, and the DSACR through the quarterly report
- Make recommendations to the Board

The Table Below Discloses Relevant Information on the Audit Committee Members

Table 29: *Audit Committee Members*

Name	Qualifications	Internal or external	If internal, position in the public entity	Date appointed	Date resigned	No. of meetings attended
Lebogang Ndadana	BCompt Honours Accounting Science, BCom Financial Accounting	External	N/A	8 February 2022	16 November 2023	0
Keith Khoza	Masters in Public Administration, Postgraduate Diploma in Administrative Studies	External	N/A	1 October 2021	Term expired 30 September 2024 or until further notice	0
Percy Manzini	Doctor of Business Administration (in progress), Master of Philosophy in Development Finance	External	N/A	1 October 2021	Term expired 30 September 2024 or until further notice	0
Keitumetse Mahlangu	Bachelor of Law (LLB), Management Advancement Programme (MAP)	External	N/A	1 October 2021	Term expired 30 September 2024 or until further notice	0
Komatie Govender	BCompt Honours in Accounting	External	N/A	1 October 2021	22 November 2023	0

6. COMPLIANCE WITH LAWS AND REGULATIONS

Compliance risk refers to the adverse consequences of non-compliance with all applicable laws and regulations. The ARCO assists the BoD to comply with all applicable statutory and regulatory requirements. Compliance risk is managed by creating awareness of regulatory requirements and monitoring compliance with legislative requirements.

7. FRAUD AND CORRUPTION

The GFC continues to embrace any contribution employees and community members make in reporting fraud and corruption. Its fraud prevention plan establishes the necessary whistle-blowing mechanisms to report any cases of fraud or corruption.

8. MINIMISING CONFLICT OF INTEREST

The GFC uses a declaration of conflict system to minimise conflict of interest. Before every board and subcommittee meeting, members must declare their interest. The system is also utilised by the Project Committee members when they evaluate ISD Projects.

9. CODE OF CONDUCT

The GFC is managed ethically and in line with the Code, which upholds core principles of fairness, transparency, integrity, reliability, responsibility, and honesty. This Code obligates GFC governance structures, management, and staff to maintain high standards of behaviour in interactions with clients and stakeholders.

10. HEALTH, SAFETY AND ENVIRONMENTAL ISSUES

The employer is legally obligated to provide a safe and conducive work environment that ensures the well-being of employees and other stakeholders is protected at all times. Under the Occupational Health and Safety (OHS) Policy of the GFC and the OHS Act (Act no. 85 of 1993), the Human Resources (HR) unit has implemented structures, processes, procedures, and systems to ensure a safe and healthy work environment for all employees and stakeholders interacting with the GFC.

The GFC is continuously collaborating with the Corporate Services Division of the DSAR to ensure compliance with all relevant OHS standards as prescribed by the OHS Act and other applicable regulatory frameworks. A voluntary OHS Team has been established within the GFC to ensure that first aid is readily available and that, in the event of a fire, it can be contained promptly to ensure the safety of staff and stakeholders on the premises. The OHS Team has received relevant training to carry out their responsibilities effectively.

For over a year, ongoing construction in the building neighbouring Surrey House, which houses the GFC, has raised serious health concerns for the staff and stakeholders of the GFC. The dust generated by the construction activities is entering the GFC offices through the windows, adversely affecting the work environment. In response to this health and safety hazard, the GFC has secured a professional deep cleaning service provider to conduct monthly deep cleaning of the premises, helping to mitigate the impact of the dust and maintain a fresher work environment.

11. COMPANY/BOARD SECRETARY

Section 88 of the South African Companies Act, 2008, outlines the duties of the company secretary. It specifies that the secretary is accountable to the company's board and their duties. The Company/Board Secretary of the GFC has the following responsibilities:

- Ensures proper functioning of the Board and its committees.
- Ensures that the organisation complies with company laws and ensures directors are aware of any laws affecting the organisation.
- Provides leadership by formulating the Unit's strategy and business plan.
- Ensures compliance with corporate governance practices within the organisation in line with legal requirements.
- The individual provides advisory and secretariat services to the Board while managing the secretariat unit and its committees to ensure they operate effectively and adhere to their terms of reference. They are responsible for formulating meeting agendas, convening Board and subcommittee meetings, and ensuring that minutes are accurately recorded.

12. SOCIAL RESPONSIBILITY

As an NPC, this section does not apply to the GFC.

13. AUDIT COMMITTEE REPORT

The Audit and Risk Committee held its meetings up to October 16, 2023. Due to the prevailing impasse between the Board and the MEC, which the court subsequently resolved, the Provincial Treasury recommended that the GFC regularise its funding and ensure compliance with the PFMA. The GFC then entered a transitional period to facilitate strategic repositioning and listing as a Schedule 3C public entity.

The Board, including its committees, has been inactive since October 2024 as its term ended. The MEC is addressing governance gaps through the reconstitution of the Board and its committees.

In terms of legal requirements, the Companies Act 71 of 2008 requires most companies to have an audit committee composed of at least three non-executive directors who meet specific requirements. The King Code of Governance Principles also emphasises the importance of an audit committee.

Audit Committee responsibility

In absence of the Audit Committee, the internal audit has been appointed to have oversight on the key issues referred in the committee charter.

The effectiveness of internal control

Our review of the Internal Audit findings, based on risk assessments conducted within the public entity, identified certain weaknesses that were subsequently communicated to the public entity.

The following internal audit work was completed during the year under review:

- Programme Performance Audit
- Human Resources and Payroll Audit
- Finance and Supply Chain Management Audit
- Annual Financial Statements Review

The following were areas of concern:

- Supply Chain Management
- Inconsistency in performance reporting

In-year management and monthly/quarterly report

The public entity has submitted monthly and quarterly reports to the Executive Authority.

Evaluation of Financial Statements

The GFC concurs with and accepts the conclusions of the external auditor regarding the annual financial statements. It is recommended that the audited annual financial statements be received and read in conjunction with the auditor's report.

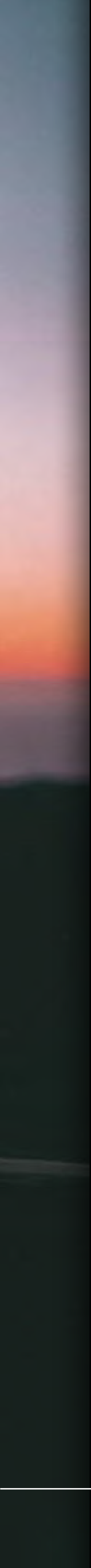
Ms Keitumetse Lebaka
Chief Executive Officer
Date: 31July 2025

14. B-BBEE COMPLIANCE PERFORMANCE INFORMATION

The following table has been completed following the compliance with the B-BBEE requirements of the B-BBEE Act of 2013 and as determined by the Department of Trade, Industry and Competition.

Table 30: *B-BBEE compliance performance information*

Has the Department / Public entity applied any relevant Code of Good Practice (B-BBEE Certificate Levels 1 – 8) with regards to the following:		
Criteria	**Response Yes / No**	**Discussion (include a discussion on your response and indicate what measures have been taken to comply)**
Determining qualification criteria for the issuing of licences, concessions or other authorisations in respect of economic activity in terms of any law?	No	GFC does not issue any licence in respect of any economic activity in terms of the law
Developing and implementing a preferential procurement policy?	No	GFC does not develop and implement a preferential procurement policy, we only apply it as one of the regulations
Determining qualification criteria for the sale of state-owned enterprises?	No	Not applicable
Developing criteria for entering into partnerships with the private sector?	No	Not applicable
Determining criteria for the awarding of incentives, grants and investment schemes in support of Broad-Based Black Economic Empowerment?	No	GFC works with other public institutions for the implementation of any incentives, within the creative industry



PART D
HUMAN RESOURCE MANAGEMENT

1. INTRODUCTION

The Human Resources (HR) Unit continues to play a critical role in ensuring that the Gauteng Film Commission remains adequately staffed, well-supported, and capable of delivering on its strategic objectives. The Unit is responsible for developing and maintaining sound HR policies, processes, and systems that promote effective people management, capacitation, and a positive organisational culture. In addition to HR administration, the Unit has prioritised the cultivation of a harmonious and enabling working environment. This ensures the GFC remains productive, agile, and responsive to its evolving strategic demands. As workforce dynamics shift globally, there is a growing need for organisations to re-evaluate and align their internal structures, policies, and systems with modern employee expectations. GFC has acknowledged this trend by ensuring that employment relationships are mutually beneficial, fair, and value-driven, contributing to both employee well-being and organisational success.

1.1 Overview of HR Matters

During the year under review, the HR Unit's core focus was on stabilising operations amidst GFC's ongoing transition from a Non-Profit Company (NPC) to a Schedule 3C State-Owned Entity. This transition brought unique challenges, including a moratorium on permanent staff appointments, limited funding, and structural changes. Despite these constraints, the HR Unit ensured uninterrupted service delivery by providing administrative and advisory services while managing labour relations within the organisation. These interventions helped to maintain operational continuity and support an effective and responsive work environment.

1.2 Human resource priorities for the year under review and the impact of these

Leave reconciliation and policy alignment

A comprehensive process was undertaken to reconcile and align staff annual leave balances captured on the ZETA leave management system with the revised GFC Leave Policy. This ensured greater accuracy and compliance with the Basic Conditions of Employment Act, supporting effective work attendance management and contributing to both employee wellness and stable organisational performance. The HR Unit implemented several key initiatives aligned with its annual operational plan. These included:

Strengthening organisational capacity

Given the challenges posed by the transition, including the moratorium on permanent appointments, GFC faced a significant shortfall in human resource capacity. In response, the HR Unit reviewed the organisational structure and proactively identified critical staffing gaps. Using short- to medium-term fixed contracts and independent contractors, the GFC was able to address key capacity needs. These contract appointments, executed within the legal framework, enabled the organisation to continue delivering on its mandate without disruption.

Implementation of the performance management system

To promote a culture of accountability and performance, the HR Unit conducted awareness sessions and capacitation workshops for staff and management on the GFC's performance management system and policies. Digital submission platforms were introduced to streamline the process of submitting performance appraisals and related documentation. As a result, compliance improved significantly, and greater engagement with the performance management system was observed across units.

Support for the Film and Television production industry skills development and job creation initiatives

The HR Unit provided essential support to the implementation of the GFC's skills development and job creation programme. This included large-scale recruitment, selection, and onboarding of Interns, many of whom were hosted by external industry partners. This initiative not only strengthened the GFC's sectoral partnerships but also made a meaningful contribution to youth empowerment and industry development.

Learning and development support for staff

The HR Unit continued to coordinate internal learning and development efforts based on individual Personal Development Plans (PDPs) and operational priorities identified by business units. Support was extended to staff members pursuing tertiary studies through the facilitation of the Study Assistance Programme and guidance on relevant opportunities and career pathing.

1.3 Workforce planning and key strategies to attract and recruit a skilled and capable workforce

Due to the transition-related moratorium on permanent appointments, standard workforce planning processes were suspended. Nonetheless, critical posts were filled through fixed-term and consulting appointments, ensuring continuity in essential functions such as finance administration, industry support, marketing and communications, and strategic support for planning, monitoring and evaluation. These measures allowed the GFC to maintain service delivery while navigating structural changes.

1.4 Employee performance management

Performance management remained a key area of focus, with all employees signing performance agreements aligned to their units' operational plans and individual job profiles. Performance was reviewed biannually and submitted to the Executive Managers and the CEO. This structured approach supported organisational alignment, enhanced employee accountability, and ensured that team efforts remained focused on GFC's strategic priorities.

1.5 Employee wellness programme

Although constrained by budget limitations, the HR Unit made efforts to address staff wellness. While a structured, continuous employee wellness programme could not be rolled out due to financial pressures, a successful staff appreciation and wellness day was held following the completion of the inaugural Discover Summit in May 2024. This initiative helped staff decompress after a period of intense workload and demonstrated the organisation's commitment to employee morale and recognition.

1.6 Policy development

Due to governance challenges at the GFC, including the absence of an active Board of Directors and oversight committees, the standard process for reviewing and developing policies was suspended during the year under review. This is because the authority to approve new or amended policies resides with the Board, following input from the relevant oversight structures.

1.7 Achievements and challenges faced by the department, as well as future human resource plans and goals

Challenges

- Persistent uncertainty due to the organisational transition from NPC to SOE
- Delays in funding disbursement and budgetary constraints that limited HR programme implementation
- A freeze on permanent appointments, resulting in over-reliance on temporary staffing and increased workloads for existing employees

Achievements

- Effective recruitment and onboarding of contract staff to fill critical capacity gaps
- Maintenance of stable and cooperative labour relations despite a high-pressure work environment, which is susceptible to conflict
- Reinforcement of a collaborative and positive organisational culture
- Successful placement of Interns in partnership with external stakeholders
- Consistent delivery of core HR services despite transitional challenges

Future Human Resource plans and goals

Looking ahead, the HR Unit will play a central role in guiding the GFC through the remainder of its transition to an SOE. Key priorities include:

- Leading the organisation's relocation process in partnership with DSACR's corporate services division
- Coordinating staff contract transfers and change management processes
- Aligning new organisational structures, systems, and policies with SOE requirements
- Conducting a comprehensive skills audit and planning for the placement of staff in the new structure
- Strengthening collaborations with stakeholders such as CATHSSETA, MICT SETA, and DSACR HR Unit to support skills development and capacity building in the GFC

2. HUMAN RESOURCE OVERSIGHT STATISTICS

2.1 Personnel-related expenditure

Personnel cost by programme/activity/objective

Table 31: *Personnel cost by programme/activity/objective*

Programme/activity/objective	Total expenditure for the entity (R'000)	Personnel expenditure (R'000)	Personnel expenditure as a % of total expenditure (R'000)	No. of employees	Average personnel cost per employee (R'000)
Partnerships, Industry and Special Projects	26 600,00	4 552,00	17,1%	9	506
Finance	20 922,00	3 962,00	18,9%	4	991
Corporate Service	1 321,00	4 756,00	360,0%	6	793
Office of the CEO	2 539,00	5 523,00	217,5 %	5	1105
Total	**51 382,00**	**18 973,00**	**36,6%**	**24**	**791**

2.2 Personnel cost by salary band

Table 32: *Personnel cost by salary band*

Level	Personnel expenditure (R'000)	% of personnel expenditure to total personnel cost (R'000)	No. of employees	Average personnel cost per employee (R'000)
Top Management	2 546,00	14%	1	2 546
Senior Management	5 084,00	27%	3	1 695
Professional qualified	3 598,00	19%	3	1 199
Skilled	5 234,00	28%	8	654
Semi-skilled	1 840,00	10%	7	263
Unskilled	491,00	3%	2	246
TOTAL	**18 793,00**	**100%**	**24**	**783**

2.3 Performance rewards

Table 33: *Performance rewards*

Programme//activity/objective	Performance rewards	Personnel Expenditure (R'000)	% of performance rewards to total personnel cost (R'000)
Top Management	0	2 546,00	N/A
Senior Management	0	5 084,00	N/A
Professional qualified	0	3 598,00	N/A
Skilled	0	5 234,00	N/A
Semi-skilled	0	1 840,00	N/A
Unskilled	0	491,00	N/A
TOTAL	**0**	**18 973,00**	**N/A**

2.4 Training costs

Table 34: *Training costs*

Programme/activity/objective	Personnel expenditure (R'000)	Training expenditure (R'000)	Training expenditure as a % of personnel Cost	No. of employees trained	Average training cost per employee
Staff development cost	18 793,00	118	1%	9	13,1

2.5 Employment and vacancies

Table 35: *Employment and vacancies*

Programme/activity/objective	2023/2024 No. of employees	2024/2025 Approved costs	2024/2025 No. of employees	2024/2025 Vacancies	% of vacancies
Partnerships, industry support, and projects	6	13	9	4	31%
Finance	3	5	4	1	20%
Corporate Services	6	10	6	4	40%
Office of the CEO	3	7	5	2	29%
Total	**18**	**35**	**24**	**11**	**31%**

Table 36: *Employment by level*

Level	2023/2024 No. of employees	2024/2025 Approved costs	2024/2025 No. of employees	2024/2025 Vacancies	% of vacancies
Top Management	1	1	1	0	0
Senior Management	3	3	3	0	0
Professionally Qualified	3	8	3	4	38%
Skilled	6	13	10	4	38%
Semi-skilled	3	8	5	3	24%
Unskilled	2	2	2	0	0
TOTAL	**18**	**35**	**24**	**11**	**100%**

2.6 Employment changes

Table 37: *Employment changes*

Salary Band	Employment at the beginning of the period	Appointments	Terminations	Employment at end of the period
Top Management	1	0	0	1
Senior Management	3	0	0	3
Professional qualified	3	0	0	3
Skilled	7	3	0	10
Semi-skilled	3	3	1	5
Unskilled	1	1	0	2
Total	**18**	**7**	**1**	**24**

2.7 Reasons for staff leaving

Table 38: *Reasons for staff leaving*

Reason	Number	% of the total no. of staff leaving
Death	0	0%
Resignation	0	0%
Dismissal	0	0%
Retirement	0	0%
Ill health	0	0%
Expiry of contract	1	4.5%
Other	0	0%
Total	**1**	**4.5%**

2.8 Labour Relations: Misconduct and disciplinary action

Table 39: *Labour Relations: Misconduct and disciplinary action*

Nature of disciplinary Action	Number
Verbal Warning	0
Written Warning	0
Final Written Warning	1
Dismissal	0
Total	**1**

2.9 Equity target and employment equity status

Table 40: *Equity target and employment equity status - male*

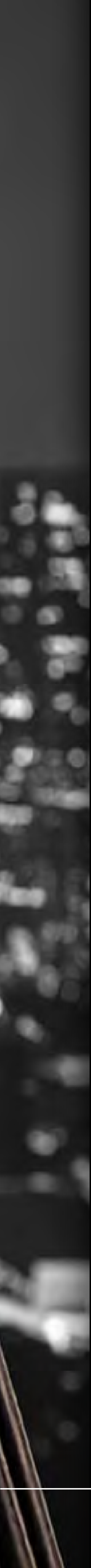
Levels	Male							
	African		Coloured		Indian		White	
	Current	Target	Current	Target	Current	Target	Current	Target
Top Management	0	0	0	0	0	0	0	0
Senior Management	3	1	0	1	0	0	0	0
Professional qualified	1	3	0	0	0	0	0	0
Skilled	2	2	0	1	0	0	0	0
Semi-skilled	3	1	0	0	0	0	0	0
Unskilled	0	0	0	0	0	0	0	0
TOTAL	**9**	**7**	**0**	**2**	**0**	**0**	**0**	**0**

Table 41: *Equity target and employment equity status - female*

Levels	Female							
	African		Coloured		Indian		White	
	Current	Target	Current	Target	Current	Target	Current	Target
Top Management	1	1	0	0	0	0	0	0
Senior Management	0	1	0	0	0	0	0	0
Professional qualified	2	4	0	1	0	1	0	1
Skilled	8	7	0	0	0	0	0	0
Semi-skilled	2	5	0	0	0	0	0	0
Unskilled	2	1	0	0	0	0	0	0
TOTAL	**15**	**19**	**0**	**1**	**0**	**1**	**0**	**1**

Table 42: *Equity target and employment equity status - disabled*

Levels	Disabled Staff			
	Male		Female	
	Current	Target	Current	Target
Top Management	0	0	0	0
Senior Management	0	0	0	0
Professional qualified	0	0	0	1
Skilled	0	1	0	1
Semi-skilled	1	0	0	0
Unskilled	0	0	0	0
TOTAL	**1**	**1**	**0**	**2**



PART E

PFMA COMPLIANCE REPORT

1. IRREGULAR, FRUITLESS AND WASTEFUL EXPENDITURE AND MATERIAL LOSSES

1.1 Irregular expenditure

Reconciliation of irregular expenditure

Table 43: *Reconciliation of irregular expenditure*

Description	2024/2025 R'000	2023/2024 R'000
Opening balance	N/A	N/A
Adjustment to opening balance	N/A	N/A
Opening balance as restated	N/A	N/A
Add: Irregular expenditure confirmed	N/A	N/A
Less: Irregular expenditure condoned	N/A	N/A
Less: Irregular expenditure not condoned and removed	N/A	N/A
Less: Irregular expenditure recoverable[1]	N/A	N/A
Less: Irregular expenditure not recoverable and written off	N/A	N/A
Closing balance	**N/A**	**N/A**

Reconciling notes

Table 44: *Reconciling notes on irregular expenditrure*

Description	2024/2025 R'000	2023/2024 R'000
Irregular expenditure that was under assessment	N/A	N/A
Irregular expenditure that relates to the prior year and is identified in the current year	N/A	N/A
Irregular expenditure for the current year	N/A	N/A
Total	**N/A**	**N/A**

Details of irregular expenditure (under assessment, determination, and investigation)

Table 45: *Details of irregular expenditure*

Description[2]	2024/2025 R'000	2023/2024 R'000
Irregular expenditure under assessment	N/A	N/A
Irregular expenditure under determination	N/A	N/A
Irregular expenditure under investigation	N/A	N/A
Total	**N/A**	**N/A**

Details of irregular expenditure condoned

Table 46: *Details of irregular expenditure condoned*

Description	2024/2025 R'000	2023/2024 R'000
Irregular expenditure condoned	N/A	N/A
Total	**N/A**	**N/A**

1 **Transfer to receivables**
2 **Group similar items**

Details of irregular expenditure removed - (not condoned)

Table 47: *Details of irregular expenditure removed - (not condoned)*

Description	2024/2025 R'000	2023/2024 R'000
Irregular expenditure is NOT condoned and removed	N/A	N/A
Total	**N/A**	**N/A**

Details of irregular expenditure recoverable

Table 48: *Details of irregular expenditure recoverable*

Description	2024/2025 R'000	2023/2024 R'000
Irregular expenditure recoverable	N/A	N/A
Total	**N/A**	**N/A**

Details of current and previous year irregular expenditure written off (irrecoverable)

Table 49: *Details of current and previous year irregular expenditure written off (irrecoverable)*

Description	2024/2025 R'000	2023/2024 R'000
Irregular expenditure written off	N/A	N/A
Total	**N/A**	**N/A**

Details of non-compliance cases where an institution is involved in an inter-institutional arrangement (where such institution *is not* responsible for the non-compliance)

Table 50: *Details of non-compliance cases where an institution is involved in an inter-institutional arrangement (where such institution is not responsible for the non-compliance)*

Description
N/A
Total

Details of irregular expenditure where an institution is involved in an inter-institutional arrangement (where such institution is responsible for the non-compliance)[3]

Table 51: *Details of irregular expenditure where an institution is involved in an inter-institutional arrangement (where such institution is responsible for the non-compliance)*

Description	2024/2025[4] R'000	2024/2025 R'000
N/A	N/A	N/A
	N/A	N/A
	N/A	N/A
	N/A	N/A
Total		

Details of disciplinary or criminal steps taken as a result of irregular expenditure

Table 52: *Details of disciplinary or criminal steps taken as a result of irregular expenditure*

Disciplinary steps taken
N/A

3 Refer to paragraphs 3.12, 3.13 and 3.14 of Annexure A (PFMA Compliance and Reporting Framework) to National Treasury Instruction No. 4 of 2022/2023.

4 Amounts of irregular expenditure related to the current year must be disclosed in the annual financial statements.

1.2 Fruitless and wasteful expenditure

Reconciliation of fruitless and wasteful expenditure

Table 53: *Reconciliation of fruitless and wasteful expenditure*

Description	2024/2025 R'000	2023/2024 R'000
Opening balance	N/A	N/A
Adjustment to opening balance	N/A	N/A
Opening balance as restated	N/A	N/A
Add: Fruitless and wasteful expenditure confirmed	N/A	N/A
Less: Fruitless and wasteful expenditure recoverable[5]	N/A	N/A
Less: Fruitless and wasteful expenditure not recoverable and written off	N/A	N/A
Closing balance		

Reconciling notes

Table 54: *Reconciling notes on fruitless and wastefull expenditure*

Description	2024/2025 R'000	2023/2024 R'000
Fruitless and wasteful expenditure that was under assessment	N/A	N/A
Fruitless and wasteful expenditure that relates to the prior year and identified in the current year	N/A	N/A
Fruitless and wasteful expenditure for the current year	N/A	N/A
Total	**N/A**	**N/A**

Details of fruitless and wasteful expenditure (under assessment, determination, and investigation)

Table 55: *Details of fruitless and wasteful expenditure (under assessment, determination, and investigation)*

Description[6]	2024/2025 R'000	2023/2024 R'000
Fruitless and wasteful expenditure under assessment	N/A	N/A
Fruitless and wasteful expenditure under determination	N/A	N/A
Fruitless and wasteful expenditure under investigation	N/A	N/A
Total	**N/A**	**N/A**

Details of fruitless and wasteful expenditure recoverable

Table 56: *Details of fruitless and wasteful expenditure recoverable*

Description	2024/2025 R'000	2023/2024 R'000
Fruitless and wasteful expenditure recoverable	N/A	N/A
Total	**N/A**	**N/A**

Details of fruitless and wasteful expenditure not recoverable and written off

Table 57: *Details of fruitless and wasteful expenditure not recoverable and written off*

Description	2024/2025 R'000	2023/2024 R'000
Fruitless and wasteful expenditure written off	N/A	N/A
Total	**N/A**	**N/A**

---

5 **Transfer to receivables**
6 **Group similar items**

Details of disciplinary or criminal steps taken as a result of fruitless and wasteful expenditure

Table 58: *Details of disciplinary or criminal steps taken as a result of fruitless and wasteful expenditure*

Disciplinary steps taken
N/A

Additional disclosure relating to material losses in terms of PFMA Section 55(2)(b)(i) &(iii))[7]

Details of material losses through criminal conduct

Table 59: *Details of material losses through criminal conduct*

Material losses through criminal conduct	2024/2025 R'000	2023/2024 R'000
Theft	N/A	N/A
Other material losses	N/A	N/A
Less: Recoverable	N/A	N/A
Less: Not recoverable and written off	N/A	N/A
Total		

Details of other material losses

Table 60: *Details of other material losses*

Nature of other material losses	2024/2025 R'000	2023/2024 R'000
(Group major categories, but list material items)	N/A	N/A
	N/A	N/A
	N/A	N/A
Total		

Other material losses recoverable

Table 61: *Other material losses recoverable*

Nature of losses	2024/2025 R'000	2023/2024 R'000
(Group major categories, but list material items)	N/A	N/A
	N/A	N/A
• **Total**		

Other material losses not recoverable and written off

Table 62: *Other material losses not recoverable and written off*

Nature of losses	2024/2025 R'000	2023/2024 R'000
(Group major categories, but list material items)	N/A	N/A
Total		

7 Information related to material losses must also be disclosed in the annual financial statements.

2. LATE AND/OR NON-PAYMENT OF SUPPLIERS

Table 63: *Late and/or non-payment of suppliers*

Description	Number of invoices	Consolidated Value R'000
Valid invoices received	967	34 995
Invoices paid **within** 30 days or the agreed period	967	34 995
Invoices paid **after** 30 days or the agreed period	0	0
Invoices older than 30 days or the agreed period (*unpaid and without dispute*)	0	0
Invoices older than 30 days or the agreed period (*unpaid and in dispute*)	0	0

3. SUPPLY CHAIN MANAGEMENT

3.1 Procurement by other means

Table 64: *Procurement by other means*

Project description	Name of supplier	Type of procurement by other means	Contract number	Value of contract R'000
PRISM Award	Public Relations Institute	Preferred supplier		13
Work-Integrated Training	Skilling SA	Preferred supplier		39
Billy Selekane International	Public Speaking Training	Preferred supplier		30
Compensation Commissioners		Sole provider		40
Total				**122**

3.2 Contract variations and expansions

Table 65: *Contract variations and expansions*

Project description	Name of supplier	Contract modification type (expansion or variation)	Contract number	Original contract value R'000	Value of previous contract expansion/s or variation/s (if applicable) R'000	Value of current contract expansion or variation R'000
Discover Summit	4Muze Holding	Variation	N/A	599	0	98
Discover Summit	RKL Enterprise	Variation	N/A	988	0	89
Discover Summit	Golaganag Group	Variation	N/A	965	0	89
Discover Summit	W9 (Pty) Ltd	Variation	N/A	990	0	100
Discover Summit	Melz and Mel Trading	Variation	N/A	999	0	15
Design, Editing, and Printing 2024/2025 Annual Reports	OutSource Creative	Variation	N/A	103	0	15
Accounting System	Cuben Advisory	Contract Expansion	N/A	16	0	8
Total				**3 661**	**0**	**414**

PART F

FINANCIAL INFORMATION

1. REPORT OF THE AUDITOR-GENERAL TO THE GAUTENG PROVINCIAL LEGISLATURE ON GAUTENG FILM COMMISSION NON-PROFIT COMPANY

Report on the audit of the financial statements

Opinion

1. I have audited the financial statements of the Gauteng Film Commission set out on pages 108 to 129, which comprise the statement of financial position as at as at 31 March 2025, statement of profit or loss and other comprehensive income, statement of changes in equity and the cash flow statement for the year then ended 31 March 2025, as well as notes to the financial statements, including a summary of significant accounting policies.

2. In my opinion, the financial statements present fairly, in all material respects, financial position of the Gauteng Film Commission as at 31 March 2025 and its financial performance and cash flows for the year then ended in accordance with the International Financal Reporting Standards (IFRS) and the requirements of the Companies Act of South Africa No. 71 of 2008 (Companies Act).

Basis for opinion

3. I conducted my audit in accordance with the International Standards on Auditing (ISAs). My responsibilities under those standards are further described in the responsibilities of the auditor-general for the audit of the financial statements section of my report.

4. I am independent of the entity in accordance with the International Ethics Standards Board for Accountants' International Code of Ethics for Professional Accountants (including International Independence Standards) (IESBA code) as well as other ethical requirements that are relevant to my audit in South Africa. I have fulfilled my other ethical responsibilities in accordance with these requirements and the IESBA code.

5. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Emphasis of matter

6. I draw attention to the matter below. My opinion is not modified in respect of this matter.

Unaudited supplementary schedules

7. The supplementary information set out on pages 130 to 131 does not form part of the financial statements and is presented as additional information. I have not audited these schedules and, accordingly, I do not express an opinion on them.

Responsibilities of the accounting officer for the financial statements

7. The accounting officer is responsible for the preparation and fair presentation of the financial statements in accordance with the IFRS and the requirements of the Companies Act and for such internal control as the accounting officer determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

8. In preparing the financial statements, the accounting officer is responsible for assessing the entity's ability to continue as a going concern; disclosing, as applicable, matters relating to going concern; and using the going concern basis of accounting unless the appropriate governance structure either intends to liquidate the entity or to cease operations, or has no realistic alternative but to do so.

Responsibilities of the auditor-general for the audit of the financial statements

9. My objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error; and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with the ISAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

10. A further description of my responsibilities for the audit of the financial statements is included in the annexure to this auditor's report. This description, which is located at page 98, forms part of my auditor's report.

Report on the audit of the annual performance report

11. In terms of the Companies Act the entity is not required to prepare an annual performance report.

Report on compliance with legislation

12. In accordance with the PAA and the general notice issued in terms thereof, I must audit and report on compliance with applicable legislation relating to financial matters, financial management and other related matters. The accounting officer is responsible for the entity's compliance with legislation.

13. I performed procedures to test compliance with selected requirements in key legislation in accordance with the findings engagement methodology of the Auditor-General of South Africa (AGSA). This engagement is not an assurance engagement. Accordingly, I do not express an assurance opinion or conclusion.

14. Through an established AGSA process, I selected requirements in key legislation for compliance testing that are relevant to the financial and performance management of the entity, clear to allow consistent measurement and evaluation, while also sufficiently detailed and readily available to report in an understandable manner. The selected legislative requirements are included in the annexure to this auditor's report.

15. I did not identify any material non-compliance with the selected legislative requirements.

Other information in the Annual Report

16. The accounting officer is responsible for the other information included in the Annual Report which includes the directors' report, the audit committee's report and the company secretary's certificate, as required by the Companies Act of South Africa. The other information does not include the financial statements and the auditor's report that have been specifically reported on in this auditor's report.

17. My opinion on the financial statements and compliance with legislation do not cover the other information included in the Annual Report and I do not express an audit opinion or any form of assurance conclusion on it.

18. My responsibility is to read this other information and, in doing so, consider whether it is materially inconsistent with the financial statements and my knowledge obtained in the audit, or otherwise appears to be materially misstated.

19. I did not receive the other information prior to the date of this auditor's report. When I do receive and read this information, if I conclude that there is a material misstatement therein, I am required to communicate the matter to those charged with governance and request that the other information be corrected. If the other information is not corrected, I may have to retract this auditor's report and reissue an amended report as appropriate. However, if it is corrected this will not be necessary

Internal control deficiencies

20. I considered internal control relevant to my audit of the financial statements and compliance with applicable legislation; however, my objective was not to express any form of assurance on it.

21. I did not identify any significant deficiencies in internal control.

Auditor-General

Johannesburg
31 July 2025

AUDITOR-GENERAL
SOUTH AFRICA

Auditing to build public confidence

Annexure to the auditor's report

The annexure includes the following:

- The auditor-general's responsibility for the audit
- The selected legislative requirements for compliance testing

Auditor-general's responsibility for the audit

Professional judgement and professional scepticism

As part of an audit in accordance with the ISAs, I exercise professional judgement and maintain professional scepticism throughout my audit of the financial statements and the entity's compliance with selected requirements in key legislation.

Financial statements

In addition to my responsibility for the audit of the financial statements as described in this auditor's report, I also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error; design and perform audit procedures responsive to those risks; and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made.
- Conclude on the appropriateness of the use of the going concern basis of accounting in the preparation of the financial statements. I also conclude, based on the audit evidence obtained, whether a material uncertainty exists relating to events or conditions that may cast significant doubt on the ability of the entity to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements about the material uncertainty or, if such disclosures are inadequate, to modify my opinion on the financial statements. My conclusions are based on the information available to me at the date of this auditor's report. However, future events or conditions may cause the entity to cease operating as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and determine whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

Communication with those charged with governance

I communicate with the accounting officer regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

I also provide the accounting officer with a statement that I have complied with relevant ethical requirements regarding independence and communicate with them all relationships and other matters that may reasonably be thought to bear on my independence and, where applicable, actions taken to eliminate threats or safeguards applied.

Compliance with legislation – selected legislative requirements

The selected legislative requirements are as follows:

Legislation	Sections or regulations
Companies Act of South Africa (Act no. 71 of 2008)	Section 46(1)(a) Section 46(1)(b) Section 46(1)(b) Section 45(2) Section 45(3)(a)(ii) Section 45(3)(b)(i) Section 45(3)(b)(ii) Section 45(4) Section 45(2) Section 129(7)

2. ANNUAL FINANCIAL STATEMENTS

These Annual Financial Statements were prepared by: Mr Elliot Maluleke PA(SA) – Chief Financial Officer

These Annual Financial Statements have been prepared in compliance with any applicable Companies Act (Act no. 78 of 2008) requirements.

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GENERAL INFORMATION

Registered Name:	Gauteng Film Commission
NPC Number:	930018483
Vat Registration Number:	4060209766
Country Of Incorporation:	South Africa
Board Of Directors:	Ms Busi Mhaga–Chairperson Mr Percy Manzini–Deputy Chairperson Mr Keith Khoza Mr Elson Kgaka Mr Lufuno Nematswerani Ms Keitumetse Mahlangu Ms Keitumetse Lebaka
Postal Address:	P O Box 61601 Anglo Vaal house Marshalltown 2107
Physical Address:	35 Rissik Street Surrey House Johannesburg 2000
Telephone Number:	+27 11 833 0409
Email Address:	info@gautengfilm.org.za
Website Address:	www.gautengfilm.org.za
Banker:	ABSA Bank Limited 120 Fox Street Marshalltown 2001
External Auditors:	Auditor-General of South Africa (AGSA) 39 Scott Street Bramley 2190
Internal Auditors:	Audit and Risk Management Solutions (ARMS) Postnet Suite 264A Private Bag X3050 Houghton 2041

STATEMENT OF RESPONSIBILITY

The Companies Act requires the directors to ensure that Gauteng Film Commission keeps full and proper records of its financial affairs. The Annual Financial Statements fairly present the state of the affairs of Gauteng Film Commission, its financial results, and its financial position for the year ended. The Annual Financial Statements are the responsibility of the Directors.

The Annual Financial Statements of Gauteng Film Commission have been prepared in terms of International Financial Reporting Standards (IFRS), including any interpretations of such statements. The Annual Financial Statements have been prepared in the manner required by the South African Companies Act.

These Annual Financial Statements are based on the appropriate accounting policies, supported by reasonable and prudent judgements and estimates. They are prepared on a going concern basis and an accrual basis. The directors have every reason to believe that the Gauteng Film Commission will be a going concern in the foreseeable future.

To discharge the above responsibilities, the Board of Directors set standards to ensure that sound systems of internal control are implemented by management.

The controls are designed to provide cost-effective assurance that assets are safeguarded and that liabilities and working capital are efficiently managed. Policies, procedures, structures, and approval frameworks provide direction, accountability, and division of responsibilities.

The controls throughout the Gauteng Film Commission focus on those critical risk areas identified by operational risk management and confirmed by executive management. Management, Audit and Risk Committee and Internal Audit closely monitor the controls and ensure action is taken to correct deficiencies as they are identified.

The Directors are of the opinion, based on the information and explanations given by Management, Audit and Risk Committee, that the material internal accounting controls are adequate to ensure that the financial records may be relied upon for preparing the Annual Financial Statements, and that accountability for assets and liabilities is maintained.

Nothing has come to the attention of the Directors to indicate that any material breakdown in the functioning of these controls, procedures and systems has occurred during the year under review.

In my opinion, the performance information fairly reflects the actual achievements against the planned objectives, indicators and targets, as per the Strategic and Annual Performance Plan of the Gauteng Film Commission for the year ended 31 March 2025. The performance information for the year ended 31 March 2025 was examined by management.

Ms Keitumetse Lebaka
Chief Executive Officer
Date: 31 July 2025

Mr Elliot Maluleke
Chief Financial Officer
Date: 31 July 2025

REPORT OF THE DIRECTORS

The Directors are pleased to submit their report, together with the Gauteng Film Commission (GFC) Annual Financial Statements for the year ended 31 March 2025. The Annual Financial Statements have been prepared based on accounting policies applicable to a going concern. This basis presumes Gauteng Film Commission will continue as a going concern entity in the foreseeable future, and there is nothing brought to the attention of the Board of Directors that will impact the going concern of the entity.

The GFC is currently working on transitional models, including temporarily housing the GFC under the Cultural Affairs directorate of the department to ensure the continuation of essential services. The Board is currently not active, and after the registration of the public entity, a new Board will be established to oversee the GFC operations.

The GFC must be listed as a public entity for the proper establishment of the GFC in compliance with Section 38(1)(m) of the PFMA, to regularise the funding of the entity as per recommendation by Gauteng Provincial Treasury. Indeed, some setbacks would arise through the transition; however, I am confident that this will be the best possible outcome for the GFC in the coming year.

There has been a previous technical opinion by the Auditor-General and through the internal consultation by management, which emphasised the fact that the GFC should be preparing its Annual Financial Statements using International Financial Reporting Standards (IFRS), since its legal entity is in line with the Companies Act requirements. The conclusion part from the Auditor General stipulates that ‘’Based on the above, the GFC must adhere to the Companies Act regulations, and must prepare its Annual Financial Statements in accordance with the financial reporting standards prescribed in terms of the Companies Act. It would not be appropriate for the GFC to prepare its Annual Financial Statements using the accounting framework prescribed by the PFMA.

Even if it is argued/concluded that the GFC and the Department agreed in the Memorandum of Agreement that all the PFMA requirements will apply, the requirements of applicable legislation (the Companies Act in this case) take preference and must be applied ahead of any agreement terms (the Memorandum of Agreement in this instance). The terms agreed between the two parties cannot override or amend legislative requirements. Therefore, the Companies Act will prevail over the Memorandum of Agreement, and the GFC will have to prepare its Annual Financial Statements following the financial reporting standards prescribed in respect of the Companies Act.

Service rendered by the entity

The Gauteng Film Commission is a Non-Profit Company (NPC) company incorporated in terms of the Companies Act. The main business of the Gauteng Film Commission is the development and promotion of the audio-visual industries in Gauteng Province. Gauteng Film Commission's main business is to deliver professional film commission services, as well as to support, facilitate and enhance the contribution of the film industry to the economic growth of the Gauteng Province.

Going Concern

The Directors of the GFC present Annual Financial Statements on the “Going Concern basis”, which implies that its assets and liabilities are recorded on the assumption that the company will continue in operational existence for the foreseeable future. Accordingly, assets and liabilities are recorded on the basis that the entity will be able to realise its assets and discharge its liabilities in the normal course of business.

Legal standing

The Gauteng Film Commission has finalised the business case and policy proposal for listing the entity as section 3C . We will present the documents mentioned above to the Head of Department (HOD), Member of Executive Council (MEC), and Gauteng Provincial Legislature (GPL) for their input before finalising with the Provincial Treasury.

Business result summary

	Mar 2025 R	Mar 2024 R
Government grants	50 087 000	40 087 000
SETA Additional budget	465 679	697 600
Net Deficit for the year	(257 070)	419 257
Total Assets	3 862 003	17 109 603
Accumulated Surplus	**1 015 366**	**1 272 436**

BOARD OF DIRECTORS AND COMMITTEE MEMBERS

The following persons served as Board of Directors and committee members of the GFC during the financial year ended 31 March 2025:

Directors	Status	Appointment Date	Resignation Date
Ms Busi Mhaga - Chairperson	Non-Executive	01 October 2021	-
Mr Percy Manzini- Deputy Chairperson	Non-Executive	01 October 2021	-
Mr Keith Khoza	Non-Executive	01 October 2021	-
Ms Keitumetse Lebaka - CEO	Executive	01 July 2022	-
Ms Lebogang Ndadana - CA (SA)	Non-Executive	08 February 2022	16 November 2023
Mr Lufuno Nematswereni	Non-Executive	01 October 2021	-
Mr Elson Kgaka	Non-Executive	01 October 2021	-
Ms Nthabeleng Zondo	Non-Executive	01 October 2021	16 November 2023
Ms Keitumetse Mahlangu	Non-Executive	01 October 2021	-
Mr Thato Molamu	Non-Executive	01 October 2021	01 January 2024
Ms Komathie Govender - CA(SA)	Non-Executive	01 October 2021	22 November 2023

INTERNAL AUDIT AND EXTERNAL AUDITORS

Audit Risk Management Solutions (ARMS Audit) has been appointed as the GFC's Internal Auditors for the next three years. The contract, which is currently in its second year, aims to assist management with internal control and provide assurance to those charged with Governance.

CORPORATE GOVERNANCE REPORT

Auditor General South Africa (AGSA) has been appointed as the Gauteng Film Commission's external auditors, in terms of section 188 of the Constitution of the Republic of South Africa, 1996.

Subsequent events

It should be noted that during the current financial year under review, there were no subsequent events.

Governance principles

The Board has reaffirmed the Gauteng Film Commission's commitment to sound governance practices and the Companies Act, as well as the principles underlying the King IV Report on Corporate Governance published in 2016, which focuses on integrated reporting on social, health, ethical and environmental issues. In this regard, the Board is constantly reviewing its corporate governance structures and practices to align them with national best practice. The Gauteng Film Commission is committed to conducting its affairs with integrity and holds itself responsible and accountable towards its stakeholders and clients.

Code of ethics

The Gauteng Film Commission is managed ethically and in line with the Code, which is based on the fundamental principles of fairness, transparency, integrity, reliability, responsibility, and honesty. The Code commits Gauteng Film Commission management and staff to high standards of conduct in their dealings with its clients and stakeholders. There have been no incidents that have been brought to the attention of the Board.

Values

The Gauteng Film Commission promotes sound values and is committed to the Batho Pele principles.

Accountability to the executive authority

The Gauteng Film Commission is accountable to Gauteng Province through the Department of Sport, Arts, Culture and Recreation (DSACR), governed by a Memorandum of Agreement under the leadership of the MEC Matome Chiloane. The MEC, in his capacity as representative of the Department of Sport, Arts, Culture and Recreation (DSACR), holds the Board accountable for managing and controlling the operations of the Gauteng Film Commission in compliance with its mandate.

The Annual Performance Plan (APP), Memorandum of Agreement (MOA) and a Budget for the Gauteng Film Commission were submitted to the Department of Sport, Arts, Culture and Recreation (DSACR). These documents were subsequently approved by the Chief Executive Officer (CEO), the Head of the Department (HOD) and the Member of Executive Council (MEC).

Board of Directors

The Board of Directors have a collective responsibility to provide effective corporate governance that involves a set of relationships between the Department and other relevant stakeholders, and is also responsible for the following:

- Setting strategic direction and goals for the Gauteng Film Commission and monitoring management's implementation of that strategy.
- Appointment committees of the Gauteng Film Commission as may be appropriate to assist in the discharge of its responsibilities and to determine their responsibilities.
- Ensuring that procedures and practices are in place that protect the Gauteng Film Commission's assets and reputation.
- Monitoring financial outcomes and the integrity of reporting, in particular approving the budget and longer-term strategic and business plans.
- Ensuring that effective audit and compliance systems are in place to protect the Gauteng Film Commission operation beyond legal requirements or acceptable risk parameters.
- Monitoring compliance with regulatory requirements and ethical standards.

- The Board of Directors is constituted in such a manner as to represent the interests of the government and all business stakeholders.
- Approving the corporate strategy, business plans, budgets, and monitoring management closely in implementing it.
- Ensuring that the Gauteng Film Commission complies with all relevant laws and regulations and Codes of Best Practice; and ensuring Risk Management processes are in place.

Chief Executive Officer

The Chief Executive Officer (CEO) is responsible for the day-to-day management of the Gauteng Film Commission's operations and supports the Board of Directors in providing strategic and policy direction to the Commission. In terms of the operation of the Gauteng Film Commission, industry support, development, marketing and communications are regarded as the core functions of the organisation in line with the mandate of the organisation.

The core function is supported by several key functions, including finance, human resources, legal and governance, information communication technology (ICT), and stakeholder relations. The process of appointing the Chief Executive Officer has been finalised. Ms Keitumetse Lebaka, who has been appointed in an acting capacity, is now the Chief Executive Officer.

Audit and Risk Committee

The Audit and Risk Committee (ARCO) oversees financial reporting, internal control, risk management, funding plans and strategies, compliance, corporate governance and policies. The Management Committee supports it in fulfilling its duties regarding financial risk management. Its responsibilities regarding risk management include, but are not limited to:

- Reviewing the Gauteng Film Commission Risk Management policy and strategy
- Assisting the Board in evaluating the adequacy and effectiveness of the risk management process
- Reviewing the Gauteng Film Commission's significant risk exposures and making recommendations to the Board of Directors on appropriate mitigation strategies
- Appointment of Internal Auditors

Human Resources, Social and Ethical Committee

The governing body provides oversight of the overall remuneration of the entity. All members of the committee for remuneration are non-executive members of the governing body, with the majority being independent non-executive members of the governing body. An independent non-executive chairperson leads the committee.

This committee is responsible for all social and ethical behaviour of the organisation. The responsibilities of the Social and Ethics committee include statutory duties and any other responsibilities delegated to it by the Board of Directors. The Social and Ethics committee should, subject to legal provision, have executive and non-executive members, with the majority being non-executive members of the governing body.

Bid Adjudication Committee (BAC)

The Bid Adjudication Committee oversees all competitive bids awarded by the Gauteng Film Commission, following Treasury Regulations 16A6.2a. Government entities must have supply chain management systems that establish the roles and procedures for bid adjudication.

As stated in paragraph 2.4 of the Code of Conduct, the committee must consider recommendations from the Specification and Evaluation Committee and based on its authority, make decisions regarding the bids.:

- A final award
- A recommendation to the accounting authority to make the final award
- Make other recommendations to the Accounting Authority.

Specification and Evaluation Committee

This committee is accountable for monitoring and overseeing the implementation of the procurement policy, procedures, and code of conduct and monitoring adherence, whilst also making recommendations to the Bid Adjudication Committee.

Nomination Committee

The Nominations Committee is established and currently functional. Its roles and responsibilities are to oversee the following functions:

- The process for nominating, electing and appointing members of the governing body
- Succession planning in respect of governing body members
- Evaluation of the performance of the governing body

Governance and Investment Committee

The Governance and Investment Committee oversee the approval of both Industry Support Development (ISD) and marketing and communication projects, which have been evaluated by the projects committee.

Board of Directors composition and record of attendance:

Name	Designation in terms of the GFC structure	Date of expiry of the term office	Credentials	Area of expertise	Other Board	Membership in Committees	No of Board meetings attended	No of other Committees
Ms Busi Mhaga	Chairperson of the Board Committee	30 September 2024 or until further notice	- Bachelor of Philosophy in Transport and Logistics - Diploma and BTech in Town and Regional Planning	Business, Management, Public Service	None	Governance and Investment	4 out of 4	0 out of 0
Mr Lufuno Nematswerani	Board Member	30 September 2024 or until further notice	- Postgraduate Management - Honours in HR Development - MBA - Training and Development	HR, Strategy, Policy Implementation, Disputes Management, Employee Relations	None	HR and Ethics, Governance and Investment	0 out of 4	0 out of 0
Mr Elliot Maluleke	Chief Financial Officer	None	- BCom - SAICA Articles - SAIPA - AGASA	Finance, Auditing, Corporate Governance	None	Audit and Risk	2 out of 4	0 out of 0
Mr Keith Khoza	Board Member	30 September 2024 or until further notice	- Master's in Public Admin - Postgraduate Diploma in Admin Studies	Public Administration	None	Audit and Risk	2 out of 4	0 out of 0
Ms Lebogang Ndadana CA(SA)	Joint Advisory Member	30 September 2024	B-Compt (CA) SA	Finance, Corporate Governance, Audit	None	Audit and Risk, Governance and Investment	0 out of 0	0 out of 0
Ms Keitumetse Lebaka	CEO	19 October 2020 until further notice	- BCom - Certificates in Programme, Project, Public and Development Management - MDP, Global Executive Development - PGDip in Management Practice - Master's in Business Management	Strategy, Policy Development, Project and Portfolio Management, HR, Business and Grant Management, SCM, Contract Management	None	Board, Audit and Risk, HR and Ethics, Governance and Investment	2 out of 4	0 out of 0
Mr Percy Manzini	Deputy Chairperson of the Board	30 September 2024 or until further notice	- BCom - DBA (in progress) - MPhil in Development Finance - MBA	Executive positions in Public Admin and Private Sector	None	Governance and Investment, Audit and Risk	4 out of 4	0 out of 0

Name	Designation in terms of the GFC structure	Date of expiry of the term office	Credentials	Area of expertise	Other Board	Membership in Committees	No of Board meetings attended	No of other Committees
Mr Thato Molamu	Board Member	30 September 2024	- Master's - PGDip in Managerial Practice - Certs in Entrepreneurial Skills and Project Management	Executive positions in Private Sector	None	HR and Ethics	0 out of 0	0 out of 0
Ms Komathie Govender CA(SA)	Board Member	30 September 2024	Chartered Accountant, Honours in Accounting	Executive Level Experience	None	Audit and Risk	0 out of 0	0 out of 0
Ms Nthabeleng Zondo	Board Member	30 September 2024	- MSc Degree - BBA in Intl Tourism Management - Assoc of Science in Intl Tourism	Executive Level Experience	None	HR and Ethics	0 out of 0	0 out of 0
Mr Elson Kgaka	Board Member	30 September 2024 or until further notice	- B. Uris - LLB	Executive Level Experience	None	HR and Ethics	3 out of 4	0 out of 0
Ms Keitumetse Mahlangu	Board Member	30 September 2024 or until further notice	LLB	Executive Level Experience	None	Audit and Risk	2 out of 4	0 out of 0

Board of Directors composition and record of attendance

Details	Governance and Strategy	Governance and Investment Committee	Audit and Risk Committee	Human Resources and Ethics Committee	Other (Induction and Training)	Total
TOTAL MEETINGS	4	0	0	0	0	4
Ms B. Mhaga	4	-	-	-	-	4
Mr E. Maluleke	2	-	-	-	-	2
Mr F. Mathe	1	-	-	-	-	1
Mr K. Khoza	2	-	-	-	-	2
Ms K. Lebaka	2	-	-	-	-	2
Mr P. Manzini	4	-	-	-	-	4
Ms K. Mahlangu	2	-	-	-	-	2
Mr E. Kgaka	3	-	-	-	-	3

Integrated risk management

In line with the Companies Act, the Board of Directors is responsible for the management of the risks pertaining to the business of the Gauteng Film Commission. The Board has delegated this authority to the Chief Executive Officer.

Whilst the line manager of each division within the Gauteng Film Commission has the primary responsibility for identifying and managing risks inherent to the operations of their division, the Audit and Risk committee develops and reviews risk management strategies, policies, and procedures to ensure that they are appropriate for the Gauteng Film Commission.

The Management Committee (MANCO) reports to the Chief Executive Officer and submits Annual Reports to the Audit and Risk committee, providing assurance on the management of significant risks or exposure. The internal audit function independently audits the adequacy and effectiveness of the Gauteng Film Commission's risk, internal control and governance processes, and this function is outsourced.

Strategic risks

Strategic risks can be defined as the uncertainties and untapped opportunities embedded in our strategic intent and how well they are executed. As such, they are key matters for the board and impinge on the whole business, rather than just an isolated unit.

Liquidity risks

The liquidity risk is the risk that the Gauteng Film Commission may be unable to meet short-term financial demands. This usually occurs due to the inability to convert a security or hard assets to cash without a loss of capital and/or income in the process.

Compliance risks

Compliance risk relates to the negative impact originating from non-compliance with all applicable legislation and regulations.

The Audit and Risk committee oversees the adherence and compliance with all applicable statutory and regulatory requirements.

The compliance risk is managed through creating awareness of the regulatory requirements and monitoring compliance with legislative requirements.

Operational risks

Operational risk is the risk of direct or indirect loss resulting from inadequate or failed internal processes, people, and systems.

This risk category is managed through a system of internal controls, which is based on approved policies and procedures for initiation, verification and reconciliation of transactions, and adequate segregation of incompatible duties. The operational risk category includes the following risk areas: fraud, financial management, legal risk, human resources risk, information technology risk, business continuity and taxation. Management arranged a fraud workshop during the current financial year under review.

The Audit and Risk Committee and the Board of Directors have approved finance policies, which include anti-fraud and corruption policy and avoidance of wasteful and fruitless expenditure. No incidents of fraud or irregular activities were reported during the financial period under review.

Reputational risk

Reputational risk is the risk of damage to the Gauteng Film Commission's image, which may impair its ability to retain and generate more business.

The Gauteng Film Commission manages its reputational risk through ongoing evaluation and management of the significant risk types highlighted above.

Internal controls

The Audit and Risk committee assists the Board in discharging its duties to ensure that the Gauteng Film Commission maintains adequate accounting records, internal controls and systems designed to provide reasonable assurance on the integrity and reliability of financial information and to safeguard its assets.

The effectiveness of these internal control systems is monitored through management reviews, formalised reporting, and internal audits. The internal audit function, under the direction of the Audit and Risk committee, is outsourced to an independent service provider. It operates in terms of an internal audit charter, which was reviewed and approved by the Audit and Risk committee and approved by the Board of Directors during the financial year under review.

The internal audit function reports functionally to the Audit and Risk committee and administratively to the Chief Executive Officer, and its staff have full and unrestricted access to the Chairperson of the Audit and Risk Committee.

The Audit and Risk committee conducts its own review of the effectiveness of the internal audit function.

All operations, business activities, and support functions are subject to internal review. The internal audit plan is based on key risk areas identified from risk assessment, and the audits are planned and executed to provide management with independent assurance on the adequacy and effectiveness of the internal control systems.

REPORT OF THE AUDIT AND RISK COMMITTEE

Audit and Risk committee responsibility

The Audit and Risk committee has discharged all its responsibilities set out in terms of applicable requirements of the King IV, as well as in its adopted Terms of Reference. During the current financial year under review, this committee has not been active. Previously, their role was to provide oversight, independent of others, amongst others:

In the conduct of its duties, the Audit and Risk committee has reviewed the following:

- The effectiveness of the GFC assurance functions and services, which particularly focus on combined assurance arrangements, including external assurance service providers, the internal and finance functions. The integrity of annual financial statements and, to the extent delegated by the Board of Directors, other external reports issued by the GFC.
- A statutory Audit and Risk committee has the power to make decisions regarding its statutory duties and is accountable for its performance in this regard.
- If the governing body delegates risk governance to the Audit and Risk committee, the Audit and Risk committee should satisfy itself that it dedicates time to its responsibility.
- The Audit and Risk committee should oversee the management of financial and other risks that affect the integrity of external reports issued by the GFC.
- The Audit and Risk committee should meet with internal and external auditors, respectively, without management being present, to facilitate an exchange of views and concerns that may be appropriate for decision-making in an open forum.

Internal controls

The management of the Gauteng Film Commission continues to strive towards sustainable improvement in its internal control. Nothing has come to the attention of the Audit and Risk committee to indicate that a material breakdown in the functioning of the internal controls, procedures and systems has occurred during the year under review.

In the opinion of the Audit and Risk committee, the internal controls and procedures of the Gauteng Film Commission are appropriate in all material respects to:

- Achieving the business objectives of the Gauteng Film Commission
- Ensuring that the Gauteng Film Commission assets are adequately safeguarded
- Ensuring that transactions undertaken are recorded in the Gauteng Film Commission's records

Evaluation of financial statements

The committee has evaluated the annual financial statement and annual performance reports of the Gauteng Film Commission for the year ended 31 March 2025. Based on the information provided and annual performance reports the Audit and Risk committee considers that they comply, in all material respects, with the requirements of the Companies Act.

STATEMENT OF FINANCIAL POSITION (SOFP)

For the year ended 31 March 2025

	Notes	Mar 2025 R	Restated* Mar 2024 R
ASSETS			
Non-current assets		**929,390**	**982,530**
Property, plant, and equipment	2	841,358	828,492
Intangible assets	3	88,032	154,038
Current assets		**2,932,613**	**16,127,073**
Trade and other receivables	4	1,603,002	1,582,223
Cash and cash equivalents	5	1,329,611	14,544,850
TOTAL ASSETS		**3,862,003**	**17,109,603**
EQUITY			
Accumulated surplus		1,015,366	1,272,436
Non-current liability obligation of finance lease	8	-	-
Current liabilities		**2,846,637**	**15,837,167**
Trade and other payables	7	2,167,073	15,129,263
Obligation under finance lease	8	-	28,340
Deferred income	7	679,564	679,564
TOTAL EQUITY AND LIABILITIES		**3,862,003**	**17,109,603**

***Restated for prior period error; refer to note 16 for details of this error.**

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME (SOCI)

For the year ended 31 March 2025

	Notes	Mar 2025 R	Restated* Mar 2024 R
Government grants	10	**50,087,000**	**40,087,000**
Other Income	11	815,679	1,211,498
Depreciation	2	(383,664)	(383,033)
Amortisation of intangible assets	3	(66,006)	(46,868)
Operating expenses	23	**(51,382,479)**	**(40,825,904)**
Operating profit		**(929,470)**	**(42,693)**
Interest received	14	674,571	386,583
Finance costs	15	(2,171)	(10,019)
Net deficit for the year		**(257,070)**	**419,257**

***Restated for prior period error; refer to note 16 for details of this error.**

STATEMENT OF CHANGES IN EQUITY (SOCE)

For the year ended 31 March 2025

	Note	Restated* Mar 2025 R
Accumulated profit:		
Balance at March 2023		2,021,179
Deferred income		(1,168,000)
Net surplus for the year		419,257
Balance as of 31 March 2024		**1,272,436**
Net deficit for the year		(257,070)
Balance as of 31 March 2025		**1,015,366**

***Restated for prior period error; refer to note 16 for details of this error.**

STATEMENT OF CASH FLOW (SOCF)

For the year ended 31 March 2025

	Notes	Mar 2025 R	Restated* Mar 2024 R
Receipts from the government		50,881.901	41,105,589
Cash paid to suppliers and employees		(64,326,709)	(30,474,702)
Cash generated from operations	18	**(13,444,808)**	**10,630,887**
Interest received	14	674,571	386,583
Finance cost	15	(2,171)	(10,019)
Net cash inflow from operations		**(12,772,408)**	**11,007,451**
Net cash outflows from investing activities		**(414,493)**	**(479,592)**
Purchase of property, plant and equipment	2	(414,493)	(281,556)
Intangible assets	3	-	(198,036)
Net cash flow from financing activities		**(28,338)**	**(51,460)**
Obligation of finance lease	8	-	(28,340)
Settlement of finance lease		(28,338)	(23,120)
Net (decrease)/increase in cash and cash equivalents for the year		(13,215,239)	10,476,399
Cash and cash equivalents at the beginning of the year		14,544,850	4,068,451
Cash and cash equivalents at the end of the year	5	**1,329,611**	**14,544,850**

***Restated for prior period error; refer to note 16 for details of this error.**

ACCOUNTING POLICY NOTES (APN)

1. Presentation of annual financial statement

The annual financial statements have been prepared in accordance with International Financial Reporting Standards (IFRS) and the Companies Act applicable requirements. The annual financial statements have been prepared on a historical basis except for the measurement of certain financial instruments at fair value and incorporate the principal accounting policies set out below; they are presented in South African rands.

An entity classifying expenses by function shall disclose additional information on the nature of expenses, including depreciation and amortisation, and employee benefits expenses.

The choice between the function and nature of the expenses method depends on historical and industry factors, as well as the nature of the entity. Both methods provide an indication of those costs that might vary directly and indirectly.

The GFC shall disclose, along with its significant accounting policies or other notes, the judgements, apart from those involving estimations, that management has made in the process of applying the entity's accounting policies and that have the most significant effect on the amounts recognised in the financial statements.

1.1 Significant judgements and sources of estimation of uncertainty

In preparing the annual financial statements, Management is required to make estimates and assumptions that affect the amounts represented in and related disclosures. Use of available information and the application of e are inherent in the formation of estimates. Actual results in the future could differ from those estimates, which may be material to the annual financial statements.

Impairment testing, taxation and the residual value and useful lives of property, plant and equipment. An entity shall disclose information about the assumptions it makes about the future, and other major sources of estimation uncertainty at the end of the reporting year, that have a significant risk resulting in material adjustments to the carrying amounts of assets and liabilities within the next financial year. In respect of those assets and liabilities, the notes shall include details of:

- Their nature
- Their carrying amount as at the end of the reporting year
- Estimated useful lives and residual values of assets
- Effective interest in finance lease

Significant judgements include:

Trade receivables, loans and receivables

The Gauteng Film Commission assesses its trade receivables for impairment at the end of each reporting year. In determining whether an impairment loss should be recorded in a profit or loss, the company makes judgements as to whether there is observable data indicating a measurable in the estimated future cash flows from financial assets.

1.2 Property, plant and equipment

Property, plant and equipment are initially measured at cost.

The cost of an item of property, plant and equipment is recognised as an asset when:

- It is probable that the future economic benefits associated with the item will flow to the company, and
- The cost of the item can be measured reliably.

Costs include costs incurred initially to acquire or construct an item of property, plant and equipment and costs incurred subsequently to add to, replace part of, or service it. If a replacement cost is recognised in the carrying amount of an item of property, plant and equipment, the carrying amount of the replaced part is derecognised.

Property, plant and equipment are carried at cost less accumulated depreciation and any impairment losses; reassessment of assets is performed after every three years.

Property, plant and equipment are depreciated on a straight-line basis over their expected useful lives to their estimated residual values.

The useful lives of items of Property, plant and equipment have been assessed as follows:

Item	Average useful life
Computer hardware	3 years
Capitalised lease assets	5 years
Office furniture	5 years
Leasehold improvement	5 years
Office equipment	5 years
Printers	3 years

The residual value and the useful life of an asset shall be reviewed at least at each financial year-end and, if expectations differ from previous estimates, the change(s) shall be accounted for as a change in an accounting estimate by IAS 8 Accounting policies, changes in accounting estimates and errors.

The depreciation charge for each year is recognised in the profit or loss unless it is included in the carrying amount of another asset.

The gain or loss arising from derecognition of an item of Property, plant and equipment is included in profit or loss when the item is derecognised. This gain or loss is determined by the difference between the net disposal proceeds, if any, and the amount of the item carried.

The gross carrying amount of the fully depreciated Property, Plant, and Equipment at the end of the year amounted to R1,860,950 (March 2025) and R1,641,996 (March 2024). The fully depreciated assets are still in use.

1.3 Intangible assets

An intangible asset is recognised when:

1.3.1 The future economic benefits associated with the item will probably flow to the company

1.3.2 The cost of the item can be measured reliably

Intangible assets are initially recognised at cost.

Expenditure on research (or on the research phase of an internal project) is recognised as an expense when it is incurred.

Intangible assets are carried at cost less any accumulated amortisation and any impairment losses.

An intangible asset is regarded as having an indefinite useful life when, based on all relevant factors, there is no foreseeable limit to the period over which the asset is expected to generate net cash inflow.

Amortisation is not provided for these intangible assets, but they are tested for impairment annually and whenever there is an indication that the assets may be impaired. For all other intangible assets, amortisation is provided on a straight-line basis over their useful lives.

The amortisation method of intangible assets is reviewed every year-end. An entity shall disclose in the summary of significant accounting policies:

(a) The measurement basis used in preparing the financial statements
(b) The other accounting policies used that are relevant to an understanding of the financial statements

Reassessing the useful life of an intangible asset with a finite useful life after it was classified as infinite is an indicator that the asset may be impaired. As a result, the asset is tested for impairment, and the remaining carrying amount is amortised over its useful life.

Internally generated brands, mastheads, publishing titles, customer lists and items similar in substance are not recognised as intangible assets.

Amortisation is provided to write down the intangible assets, on a straight-line basis, to their residual values as follows:

Item	Useful life
Computer software	3 years

1.4 Financial instruments

Categories of financial assets and financial liabilities

The carrying amounts of each of the following categories, as specified in IFRS 9, shall be disclosed either in the statement of financial position or in the notes: financial liabilities at fair value through profit or loss, showing separately

(i) those designated as such upon initial recognition or subsequently in accordance with paragraph 6.7.1 of IFRS 9 and
(ii) those that meet the definition of held for trading in IFRS 9.

Financial assets are measured at amortised cost.

For each type of risk arising from financial instruments, an entity shall disclose:

(a) Summary quantitative data about its exposure to that risk at the end of the reporting year. This disclosure shall be based on the information provided internally to key management personnel of the entity (as defined in IAS 24 Related Party Disclosures), for example, the entity's Board of Directors or CEO.
(b) the disclosures required by paragraphs 35A-42, to the extent not provided in accordance with (a). I Concentrations of risk are not apparent from the disclosures made in accordance with (a) and (b).

Credit risk

For each type of risk arising from financial instruments, an entity shall disclose:

(a) Summary quantitative data about its exposure to that risk at the end of the reporting year. This disclosure shall be based on the information provided internally to key management personnel of the entity (as defined in IAS 24 Related Party Disclosures), for example, the entity's Goard of directors or Chief Executive Officer.
(b) the disclosures required by paragraphs 35A-42, to the extent not provided in accordance with (a). I concentrations of risk if not apparent from the disclosures made in accordance with (a) and (b).

Scope and objectives

The credit risk disclosures made in accordance with paragraphs 35F-35N shall enable users of financial statements to understand the effect of credit risk on the amount, timing, and uncertainty of future cash flows. To achieve this objective, credit risk disclosures shall provide:

(b) quantitative and qualitative information that allows users of financial statements to evaluate the amounts in the financial statements arising from expected credit losses, including changes in the amount of expected credit losses and the reasons for those changes; and

The GFC shall explain its credit risk management practices and how they relate to the recognition and measurement of expected credit losses. To meet this objective, an entity shall disclose information that enables users of financial statements to understand and evaluate:

How the instruments were grouped if expected credit losses were measured on a collective basis asset.

For all financial instruments within the scope of this International Financial Reporting Standard, but to which the impairment requirements in IFRS 9 are not applied, an entity shall disclose by class of financial instrument:

The amount that best represents its maximum exposure to credit risk at the end of the reporting year without taking account of any collateral held or other credit enhancements (e.g. netting agreements that do not quality for offset in accordance with IAS 32); this disclosure is not required for financial instruments whose carrying amount best represents the maximum exposure to credit risk.

To meet the objectives in paragraph 91, an entity shall disclose, at a minimum, the following information for each class of assets and liabilities (see paragraph 94 for information on determining appropriate classes of assets and liabilities) measured at fair value (including measurements based on fair value within the scope of this IFRS) in the statement of financial position after initial recognition:

The Gauteng Film Commission shall explain the inputs, assumptions and estimation techniques used to apply the requirements in Section 5.5 of IFRS 9. For this purpose, an entity shall disclose:

(a) The basis of inputs and assumptions, and the estimation techniques used to

(b) measure the 12-month and lifetime expected credit losses

To enable users of financial statements to assess an entity's credit risk exposure and understand its significant credit risk concentrations, an entity shall disclose, by credit risk rating grades, the gross carrying amount of financial assets and the exposure to credit risk on loan commitments and financial guarantee contracts. This information shall be provided separately for financial instruments:

For trade receivables, contract assets and lease receivables to which an entity applies paragraph 5.5.15 of IFRS 9, the information provided in accordance with paragraph 35M may be based on a provision matrix (see paragraph B5.5.35)

1.5 Finance lease

A lease is classified as a finance lease if it transfers substantially all the risks and rewards incidental to ownership. A lease is classified as an operating lease if it does not transfer substantially all the risks and rewards incidental to ownership.

Finance leases are recognised as assets and liabilities in the statement of financial position at amounts equal to the fair value of the leased property or machinery, or if lower, the present value of the minimum lease payments. The corresponding liability to the lessor is included in the statement of financial position as a finance lease obligation.

The discount rate used in calculating the present value of the minimum lease payments is the interest rate implicit in the lease. The lease payments are apportioned between the finance charge and the reduction of the outstanding liability. The finance charge is allocated to each year during the lease term to produce a constant annual rate on the remaining balance of the liability.

In terms of the new standard, all leases should be classified as finance leases, unless the value is R 80,300, which is of low value, or the contract is less than twelve months (IFRS 16BC100).

Lease payments are recognised as expenses on a straight-line basis over the lease term. The differences between the amounts recognised as an expense and the contractual payments are recognised as operating lease assets. This liability is not discounted.

1.6 Impairment of assets

The company assesses assets at the end of the reporting year to determine whether there is any indication that any of the assets may be impaired. If any such indication exists, the company estimates the recoverable amount of the assets.

If the recoverable amount of an asset is less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. That reduction is an impairment loss.

An impairment loss of assets carried at cost less any accumulated depreciation or amortisation is recognised immediately in profit or loss. Any impairment loss of a revalued asset is treated as a revaluation decision.

The GFC assesses at each reporting date whether there is any indication that an impairment loss recognised in prior years for assets other than goodwill may no longer exist or may be decisions. If any such indication exists, the recoverable amounts of those assets are estimated.

A reversal of an impairment loss of assets carried at cost less accumulated depreciation or amortisation other than goodwill is recognised immediately in profit or loss. Any reversal of impairment loss of a revalued asset is treated as a revaluation increase.

1.7 Defined contribution plans

Payments to defined-contribution retirement benefit plans are charged as an expense as they fall due. Payments made to industry-managed (or state plans) retirement benefit schemes are dealt with as defined contribution plans where the company's obligation under the schemes is equivalent to those arising in a defined contribution retirement benefit plan.

Provisions and contingencies

Provisions

Provisions are recognised when:

- The company has a present obligation because of a past event
- It is probable that an outflow of resources embodying economic benefits will be required to settle the obligation
- A reliable estimate can be made of the obligation

The amount of provision is the present value of the expenditure expected to be required to settle the obligation.

Where some or all the expenditure required to settle a provision is expected to be reimbursed by another party, the reimbursement shall be recognised when, and only when, it is virtually certain that reimbursement will be received if the entity settles the obligation. The reimbursement shall be treated as an asset. The amount recognised for the reimbursement shall not exceed the amount of the provision.

Provisions are not recognised for future operating losses.

If an entity has an onerous contract, the present obligation under the contract shall be recognised and measured as a provision; contingent assets and contingent liabilities are recognised.

Provisions were raised, and Management determined estimates based on the information available.

Contingent liabilities

Contingent liabilities are possible obligation that arises from past events and whose existence will be confirmed by the occurrences and non-occurrences of one or more uncertain future events not wholly within the control of the entity.

Contingent assets

Contingent assets are possible assets that arise from past events and whose existence will be confirmed by the occurrences and non-occurrences of one or more uncertain future events not wholly within the control of the entity.

1.8 Government grants

Government grants are recognised when there is reasonable assurance that:

- The company will comply with the conditions attached to them
- The grant will be received

Government grants are recognised as income over the years necessary to match them with the related costs that they are intended to compensate.

Government grants are income-related and are presented as a credit in the profit and loss.

A government grant that becomes receivable as compensation for expenses or losses already incurred or to give immediate financial support to the entity with no future related cost is recognised as income for the year in which it becomes receivable. In cases where the grant is more than expenses, it is recognised as deferred income, in our statement of financial position.

Grant related income is:

The repayment of a grant related to income is applied first against any unamortized deferred credit set up in respect of the grant. To the extent that the repayment exceeds any such deferred credit, or where no deferred credit exists, the repayment is recognised immediately as an expense.

The repayment of a grant related to an asset is recorded by increasing the carrying amount of the asset or reducing the deferred income balance by the amount repayable.

The cumulative additional depreciation that would have been recognised to date as expenses in the absence of the grant is recognised immediately as an expense.

1.9 Revenue and other income recognition

IFRS 15 establishes a single and comprehensive framework for revenue recognition to apply consistently across transactions, industries, and capital markets, with a core principle (based on a five-step model to be applied to all contracts with customers). Gauteng Film Commission's major source of revenue is Note 2(B); therefore, IFRS 15 does not have a significant impact on the financial position and or financial performance of the commission. The standard is used on a full retrospective method. Company’s other income recognition is as follows:

Interest Income

Interest is recognised as income in profit or loss using the effective interest rate method.

1.10 Related parties

The entity operates in an economic sector currently dominated by entities directly or indirectly owned by the South African Government. Because of the constitutional independence of the three spheres of government in South Africa, only entities within the national/provincial/local spheres of government are related parties. The Gauteng Film Commission is accountable to Gauteng Province through the Department of Sport, Arts, Culture and Recreation (DSACR), governed by a Memorandum of Agreement under the leadership of the MEC Matome Chiloane.

An entity shall disclose key management personnel compensation in total for each of the following categories:

(a) Short-term employees' benefits
(b) Post-employment benefit
(c) Other long-term benefits
(d) Termination benefits
(e) Share-based payments

If an entity has had a related party transaction during the years covered by the financial statement. In that case, it shall disclose the nature of the related party relationship as well as information about those transactions and outstanding balances, including commitments, necessary for users to understand the potential of the relationship on the financial statement.

1.11 Presentation currency

The Annual Financial Statements are presented in South African Rands, which is the functional and presentation currency of the Board, and amounts have been rounded to the nearest Rands.

1.12 Accounting policies, accounting estimates and errors

When the initial application of an International Financial Reporting Standards influences the current year or any prior year, would have such an effect except that it is impracticable to determine the amount of the adjustment, or might influence future years, an entity shall disclose:Accounting policies, accounting estimates and errors.

(a) The title of the IFRS
(b) When applicable, the change in accounting policy is made in accordance with its transitional provisions
(c) The nature of the change in accounting policy
(d) When applicable, a description of the transitional provisions
(e) For the current year and each prior presented, to the extent practicable, the amount of the adjustment

for the current year and each prior year presented, the extent practicable, the amount of the adjustment

1.13 Fair Value Adjustment

An entity shall disclose information that helps users of its financial statements assess both of the following:

(a) For assets and liabilities that are measured at fair value on a recurring or non-recurring basis in the statement of financial position after initial recognition, the valuation techniques and inputs used to develop those measurements.
(b) For recurring fair value measurements using significant unobservable inputs (Level 3), the effect of the measurements on profit or loss or other comprehensive income for the year.

To meet the objectives in paragraph IFRS 9, an entity shall consider all the following:

(a) The level of detail necessary to satisfy the disclosure requirements.
(b) How much emphasis should be placed on each of the various requirements?
(c) How much aggregation or disaggregation to undertake, and
(d) Whether users of financial statements need additional information to evaluate the quantitative information disclosed.

If the disclosures provided in accordance with IFRS 9 and other IFRS are insufficient to meet the objectives in paragraph 91, an entity shall disclose additional information necessary to meet those objectives.

1.14 Financial reporting standards and interpretations issued but not yet effective.

Standard or interpretation	Details of amendments	Annual year beginning on or after
Amendment to IAS 1 Classification of liabilities as current or non-current	Classification of liabilities as current or non-current clarifies a criterion in IAS 1 presentation of annual financial statements for classifying a liability as non-current: the requirement for an entity to have the right to defer settlement of the liability for at least 12 months after the reporting year.	1 January 2024
Amendment to IFRS 16 Lease liability in a sale and leaseback	Lease liability in a sale and leaseback amendment, IFRS 16, by adding subsequent measurement requirements for sale and leaseback transactions.	1 January 2024
Amendments to IAS 1 Non-current liabilities with covenants	Non-current liabilities with covenant amendments IAS 1 Presentation of financial statements. The amendments to improve the information an entity provides when its right to defer settlement of a liability for at least twelve months is subject to compliance with covenants. The amendments also respond to stakeholders' concerns about the classification of such a liability as current or non-current.	1 January 2024
Amendments to IAS 7 and IFRS 7 Supplier finance arrangements	Supplier finance arrangements amend IAS 7 statement of cash flows to require an entity to provide additional disclosures about its supplier finance arrangements. The amendments also add supplier finance arrangements as an example within the liquidity risk disclosure requirements of IFRS 7 Financial Instruments: Disclosures.	1 January 2024

Adoption of IFRS 9

IFRS 9 was issued by the IASB in July 2014 and is effective for accounting years beginning on or after 1 January 2018. IFRS 9 replaces IAS 39 Financial Instruments: Recognition and measurements and introduces new requirements for:

1. The classification, measurements and derecognition of financial assets and financial liabilities
2. The impairment of financial assets and financial liabilities
3. General hedge accounting

Classification, measurements and derecognition.

IFRS 9 introduces new measurement categories for financial assets, the impact of which is illustrated in note 3.7. From 1 April 2018, the company classifies financial assets in each of the IFRS 9 categories based on the company's business model for managing the financial assets and the cash flow characteristics of the financial assets.

Impairment model

IFRS 9 introduces an expected credit loss model as opposed to an incurred credit loss approach in recognising any impairment of financial assets. The expected credit loss model requires the company to account for expected credit losses and changes in those expected credit losses at each reporting date to reflect changes in credit risk since initial recognition of the financial assets. In other words, it is no longer necessary for a credit event to have occurred before credit losses are recognised.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

2. Property, plant, and equipment. summary

March 2025	Computer hardware R	Office furniture R	Office equipment R	Capitalised leased asset R	Leasehold improvements R	Total R
Carrying amount at beginning	298,446	7,744	451,928	70,374	-	828,492
Gross Carrying Amount at 1 April 2024	1,271,037	682,873	965,792	145,600		3,065,302
Accumulated Depreciation	(972,591)	(675,129)	(513,864)	(75,226)	-	(2,236,810)
Additions	221,113	10,890	182,490	-	-	414,493
Depreciation on assets:	(183,284)	(5,283)	(165,977)	(29,120)	-	(383,664)
Assets written off: Cost	(23,949)	-	-	-	-	(23,949)
Assets written off: Accumulated Depreciation	5,986	-	-	-	-	5,986
Carrying amount at the end	318,312	13,351	468,441	41,254	-	841,358
Gross carrying amount	1,468,201	693,763	1,148,282	145,600	-	3,455,846
Accumulated Depreciation	(1,149,889)	(680,412)	(679,841)	(104,346)	-	(2,614,488)

As of 31 March 2025, there have been a total of 147 assets with a R1 carrying amount at a total cost of R1,860,950 (R1,641,996:2024). Management has assessed these assets and determined that reviewing their useful life would not result in a material adjustment.

March 2024 Summary	Computer Hardware R	Office Furniture R	Office Equipment R	Capitalis ed leased asset R	Leasehold improvements R	Total R
Summary						
Carrying amount at beginning	250,264	14,683	565,527	99,494	-	929,968
Gross Carrying Amount at 1 April 2023	1,067,136	682,873	907,488	145,600	-	2,803,097
Accumulated Depreciation	(816,872)	(668,190)	(341,961)	(46,106)	-	(1,873,129)
Additions	223,254	-	58,304	-	-	281,558
Depreciation	(175,071)	(6,939)	(171,903)	(29,120)	-	(383,033)
Assets written off: Cost	(19,353)	-	-	-	-	(19,353)
Assets written off: Accumulated Depreciation	19,352	-	-	-	-	19,352
Carrying amount at the end	298,446	7,744	451,928	70,374	-	828,492
Gross carrying amount	1,271,037	682,873	965,792	145,600	-	3,065,302
Accumulated Depreciation	(972,591)	(675,129)	(513,864)	(75,226)	-	(2,236,810)

The Gauteng Film Commission does not have any assets which have been pledged as security, and there are no restrictions on any title of Property, plant and equipment during the current financial year under review. The finance lease is disclosed under (note 8).

3. Intangible assets

Computer software	Mar 2025 R	Restated* Mar 2024 R
Summary		
Carrying amount at the beginning of the year	154,038	2,870
Cost	206,636	8,600
Accumulated amortisation	(52,598)	(5,730)
Additions	-	198,036
Amortisation	(66,006)	(46,868)
Carrying amount at the end of the year	88,032	154,038
Gross carrying amount	206,636	206,636
Accumulated amortisation	(118,604)	(52,598)

There is no restriction on the title of intangible assets and intangible pledges as security during the financial year under review.

4. Trade and other receivables

	Mar 2025 R	Restated* Mar 2024 R
South African Revenue Services – VAT	643,405	637,209
Sundry debtors	18,083	55,138
Prepayments	276,615	227,476
Sundry Debtors MICT	664,399	662,400
Sundry Debtors: DSARC	500	-
	1,603,002	**1,582,223**

The carrying value of trade and other receivables approximates the fair value.

Trade and other receivables impaired

During the current financial year under review, there were no impairments on trade and other trade receivables.

5. Cash and cash equivalents

Cash and cash equivalents consist of cash on hand and bank balances. Cash and cash equivalents included in the cash flow statement comprise the following balance sheet amounts:

	Mar 2025 R	Restated* Mar 2024 R
Cash at bank - Current	1,286,315	14,504,536
- Call	43,296	40,314
	1,329,611	**14,544,850**

The carrying value of cash and cash equivalents approximates the fair value.

6. Financial assets by category

The accounting policies for financial instruments have been applied to the line items below:

Financial assets held at amortised cost

	Mar 2025 R	Restated* Mar 2024 R
Trade and other receivables	682,982	717,538
Cash and cash equivalents	1,329,611	14,544,850
	2,012,593	**15,262,388**

It should be noted that prepayments and South African Revenue Services Value Added Tax do not form part of financial trade and other receivables.

7. Trade and other payables

The carrying value of trade and other payables approximates the fair value. Trade and other payables have not been discounted since Gauteng Film Commission pays its suppliers within fifteen and thirty days, respectively:

	Mar 2025 R	Restated* Mar 2024 R
Accruals - salary control	14,067	8,710
Sundry accrual – leave	904,406	1,165,163
Sundry accrual – other	1,248,600	3,955,390
Deferred income (*Refer to Note 16)	679,564	679,564
Deferred income	-	10,000,000
	2,846,637	**15,808,827**

Deferred Income includes an amount of R679,564 as the result of the 2022/23 surplus retention that Treasury previously approved following submission from management. The total amount of R10 million is for Discover Film Summit which was paid into the GFC account on the 27 March 2024 following Treasury budget adjustment process, this amount was unspent as at year end hence it was raised as a liability for the year 2024/25.

8. Reconciliation between the total minimum lease payments and their present value

The GFC has a photocopy machine contract classified as a finance lease; the minimum lease payment during the current financial year under review is R53,889, which was paid for twelve months. The agreement does not provide for contingent rental payments, and there is also no escalation in the contract.

	Up to 1 year	2-3 years	Totals
March 2025			
Minimum lease payments	-	-	-
Finance cost	-	-	-
Present value	-	-	-
March 2024			
Minimum lease payments	29,394	-	29,394
Finance cost	(1,054)	-	(1,054)
Present value	28,340	-	28,340

Obligation of finance lease	Mar 2025 R	Restated* Mar 2024 R
Current liability	-	28,340
Non-current liability	-	-
	-	**28,340**

9. Financial liability by category

The accounting policies for financial instruments have been applied to the items below.

Financial liabilities at amortised cost:

	Mar 2025 R	Restated* Mar 2024 R
Trade and other payables	1,248,600	3,955,390
Finance lease	-	28,340
	1,248,600	**3,983,730**

10. Government grants

The government grant is received from the Department of Sport, Arts, Culture and Recreation for funding the Gauteng Film Commission mandate in line with the approved business plan. The grant of R 40,087,000 is not conditional and does not have other contingencies attached to it. There was an additional R10 million rolled over from the previous year, as part of the 2023/24 budget adjustment process for the Discover Film Summit.

	Mar 2025 R	Restated* Mar 2024 R
Government grant - main allocation	40,087,000	40,087,000
Conditional grant	10,000,000	-
	50,087,000	**40,087,000**

11. Other income

Other income arises as the result of insurance settlements for assets lost during the year under review: The amount also includes Income from MICSETA, a partnership for bursaries and internships for film and production students.

	Mar 2025 R	Restated* Mar 2024 R
Proceeds from insurance proceeds	-	25,462
Proceeds from sponsorship (Note 1)	350,000	-
Income from a MICSETA/CATHSETA partnership	465,679	697,600
Deferred Income (*Refer to note 16)		488,436
	815,679	**1,211,498**

Note 1: The amount received was for sponsorship for both skills development programme and Discover Film Summit.

12. Other Operating expenses

The operating deficit is stated after taking the following items into account:

	Notes	Mar 2025 R	Restated* Mar 2024 R
Depreciation	2	383,664	383,033
Computer hardware		183,284	175,071
Office equipment		165,977	171,903
Office furniture		5,283	6,939
Capitalised lease assets		29,120	29,120
Provident fund		1,641,462	1,581,808
Amortization of intangibles	3	66,006	46,868
Employee costs		17,151,363	16,107,488
Professional fees		**1,017,457**	**682,776**
Payroll services		42,118	41,116
Consultants		38,779	-
Audit fees			
External auditors		377,872	355,036
Internal auditors		558,688	286,624
Directors' emoluments (Note 1)		**7,460,171**	**7,580,795**
Executive directors	13.1	7,460,171	7,030,645
Non-executive directors	13.2	-	550,150

Note 1: Executive Directors' emoluments are included under employee cost and provident fund as stated and disclosed above.

13. Executive emoluments

13.1 Executive directors' emoluments

March 2025	Salary R	Travel/ leave pay R	Acting allowance R	13th Cheque R	Medical aid R	Provident fund R	Total R
Mr E Maluleke	1,902,684	26,469	-	158,557	22,200	57,213	2,167,123
Ms K Lebaka	2,159,125	56,945	-	207,039	22,200	74,670	2,519,979
Mr F Mathe	975,379	3,188	396,914	-	17,057	33,243	1,425,781
Mr M Mogoba	975,379	9,724	330,762	-	-	31,423	1,347,288
	6,012,567	**96,326**	**727,676**	**365,596**	**61,457**	**196,549**	**7,460,171**

March 2024	Salary R	Travel/ leave pay R	Acting allowance R	13th Cheque R	Medical aid R	Provident fund R	Total R
Mr E Maluleke	1,843,596	25,227	-	153,492	22,200	56,579	2,101,094
Ms K Lebaka	2,063,213	45,622	-	171,793	22,200	71,915	2,374,743
Mr F Mathe	884,698	8,335	296,909	71,599	15,522	29,609	1,306,672
Mr M Mogoba	884,698	-	263,919	71,599	-	27,920	1,248,136
	5,676,205	**79,184**	**560,828**	**468,483**	**59,922**	**186,023**	**7,030,645**

13.2 Non-Executive Directors' Emoluments:

	Mar 2025 R	Mar 2024 R
Ms B. Mhaga	-	77,000
Ms K. Govender	-	51,600
Mr E. Kgaka	-	34,750
Ms K. Mahlangu	-	57,100
Mr P. Manzini	-	87,500
Mr T. Molamu	-	40,600
Ms N. Zondo	-	40,250
Mr K. Khoza	-	23,400
Ms L. Ndadana	-	58,150
Mr L. Nematswerani	-	79,800
	-	**550,150**

All payments made to the Board of Directors during the year under review are for governance and strategy, remuneration, and audit meetings.

13.3 Short-term benefits - key management emoluments:

	Mar 2025 R	Restatedd* Mar 2024 R
Salaries	2,242,199	2,849,269
13th Cheque	186,850	237,400
Medical aid	37,644	54,696
Travel claims	10,668	19,853
Acting allowance	66,152	128,751
Provident fund	70,720	89,173
	2,614,233	**3,379,142**

The Gauteng Film Commission's key management emoluments encompass several key units, including stakeholder relations, legal and governance, information communication technology (ICT), marketing and communications, industry support and development, and Human Resources. These units are now part of the Executive Director's schedule, reflecting their senior position.

14. Interest income

	Mar 2025 R	Mar 2024 R
Interest received	674,571	386,583

15. Finance cost

	Mar 2025 R	Mar 2024 R
Long-term borrowings	2,171	10,019

16. Prior period error

During the current financial year, it was identified that other income of R488,436 related to surplus retention from the 2022/23 financial year approved by the Provincial Treasury for Industry Support & Development, Marketing and Communication Kiosk, and ICT projects was not recognised. In accordance with IAS 20: Accounting for Government Grants, government grants relating to income should be recognized in the same period as the related expenditure. The expenditure for the projects to which this grant relates was incurred in 2023/24; therefore, the income should have been recognized in that period. Consequently, other income and the related liabilities have been understated and overstated respectively.

The prior period error has been corrected by restating the opening balance of Retained Earnings for 2024/25. The impact of the correction on the 2023/24 financial statements is summarized below:

Statement of financial position:

Line item	As previously reported R	Adjustment R	As restated R
Deferred Income	1 168 000	(488 436)	679 564
Accumulated surplus	784 000	488 436	1 272 436

Statement of profit or loss:

Line item	As previously reported R	Adjustment R	As restated R
Other Income	723 062	488 436	1 211 498
Surplus for the year	(69 179)	488 436	419 257

This correction has no impact on the current year surplus, except for the adjustment of the opening balances.

17. Taxation

Gauteng Film Commission is incorporated as a Non-Profit Company (NPC), which has as its main objective to facilitate and promote film production in Gauteng Province. SARS has granted tax exemption. The tax exemption has been granted in terms of the requirements of the Public Benefit Organisation (PBO) set out in terms of Section 30(3) of the Income Tax Act No 58 of 1962 (the Act).

18. Reconciliation of net profit before taxation to cash generated from operations

	Notes	Mar 2025 R	Restated* Mar 2024 R
Net Deficit for the year		(257,070)	419,257
Adjusted for items separately disclosed on the face of the cash flow statement		**(672,400)**	**(376,564)**
Interest received	14	(674,571)	(386,583)
Finance cost	15	2,171	10,019
Adjusted for items not involving the flow of cash and cash equivalents		**467,633**	**429,902**
Depreciation	2	383,664	383,033
Amortisation of intangibles	3	66,006	46,868
Assets write-offs	2	17,963	1
Adjusted for changes in working capital		**(12,982,971)**	**10,158,292**
Increase in accounts receivable		(20,779)	(192,912)
Decrease in accounts payable		(12,962,192)	10,351,204
Cash generated from operations		**(13,444,808)**	**10,630,887**

***Restated for prior period error; refer to note 16 for details of this error.**

19. Related party transactions

During the current financial year under review, the Gauteng Film Commission had the following related party transactions with the Department of Sport, Arts, Culture and Recreation (DSACR) for main allocation, parking fees paid by the GFC, Rental savings and key management emoluments. All the transactions were within the normal day-to-day operations disclosed to the Provincial Treasury:

Transactions:	Mar 2025 R	Mar 2024 R
Government grant - main allocation	50,087,000	40,087,000
Key management emoluments ***(refer to Note 13.1 and 13.3)***	10,074,404	10,409,787
Parking fees - Department of Sports, Arts, Culture and Recreation rental and municipality savings	16,120	5,000
Department of Sport, Arts, Culture and Recreation (DSACR)	3,601,640	3,274,218

Government grant

The government's allocation is made in accordance with the Provincial Treasury's allocation, as part of funding the GFC for the year under review. The purpose is primarily to support the core business—i.e., ISD and Marketing and Communication — and to cover other overhead costs and employee compensation.

Short-term payments (Key management emoluments)

This is for the payments of key management of the GFC in exchange for their services for the current financial year under review. The key management of business units is as follows: ICT, marketing and communications, stakeholder relations, legal and governance, and industry support and development.

Parking fees

The payments of parking fees are a result of the relationship between the GFC and the Department of Sport, Arts, Culture and Recreation, which is governed by the Memorandum of Agreement (MOA).

Rental

There is mutual agreement that the GFC will not be paying rental and municipal costs; the Department will cover these. Rental was waived to ensure that the GFC increases its budget to fund the audio-visual industry; the disclosure is at market-related value. The rental and municipal cost savings are estimated at a total cost of R3.6 million for the current financial year under review: (R3.3 million, March 2024).

20. Risk management

Capital risk management

The company's objectives when managing capital are to safeguard the company's ability to continue as a going concern, to provide benefits for stakeholders, and to maintain an optimal capital structure. The capital structure of the company consists of debt, including the cash and cash equivalents disclosures in ***note 5.***

Financial risk management

The company's activities expose it to a variety of financial risks: interest risk and liquidity risk.

The company's overall risk management program focuses on the unpredictability of financial markets and seeks to minimise potential adverse effects on the company's economic performance.

Credit risk

Credit risk relates to the risk that we will suffer financial loss, this risk consists mainly of cash deposits, cash equivalents and trade receivables, as of the 31 March 2025 both cash and cash equivalents and trade receivable amounted R2,932,612 The company only deposits cash with major banks with high quality credit standing and exposure limits to any one counter party.

Liquidity risk

The company's risk to liquidity is due to the funds available to cover future commitments. The company manages liquidity risk through an ongoing review of future commitments and credit facilities. The table below analyses the company's financial liabilities and net-settled derivative financial liabilities into relevant maturity groupings based on the remaining year at the statement of financial position to the contractual maturity date. The amounts disclosed in the table are the contractual undiscounted cash flows. Balances due within twelve months equal their carrying balances, as the impact of discounting is not significant.

Liquidity risk relates to the risk that the Gauteng Film Commission will not be able to meet its obligations:

	Less than 1 year	Between 2 and 5 years
March 2025		
Trade and other payables	1,248,600	-
Finance lease	-	-
March 2024		
Trade and other payables	3,955,390	-
Finance lease	28,340	-

Market risk

The risk that fair value or future cash flows of financial instruments will fluctuate because of price changes.

Interest rate risk

Interest rate risk arises on interest-bearing financial instruments recognised in the statement of financial position.

The company's interest rate risk arises from short-term investments. These investments are issued at variable rates, which expose the company to cash flow interest rate risk.

Based on the simulation basis and assuming other variables remain constant in the sensitivity calculations, the impact on the post-tax profit of a 1% shift either way would be a maximum of an increase and decrease of 5,054 and 5,054, respectively.

Currency rate risk

Arise financial instruments that are denominated in foreign currency.

Other price risk

Other price risks arise from financial instruments because of changes in commodity prices or equity prices.

21. Contingent liabilities

A contingent liability is:

A possible obligation that arises from past events and whose existence will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the entity. Present obligation that arises from past events but is not recognised because it is not probable that an outflow of resources embodying economic benefits will be required to settle the obligation.

21.1 Ms S Sekgobela Claim

As of 31 March 2020, the GFC Board of Directors have received a claim amounting to R386,585 from former Acting Chief Executive Officer Ms S Sekgobela. The claim relates to voice, data, extra work, leave days, and travel costs from February 2017 until October 2019, during her appointment as Acting CEO by the MEC and Board of Directors. Regarding the progress management has provided advice, we are awaiting the Board of Directors' decision.

21.2 Mr D Mthembu's Claim

The labour court for Mr Desmond Mthembu was scheduled to sit on 21 May 2024. To date, the outcome has been ruled in the Gauteng Film Commission's favour. There has been an appeal from Mr Mthembu's lawyers. The appeal process is pending. The GFC attorneys have submitted a Notice of Cross Appeal to the Labour Appeals Court on 09 May 2025. We await further updates in this regard.

22. Commitments

During the current financial year under review, management has signed contracts with beneficiaries to support various projects, as part of the Industry Support and Development programs, which are part of the core business for Gauteng Film Commission. In terms of the agreement with beneficiaries, they receive a certain percentage upon signing the contract, and the balance is paid after completion. Typically, the contract runs from the date of signature until February of the following year.

Below is the outstanding balance for beneficiaries for the current financial year under review:

ISD 2022/23 Projects	Mar 2025 R	Mar 2024 R
Triangle Post and Animation Studios	75,000	75,000
Eyethu Films (Pty) Ltd	39,000	39,000
The Internet Studio (Pty) Ltd	30,000	30,000
Tarproots Projects (Pty) Ltd	75,000	75,000
MAP Blitz S1	75,000	75,000
Edit Caffee Academy	45,000	45,000
ACCA (Pty) Ltd	-	105,000
Soon Agency	-	73,750
	339,000	**517,750**

It should be noted that from prior outstanding balances for beneficiaries, only four managed to complete their projects during the current financial year under review. The outstanding beneficiaries confirmed that they will not be able to complete their project due to various reasons. Management will decide on this matter.

ISD 2023/24 Projects	Mar 2025 R	Restated* Mar 2024 R
Okay Show Media	-	54,000
Storyscope (Pty) Ltd	-	105,000
Trial by Media (Pty) Ltd	-	90,000
Mkholeli TV	-	90,000
Old Fashion Youngin	-	90,000
Passion Seed Communication (Pty) Ltd	-	90,000
Viva Pictures	-	75,000
Black Tax Motion Pictures	-	75,000
Slic Eye Productions	-	30,000
Kano Lethabo Enterprise (Pty) Ltd	-	90,000
Trike Films		90,000
	-	**879,000**

	Mar 2025 R	Restated* Mar 2024 R
Discover Film Summit Commitments		
1Bridge Visual Production (Pty) Ltd	-	326,500
4Mzue Holdings (Pty) Ltd	-	599,300
Empowaworx (Pty) Ltd	-	1,638,405
Golaganang (Pty) Ltd	-	965,000
Marketing Well (Pty) Ltd	-	649,017
Melz Mel Trading (Pty) Ltd	-	999,000
RKL Enterprise (Pty) Ltd	-	988,000
Media Partnership	-	946,495
Blue Label Billboards	-	57,500
Audit Risk Management Solutions (Pty) Ltd	-	54,500
Modu Media	-	283,740
W9 (Pty) Ltd	-	990,000
Contingencies and interns	-	239,340
Dot Connect	-	598,900
Beat Makers	-	40,000
Filmmakers Awards	-	120,000
Spyland Jova	-	396,723
Phulo Placement	-	114,274
ISD 2024/25 Projects		
20 Future Entertainment	39,000	-
Niftia Pictures	39,000	-
Viacom International Media Networks Africa (Pty) Ltd	241,500	-
Total	**319,500**	**10,006,694**
Grand Total	**652,500**	**11,403,443**

23. UNAUDITED SUPPLEMENTARY SCHEDULE (USS)

Note 23: Detailed Operating Expenses	Mar 2025 R	Restated* Mar 2024 R
Management of the GFC	**22,833,484**	**22,376,423**
Bank charges	31,849	28,222
Insurance	225,669	196,428
Employee cost	**18,792,825**	**17,849,295**
Executive directors	7,460,171	7,030,645
Key management emoluments	2,614,233	3,379,142
Other salaries	8,718,421	7,439,508
Office equipment maintenance	-	-
Staff parking	16,241	5,000
Auxiliary services	655,523	638,659
Courier and cartage cost	11,000	7,830
Printing - general	1,444	-
Stationery	109,447	114,489
Assets write-offs	17,963	1
Employee wellness	68,990	60,566
Professional fees	1,017,458	682,776
Advocacy: AFCI	17,258	-
Staff development cost	111,952	160,155
Study assistance cost	327,850	42,720
Recruitment cost	63,370	26,969
Strategic planning	37,170	887,344
Research cost	306,633	-
Development and maintenance of IT	701,592	676,832
Special project	228,359	390,096
CEO corporate expense	550	-
Professional registration	47,215	28,016
Bad debts	43,126	581,025
Legal and governance	**1,948,551**	**2,045,431**
Audit committee fees	-	100,950
Directors remuneration	-	316,750
HR and ethics, social committee	-	86,700
Refreshments and meetings	-	869,487
Legal fees	1,948,551	621,444
Investment and governance	-	50,100
Industry support and development	**13,571,179**	**14,488,028**
Digital content screening	800,000	100,000
Skills development and mentorship	1,757,541	1,877,188

Note 23: Detailed Operating Expenses	Mar 2025 R	Restated* Mar 2024 R
Audio visual production	4,174,959	4,435,181
Content for television	1,435,100	2,105,000
Audience development	2,242,002	3,639,440
Enterprise development	1,589,008	1,282,922
Script development	829,680	-
MICSETA partnership	517,421	739,183
Adjudication fees	198,000	309,114
Location and permits	27,468	-
Marketing and communication	**13,029,265**	**1,916,022**
Annual report	118,617	107,583
Local Film festival	490,000	135,000
Outbound mission	274,032	690,065
Social media and digital	66,321	74,767
Film awards	10,635,944	48,418
Marketing distribution	670,000	367,752
Film city	750,723	290,327
Marketing communication strategy	23,628	202,110
Total operating expenses	**51,382,479**	**40,825,904**

This detailed operating expenses information on pages 130 and 131 is not for audit purposes.

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