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ANNUAL REPORT
2025/26

GAUTENG PROVINCE
SPORT, ARTS, CULTURE AND RECREATION
REPUBLIC OF SOUTH AFRICA

gfc GAUTENG FILM COMMISSION SOUTH AFRICA

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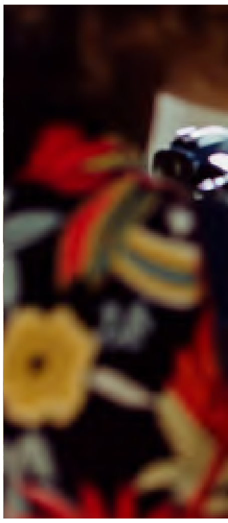






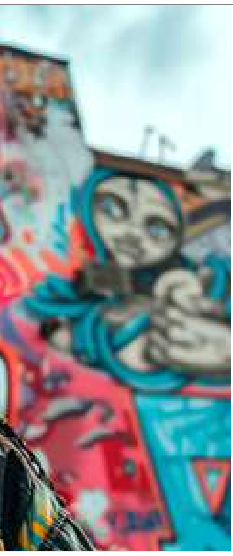

PART A

GENERAL INFORMATION

1. PUBLIC ENTITY'S GENERAL INFORMATION

REGISTERED NAME:	Gauteng Film Commission (GFC)
REGISTRATION NUMBER:	2001/013031/08
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EXTERNAL AUDITORS:	Auditor-General of South Africa (AGSA)
BANKERS:	ABSA Bank Limited
RP NUMBER:	RP200/2026
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TITLE OF PUBLICATION:	GFC Annual Report 2025/2026

2. LIST OF ABBREVIATIONS/ ACRONYMS

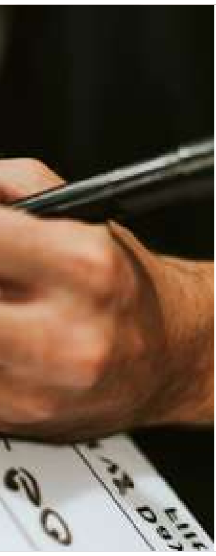
ABBREVIATION	DESCRIPTION
AB4IR	Africa Beyond 4IR
AFS	Annual Financial Statements
AGSA	Auditor-General of South Africa
AI	Artificial Intelligence
APP	Annual Performance Plan
AR	Annual Report
ARCSC	Audit, Risk and Corporate Services Committee
ARIFF	Africa Rising International Film Festival
B-BBEE	Broad-Based Black Economic Empowerment
CATHSSETA	Culture, Arts, Tourism, Hospitality, Sports, Sector Education and Training Authority
CEO	Chief Executive Officer
CFO	Chief Financial Officer
COAF	Communication of Audit Findings
CRMP	Compliance Risk Management Plan
DFM	Durban FilmMart
DIFF	Durban International Film Festival
DSACR	Department of Sport, Arts, Culture and Recreation
dtic	Department of Trade, Industry and Competition
GEP	Gauteng Enterprise Propeller
GFC	Gauteng Film Commission
GGT2030	Growing Gauteng Together 2030
GPG	Gauteng Provincial Government
GSDF	Gauteng Spatial Development Framework
GVA	Gross Value Added
HR	Human Resources
HRM	Human Resource Management
IAF	Internal Audit Function
ICT	Information and Communication Technology
IDC	Industrial Development Corporation
IFFR	International Film Festival Rotterdam
IFRS	International Financial Reporting Standards
IPO	Independent Producers Organisation
ISD	Industry Support and Development
IT	Information Technology
JFF	Joburg Film Festival
KPI	Key Performance Indicator
LRA	Labour Relations Act
ManExco	Management Executive
M&E	Monitoring and Evaluation
MEC	Member of the Executive Council
MEETS	Meetings, Events, Exhibitions and Tourism Scheme
MOA	Memorandum of Agreement









ABBREVIATION	DESCRIPTION
MOU	Memorandum of Understanding
MTDP	Medium-Term Development Plan
NDP	National Development Plan
NEF	National Empowerment Fund
NEMISA	National Electronic Media Institute of South Africa
NFVF	National Film and Video Foundation
NGO	Non-Governmental Organisation
NPC	Non-Profit Company
NQF	National Qualifications Framework
NYDA	National Youth Development Agency
OHS	Occupational Health and Safety
OTT	Over-The-Top (streaming services)
PESP	Presidential Employment Stimulus Programme
PFMA	Public Finance Management Act, Act 1 of 1999
PISP	Partnerships, Industry and Special Projects
PM	Project Manager
PR	Public Relations
QPR	Quarterly Performance Report
ROI	Return on Investment
SABC	South African Broadcasting Corporation
SACO	South African Cultural Observatory
SAE	School of Audio Engineering
SAFTAs	South African Film and Television Awards
SAGA	South African Guild of Actors
SASL	South African Sign Language
SCM	Supply Chain Management
SEDFA	Small Enterprise Development and Finance Agency
SEIAS	Socio-Economic Impact Assessment System
SIFF	Soweto International Film Festival
SMME	Small, Medium and Micro Enterprise
SMS	Senior Management Service
SOE	State-Owned Entity
SPLUMA	Spatial Planning and Land Use Management Act
STAGES	Screen Talent and Global Entertainment Scheme
TR	Treasury Regulations
TUT	Tshwane University of Technology
UJ	University of Johannesburg
UNESCO	United Nations Educational, Scientific and Cultural Organization
VFX	Visual Effects
VR	Virtual Reality
VUT	Vaal University of Technology
Wits	University of the Witwatersrand

MR. LEBOGANG MAILE

Member of the Executive Council (MEC)

Gauteng Film Commission

> THE GFC PLAYS A CRITICAL ROLE IN ADVANCING ECONOMIC TRANSFORMATION, PARTICULARLY FOR YOUNG PEOPLE AND COMMUNITIES THAT HAVE HISTORICALLY BEEN EXCLUDED FROM MAINSTREAM OPPORTUNITIES IN FILM.

3. FOREWORD BY MEC

I am pleased to present the Gauteng Film Commission's (GFC's) Annual Report for the 2025/26 financial year. This report reflects a period in which the commission strengthened both its strategic direction and service delivery that contributed to an enhanced audio-visual sector in Gauteng. I wish to acknowledge and thank my predecessor, Mr Matome Chiloane, for his stewardship of the Gauteng Film Commission (GFC) during the early part of the 2025/26 financial year. His contributions laid the foundation for the stability and progress reflected in this report.

The GFC plays a critical role in advancing economic transformation, particularly for young people and communities that have historically been excluded from mainstream opportunities in film. Through targeted investment in the creative industries, the Commission continues to create pathways for emerging talent.

Origins and Mandate

Established in 2001, the Gauteng Film Commission (GFC) operates as a non-profit company registered in terms of the Companies Act (No. 71 of 2008), accountable to the Gauteng Provincial Government. The entity operates under the executive oversight of the Department of Sport, Arts, Culture and Recreation (DSACR) and is central to realising the province's vision for a diverse and economically vibrant film and television sector. As the provincial government advances its social and economic development agenda, the GFC is currently transitioning towards formal listing as a Schedule 3C public entity under the PFMA. Its strategic direction remains shaped by the National Development Plan (NDP), the Growing Gauteng Together 2030 (GGT2030) strategy, and the Medium-Term Development Plan (MTDP) 2024–2029.

Focus on Township Economies

A consistent priority for the Commission is the development of township, informal settlement, and hostel communities. Through accessible programmes and dedicated support, the GFC continues to generate cultural and economic value in these areas, aligning with the provincial government's commitment to the Gauteng Township Economic Development Act. Premier Panyaza Lesufi's 2025 State of the Province Address confirmed that the creative sector is integral to the tourism economy, which welcomed millions of international visitors to Gauteng in 2025.

Gauteng's Economic Significance

Gauteng remains South Africa's largest economy, accounting for 33% of Gross Domestic Product (GDP), 32% of total employment, and 25.4% of the national population (Stats SA, 2025). The province's annual GDP exceeds R2.4 trillion, with economic growth projected to reach 2.1% in 2026, which is significantly above the national average (Gauteng Provincial Treasury, 2026). This strong foundation supports the growth of Gauteng's creative and cultural industries, with the GFC playing an important role in job creation, investment attraction, and positioning Gauteng as a premier film production destination.

The Creative Economy's Contribution

The South African Cultural Observatory's (SACO's) Economic Mapping Study found that South Africa's cultural, creative, and sports industries contribute approximately R271 billion to GDP each year and employ roughly 1.4 million people (SACO, 2025). The sector remains one of the country's most dynamic and inclusive labour markets, with a youthful workforce and strong participation by women and young people.

The State of the Film Industry

The Olsberg•SPI study, commissioned by the GFC in partnership with the Independent Producers Organisation (IPO), with support from the Industrial Development Corporation (IDC) and Netflix, assessed the national incentive programme over the period 2015 to 2025. The study found that incentivised productions contributed R26.4 billion in economic value, delivering R5.10 for every R1 invested (Olsberg•SPI, 2026), with most of the film production (60%) occurring in Gauteng (SACO, 2025). The study also confirmed a sharp decline in production activity post-2022 due to challenges with the administration of South Africa's film rebate system, which reimburses a portion of qualifying local production and post-production costs. Some filmmakers who participated in the study reported years-long delays in the receipt of rebate payments (Olsberg•SPI, 2026). This finding directly informs the GFC's advocacy for urgent national incentive reform.

Global and African Context

The United Nations Educational, Scientific and Cultural Organization (UNESCO, 2026) warns that generative artificial intelligence (AI) could cause significant income loss for creators, with audio-visual creators potentially losing 21% of their revenue by 2028. The report also highlights a persistent digital divide in that only 28% of people in developing countries possess essential digital skills compared to 67% in developed countries (UNESCO, 2026). For the GFC, this underscores the urgency of equipping Gauteng's filmmakers with the digital skills needed to remain competitive.

Africa's creative economy is robust and concentrated in key economies including South Africa and Nigeria. The continent's creative economy is projected to grow significantly over the coming years, to $65 billion by 2029 (PwC, 2025). According to a report by the Motion Picture Association and Deloitte, India's film industry achieved record box office revenue of $1.48 billion in 2025, up 13% from the previous year (Fortune India, 2025). These benchmarks underscore South Africa's, and more specifically Gauteng's, strong position within the global creative economy and its ambition to become a world-class creative hub.

Looking Ahead

The GFC will continue to nurture emerging opportunities in animation, gaming, virtual production, and the responsible integration of artificial intelligence. These sectors hold significant potential for youth employment, digital skills development, and international competitiveness. These priorities are key to the local film sector and the broader Gauteng economy.

During the year, the Commission welcomed progress made on the Cradle Film Studios project within the Lanseria Smart City development. Premier Panyaza Lesufi announced in his 2026 State of the Province Address that R4 billion had been secured for the project, which is projected to create 15,000 jobs, including 10,000 jobs in film production, significantly boosting Gauteng's creative infrastructure (SOPA, 2026).

Celebrating Achievements

The 19th South African Film and Television Awards (SAFTAs) honoured excellence across the industry. Bonko Khoza was recognised as Best Actor for his performance in iThonga and Zenande Mfenyana won Best Supporting Actress for her role in Inimba. The creative team behind Youngins won Best Telenovela, and the producers of Reyka S2 won Best TV Drama. Bobby Heany received a posthumous Lifetime Achievement Award, and Erik Holm received the Special Disability Award (MultiChoice, 2026).

At the 8th Joburg Film Festival, Silent Rebellion won Best Feature Film, Variations on a Theme won Best African Film, and Let Them Be Seen, whose Director Nolitha Refilwe Mkulisi attended the International Film Festival Rotterdam through GFC support, won Best Documentary. Harriet Gavshon received the Special Recognition Award for her outstanding contribution to South African film and television (Joburg Film Festival, 2026).

In Memoriam

We pause to honour the memory of South African creatives who passed away during the year.

Don Mlangeni Nawa (April 2025), a veteran actor best known for his role as Zebedee "Bra Zeb" Matabane in Isidingo. His career spanned decades across stage and screen, making him a cornerstone of the Gauteng acting community.

Presley Chweneyagae (May 2025), the acclaimed South African actor best known for his lead role in the Academy Award-winning film *Tsotsi*, passed away in Johannesburg at the age of 40. A respected figure in the local film and television industry, he also starred in *The River* and *Mandela: Long Walk to Freedom*.

Wiseman Sithole (June 2025), celebrated for his roles in various stage and television productions, most notably his portrayal of Lucky Mabande in Shooting Stars.

Nandi Nyembe (August 2025), referred to as "Mam' Nandi," a legendary actress with a prolific career in productions including Zone 14, Yizo Yizo, Isibaya, and the Oscar-nominated film Yesterday.

Their contributions to South African cinema and theatre will not be forgotten.

Acknowledgements

I commend the Interim Board, appointed on 5 February 2026 under the leadership of Mr Elson Kgaka, for their dedication to restoring good governance. I also commend the management and staff of the GFC, under the leadership of CEO, Ms Keitumetse Lebaka, for their professionalism, resilience, and commitment to serving the Gauteng film industry.

I hereby confirm that this Annual Report complies fully with the requirements of the Public Finance Management Act and the National Treasury Guidelines.

Mr. Lebogang Maile

Member of Executive Council (MEC)

Department of Sport, Arts, Culture and Recreation (DSACR)

Date: 31 July 2026

MR. ELSON KGAKA

Board Chairperson

Gauteng Film Commission

"THE GFC SUPPORTED MASTERCLASSES ON CINEMATOGRAPHY, BROADCAST DISTRIBUTION, PROJECT PITCHING, AND SPECIALISED ACTING SKILLS FOR THE DEAF COMMUNITY IN SOUTH AFRICAN SIGN LANGUAGE."

4. FOREWORD BY THE CHAIRPERSON

Introduction

The 2025/26 financial year marked a time of renewal for the Gauteng Film Commission. Following a period of governance instability, the appointment of the Interim Board on 5 February 2026 restored the necessary oversight and accountability structures to guide the organisation towards its mandated objectives. This report reflects the collective efforts of the Board, management, and staff to stabilise the institution while continuing to support the growth and transformation of Gauteng's audio-visual sector.

Strategy and Performance

The GFC's strategic focus, as outlined in the Five-Year Strategic Plan 2025-2030, is to position Gauteng as Africa's premier film and creative hub. The Board is committed to ensuring that the organisation remains focused on its core mandate: to mediate between the interests of the state, industry, and society in the Gauteng audio-visual sector. The Commission delivered a strong performance in the year under review, achieving a 96% overall performance rate. Detailed results are set out in the CEO's Overview and the performance information section of this report.

Strategic Relationships

The Board recognises that the GFC cannot address the sector's challenges alone. Strategic partnerships are essential to amplify our reach and impact, and this past year has demonstrated the power of collaboration.

Understanding the Challenges

When management developed the 2025/26 Annual Performance Plan (APP), they were not oblivious to the difficulties facing the industry. The Directors Guild of South Africa had already warned that the country was becoming a high-risk territory for collaboration. At the Durban FilmMart in July 2024, producers spoke openly about a dysfunctional rebate system that, in their words, "bankrupted our industry" (Variety, 2024). The National Film and Video Foundation's baseline allocation for 2025/26 stood at R153.7 million, increasing to R160.8 million in 2026/27, with a projected R9 million deficit and 90% of its operations budget spent on employee costs (Parliamentary Monitoring Group, 2025). The South African Screen Federation reminded us that we had been a beloved destination for international productions, but that our strong reputation was slipping away. These were not new problems, but they demand a renewed response.

What Management Achieved

The Board, appointed in February 2026, inherited an organisation that had already embedded several strategic interventions into its Annual Performance Plan. We commend these efforts.

First, the GFC focused on distribution and market access. The Commission entered into a Collaboration Agreement with the South African Broadcasting Corporation (SABC) for the broadcast of Gauteng-supported content. The GFC engaged Ster-Kinekor to identify GFC-funded films for formal cinema and digital distribution, with a Memorandum of Understanding to be finalised.

The GFC Live Channel is being established on the National Electronic Media Institute of South Africa (NEMISA) COCREATAZ platform, with launch preparations well underway. The initiative marks an important step in expanding the reach and accessibility of Gauteng's stories.

Second, the GFC tackled the skills gap. The Commission signed Memoranda of Understanding with the University of Johannesburg, the University of the Witwatersrand, the Tshwane University of Technology, and the Vaal University of Technology. These partnerships focus on incubation programmes, educational support, student engagement, and research collaboration. The Commission also partnered with the School of Audio Engineering (SAE) Institute to deliver training in sound engineering and digital coding - skills that the industry told us were in short supply.

Third, the GFC took steps to address youth unemployment by launching a Youth Entrepreneurship Incubation Programme in November 2025. The programme was established in partnership with the Chinese Culture and International Education Exchange Centre (CCIEEC), a key partner of C Park. Located in Woodmead, Johannesburg, C Park is a newly established China-South Africa digital innovation hub supported by the Chinese state-owned Wuhan Changjiang International Trade Group.

This partnership was established to give South African youth access to C Park's world-class facilities for e-commerce and digital skills training, its strong networks for cross-border trade, and its mission to create up to 5,000 jobs annually for young people in the digital economy. The programme equips young content creators with digital commerce skills, including platform operations, cross-border sales, brand building, and intellectual property development, giving them the tools to build businesses, not just find jobs.

Fourth, the GFC advanced skills development across multiple disciplines. Through partnerships with ABSA and the Small Enterprise Development and Finance Agency (SEDFA), the Commission delivered financial planning masterclasses tailored for creatives. Beyond financial literacy, the GFC supported masterclasses on cinematography, broadcast distribution, project pitching, and specialised acting skills for the deaf community in South African Sign Language. The Commission also co-hosted an Artificial Intelligence (AI) Film Summit to facilitate industry dialogue on the impact of artificial intelligence on film production and distribution.

Validation and the Road Ahead

In March 2026, the Olsberg•SPI study was released. It confirmed the sharp decline in production activity post-2022 and gave us the evidence we need to advocate effectively for solutions at a national level. Building on these partnerships, the GFC will pursue a structured research agenda in 2026/27, with the Board's full support. Together with our university partners we will focus on five priority areas: global distribution and local market access; AI integration and skills gaps; co-production competitiveness; intellectual property protection; and environmental sustainability. Our goal is simple – to ensure that the growth of Gauteng's audio-visual sector is driven by evidence, not guesswork. The Board is committed to this path. The challenges are real, but so is our resolve.

Challenges Faced by the Board

The Board inherited an organisation that had operated without formal governance structures for a significant portion of the financial year. Key challenges included:

- **Institutional transition:** The GFC operates under a Non-Profit Company (NPC) structure while the process of transitioning to a Schedule 3C public entity is underway. The Draft Bill and Policy Proposal were developed, but legislative enactment is pending.
- **Capacity constraints:** The organisation operated at 69% human capacity (24 of 35 positions filled) due to a recruitment moratorium, placing significant strain on existing staff.
- **Audit findings:** All five external audit (AGSA) findings raised for 2025/26 were classified as routine control deficiencies with zero material misstatements, with residual operational items managed under the ARCSC action plan.
- **National incentive uncertainty:** The decline in reliability of the national Department of Trade, Industry and Competition (dtic) incentive programme created uncertainty for the sector.

Strategic Focus for the Medium to Long Term

The Board has prioritised the following strategic focus areas over the medium to long term:

- Completion of the Schedule 3C transition to regularise the institutional and funding framework.
- Lifting of the recruitment moratorium to fill critical vacancies.
- Expansion of public-private partnerships to diversify funding sources.
- Deepening of support for youth, women, and persons with disabilities.
- Advocacy for national incentive reform using evidence-based research.

Acknowledgements

I extend my sincere appreciation to the former MEC, Mr Matome Chiloane, for his leadership during the first part of the financial year, and to the current MEC, Mr Lebogang Maile, for his strategic guidance and support since his appointment. I thank my fellow Board members for their commitment, strategic counsel, and dedication to restoring good governance. I also acknowledge all our strategic partners who have contributed to the GFC's work during the year. Finally, I commend the CEO, Ms Keitumetse Lebaka, and the entire GFC team for their professionalism and resilience.

Conclusion

The GFC is emerging from a period of uncertainty with renewed purpose and clarity of direction. The Board is committed to entrenching a culture of ethical governance, accountability, and high performance.

Mr. Elson Kgaka
Board Chairperson
Gauteng Film Commission
Date: 31 July 2026

MS. KEITUMETSE LEBAKA

Chief Executive Officer

Gauteng Film Commission

> A TOTAL OF 347 FILM PERMITS WERE PROCESSED ACROSS THE GFC'S FIVE PROVINCIAL CORRIDORS: JOHANNESBURG, TSHWANE, EKURHULENI, SEDIBENG AND WEST RAND. THIS CONTRIBUTED AN ESTIMATED R453.9 MILLION TO THE LOCAL ECONOMY.

5. CHIEF EXECUTIVE OFFICER'S OVERVIEW

Performance Overview

The 2025/26 financial year saw the GFC deliver a 96% success rate across its 24 planned targets, an improvement from 87% in the prior year. This demonstrates the organisation's continued resilience and commitment to the growth of Gauteng's audio-visual sector.

Industry Support and Transformation

A total of 347 film permits were processed across the GFC's five provincial corridors: Johannesburg, Tshwane, Ekurhuleni, Sedibeng and West Rand. This contributed an estimated R453.9 million to the local economy. These productions generated approximately 12,082 job opportunities across the audiovisual value chain. Of the total production spend, crew and talent costs accounted for the largest share at R204.3 million (45%), equipment costs followed at R158.9 million (35%), and the remaining R90.7 million (20%) covered accommodation, location fees, catering, transport, and other production-related expenses. The permits issued spanned 11 production categories. The lion's share of 146 (42%) permits was issued for the production of commercials. This was followed by 68 permits for TV dramas representing 20%, a further 32 for video productions totalling 9%, and 8% of the permits issued were for 28 documentaries. Stills photography also made up 8% with 28 permits, short films accounted for 6% (21 permits), ten permits were issued for educational productions representing 3%, eight permits were issued for feature films (2%), and four permits (1%) were issued for music videos. The lowest number of permits were issued to reality TV and short video productions made for public awareness or social causes (public service announcements) with one permit each and representing 0.3% each. The Commission supported 24 productions in total (comprising 20 core audio-visual productions and 4 cultural heritage initiatives). Together with audience development initiatives, these projects created 1,393 temporary jobs, including 593 jobs for audio-visual productions and 800 jobs for audience development projects.

The empowerment of under-represented voices across the audio-visual value chain remained a core focus. The Commission delivered 13 skills development initiatives comprising five accredited and eight non-accredited training workshops, reaching 765 learners. Through three collaborative initiatives, namely the Train the Trainer Game Jam and eSports Tournament, the Visual Effects (VFX) On-the-Job Training Programme, and the Africa Beyond 4IR (AB4IR) Digital Animation Hackathon, the Commission promoted innovation in emerging technologies, including VR, AR and gaming.

The Commission provided funding for 18 filmmakers to attend local and international film festivals. Additionally, the Commission delivered a total of 15 equipment packages, supporting 12 emerging audio-visual SMMEs with operational resources and supplying three packages to higher education creative departments, comprising 2 packages to the University of Johannesburg and 1 to Tshwane University of Technology. Audience development initiatives reached

16,811 individuals through 19 regional film showcases, festivals, and community screenings.

The Commission also placed 10 emerging audio-visual artists and filmmakers in its Youth Entrepreneurship Incubation Programme, launched in November 2025 in partnership with a Chinese cultural exchange centre. This structured enterprise development initiative integrates practical e-commerce skills, including platform operations, cross-border sales, brand building, and intellectual property management, with business development mentorship, industry immersion, and market access pathways, equipping young creatives to monetise their content and build sustainable creative enterprises.

In addition, the Commission partnered with Chocolate Tribe to implement a VFX on the Job Training Programme, providing structured visual effects training to 8 interns over a six-month period with the objective of absorption into permanent employment.

Support was extended to previously disadvantaged groups, including women, youth, and persons with disabilities, in line with the Commission's transformation mandate.

Market Access and Festival Participation

The GFC supported 18 Gauteng-based filmmakers to attend local and international film festivals. Internationally, support was provided to five filmmakers attending the Berlin International Film Festival, MIPCOM Cannes, MIP London, the Cinemadamare International Film Festival, and the International Film Festival Rotterdam. Locally, 13 filmmakers were supported to attend the following festivals: Joburg Film Festival, Fame Week Africa, Durban International Film Festival and Durban FilmMart.

General Financial Review

The GFC received a total appropriation of R40,888,000 for the 2025/26 financial year, sourced entirely from the main provincial grant. No conditional grant was received, compared to R10,000,000 in the prior year, as a once-off allocation for the Discover Film Summit.

Total expenditure amounted to **R42,028,192** (as detailed in Note 21: Detailed Operating Expenses), while total revenue and other income (comprising government grants, other income, and interest received) amounted to **R41,561,127**, resulting in a net deficit of **R953,858** for the year. The Commission maintained sound financial discipline, with no fruitless, wasteful, or irregular expenditure reported. All valid invoices were paid within 30 days, reinforcing the Commission's commitment to Small, Medium and Micro Enterprise (SMME) sustainability. Other income amounted to **R241,320**, with interest received of **R431,807.**

Spending Trends

The overall expenditure for the financial year under review prioritised the Gauteng Film Commission's core business. The Industry Support and Development unit spent R11,180,403 against the budget of R11,121,000 (an over-expenditure of R59,403). Marketing and Communication spent R3,025,873 against the budget of R3,014,000 (an over-expenditure of R11,472). In relation to Administration Support and GFC, there has been an over-expenditure amounting to R1,735,307 against the budget of R26,753,404, with total expenditure of R28,308,711. This unit consists of Legal & Governance, Human Resources, Finance, and ICT. Overall, the deficit for the 2025/26 financial year is R953,858, largely due to legal fees associated with the Schedule 3C public listing and increased non-cash items.

Capacity Constraints

The GFC operated under significant capacity constraints, with 24 of 35 approved positions filled, representing 69% capacity. A recruitment moratorium, implemented due to the ongoing transition and budgetary pressures, limited the organisation's ability to fully meet operational demands. Despite this, the Commission delivered a strong overall performance.

The governance vacuum that persisted for the first ten months of the financial year was resolved with the appointment of the Interim Board on 5 February 2026. The Board has since provided active oversight, enabling the acceleration of the Schedule 3C transition.

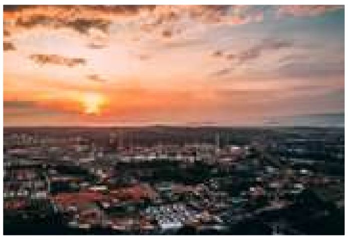
Research-Informed Expansion

Drawing on industry research, the GFC will expand its Incubation Programme in 2026/27 to include creative technical skills development in animation, gaming, coding, sound engineering, video production, and visual effects.

According to SACO (2025), youth entrepreneurs struggle specifically with pricing strategies, financial record-keeping, and navigating tax compliance. Furthermore, weak intellectual property enforcement prevents digital creators, such as animators and game developers, from effectively licensing or monetising their work. Compounding these structural barriers, UNESCO's 2026 report, Reshaping Policies for Creativity, highlights a persistent global digital divide, revealing that only 28% of individuals in developing countries possess essential digital skills.

Despite these challenges, significant market opportunities exist. The global animation market is valued at over $400 billion, with African animation gaining traction on Disney+, Netflix, and the Cartoon Network. Africa's gaming market is projected to reach $1.1 billion by 2027 (PwC, 2025). South African organisations urgently need coding and AI skills, with 78% reporting difficulty finding qualified talent (World Economic Forum, 2025). Over-the-top streaming platforms are projected to add 1.4 million new subscribers in South Africa by 2029.

To address these challenges, and take advantage of new opportunities in the sector, the expanded incubation programme integrates business development support alongside technical skills training, including compliance formalisation, financial management training, market access facilitation, IP protection awareness, and digital skills development. The expanded programme will be rolled out across all five Gauteng corridors.



Scaling Through Strategic Partnerships

Looking ahead, the Commission will prioritise the completion of the Schedule 3C transition. The GFC will pursue public-private partnerships to unlock an estimated R82.4 million in pipeline funding from partners including the IDC, National Empowerment Fund (NEF), Gauteng Enterprise Propeller (GEP), Gauteng Department of Economic Development (GDED), Gauteng Growth and Development Agency (GGDA), National Youth Development Agency (NYDA), the Culture, Arts, Tourism, Hospitality and Sport Sector Education and Training Authority (CATHSSETA), the Media, Information and Communication Technologies Sector Education and Training Authority (MICT SETA), Gauteng Partnership Fund (GPF), Netflix, and the British Council.

The GFC will continue to strengthen distribution and market access through its partnerships with the SABC and NEMISA. The formalisation of the Ster-Kinekor and Netflix distribution partnership will further channel GFC-funded films into formal cinema and digital distribution. A film tourism strategy will be developed to leverage Gauteng's landmarks and heritage sites as economic drivers.

Advocacy for National Incentive Reform

The Commission will continue its advocacy for national incentive reform using evidence from the Olsberg•SPI study. The dtic has acknowledged that no incentive claims have been paid for two years. Industry representatives have described the situation as a crisis, with the sector having contracted by nearly 50%. This confirms the urgent need for a transparent, reliable incentive system.

Knowledge Hub and Research Agenda

The rapid growth of streaming platforms demands a clear understanding of global distribution dynamics. According to PwC (2025), the South African over-the-top streaming market reached R4.2 billion in 2024 and is projected to grow to R5.6 billion by 2029. Research in this area will inform the GFC's distribution partnerships.

The digital transformation requires urgent attention to AI skills gaps. The World Economic Forum (2025) found that 44% of worker skills will be disrupted within five years. In South Africa, 78% of organisations report an urgent need for AI skills. This research will guide the curriculum design of the expanded incubation programme.

South Africa attracted over R5.2 billion in foreign production investment by October 2025 (Tourism Update, 2026), underscoring the importance of co-production competitiveness. Research into co-production frameworks will help Gauteng filmmakers navigate international treaties and incentive structures.

Weak IP protection remains a persistent barrier. Research will inform business development support, enabling filmmakers to license and monetise their work. International co-productions increasingly require sustainability compliance, and research into green filming standards will ensure Gauteng productions meet these requirements. The global film tourism market continues to grow, with streaming platforms and location-based content driving travel decisions. According to PwC (2025), Africa's entertainment and media sector is evolving rapidly, with video content accounting for 76% of total data usage in South Africa, underscoring the power of audio-visual content to influence consumer behaviour and tourism flows.

Requests for Roll-over of Funds

No roll-over of funds was requested for the 2026/27 financial year.

Supply Chain Management (SCM)

The GFC's SCM policy was reviewed and streamlined to ensure compliance with the Public Finance Management Act (PFMA), the Preferential Procurement Policy Framework Act (PPPFA), and Provincial Treasury regulations. Guided by the Gauteng Provincial Government's commitment to direct 60% of its procurement budget to township-based enterprises and the Gauteng Township Economic Development Act, the GFC tracked and reported its SMME and township spend. SMME spend ranged between 52% and 71% across all four quarters of the financial year, and township spend ranged between 28% and 64%. All procurement was conducted fairly, equitably, and transparently.

No unsolicited bid proposals were concluded during the year.

SCM Processes and Systems

The GFC operates under a valid SCM policy, with oversight provided by Provincial Treasury. Processes for procurement, contract management, and asset management are in place and were implemented consistently. The Commission continued to move towards automation of procurement systems.

Challenges Experienced and How They Were Resolved

During the reporting period, the Commission proactively addressed several organisational challenges. The governance vacuum was resolved through the appointment of the Interim Board on 5 February 2026, while capacity constraints were mitigated through fixed-term contracts and acting appointments to maintain operational continuity. The Commission also responded to the decline in the reliability of national incentives through evidence-based advocacy aimed at informing policy and strengthening the sector. Progress was maintained in audit management, with all five external audit (AGSA) findings for 2025/26 classified as routine control deficiencies with zero material misstatements, and residual operational matters actively managed through an ARCSC-monitored action plan.

Audit Report Matters

Earning an unqualified opinion for the 2025/26 financial year, the GFC has now marked its fifth consecutive year maintaining a clean audit outcome. A key governance matter raised in prior-year audits regarding the Board appointment was fully resolved following the appointment of the Interim Board in February 2026. Regarding leave management (COAF 1), while operational compliance remains an active issue, auditors confirmed it had no impact on the amounts disclosed in the current year's Annual Financial Statements (AFS). All residual audit findings and outstanding action items continue to be managed through a structured action plan closely monitored by the Audit, Risk and Corporate Services Committee (ARCSC).

Internship Programme and Internal Capacity Building

A dedicated internship programme placed 11 young professionals within the Commission and at partner organisations. The Commission also partnered with Chocolate Tribe to implement the VFX on the Job Training Programme, providing structured training to eight interns.

Outlook and Plans to Address Financial Challenges

Key priorities for the coming year include the completion of the Schedule 3C transition, diversification of revenue streams through expanded public-private partnerships, and advocacy for a reliable national incentive programme and a Gauteng Regional Film Incentive.

Events After the Reporting Date

No material events occurred after 31 March 2026.

Economic Viability

The GFC remains economically viable, supported by a clean audit track record, sound financial management, and a clearly defined strategic direction. Despite operating at 69% capacity, the Commission successfully delivered on its planned targets, demonstrating operational resilience. The ongoing transition to Schedule 3C is expected to further strengthen the institutional framework.

Other Information for Users of the Annual Financial Statements

Users are advised that the GFC continues to prepare its financial statements in accordance with International Financial Reporting Standards (IFRS) as required by the Companies Act, as audited and reported on by the Auditor-General. The transition to Schedule 3C is underway, with the Draft Bill and Policy Proposal submitted for legislative processing.

Acknowledgements

I extend my deepest appreciation to the MEC, Mr Lebogang Maile, for his strategic guidance and support. I thank the Interim Board, under the leadership of Mr Elson Kgaka, for their oversight and commitment. I also acknowledge the Independent Producers Organisation for the partnership on the Olsberg•SPI Study. Finally, I commend the GFC team for their dedication, professionalism, and resilience.

Ms. Keitumetse Lebaka
Chief Executive Officer
Gauteng Film Commission
Date: 31 July 2026

6. 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, which were audited by the Auditor-General (AGSA's audit scope applied solely to the Annual Financial Statements).
- The Annual Report is complete, accurate and is free from any omissions.
- The Annual Report has been prepared in accordance with the guidelines on the Annual Report as issued by National Treasury.
- The Annual Financial Statements (Part F) have been prepared in accordance with the IFRS applicable to the public entity.
- The Accounting Authority is responsible for the preparation of the Annual Financial Statements and for the judgements made in this information.
- The Accounting Authority is responsible for establishing and implementing a system of internal control that has been designed to provide reasonable assurance as to the integrity and reliability of the performance information, the human resources information and the 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, performance information, human resources information and financial affairs of the GFC for the financial year ended 31 March 2026.

Yours faithfully

Chief Executive Officer
Name: Ms. Keitumetse Lebaka
Date: 31 July 2026

Board Chairperson
Name: Mr. Elson Kgaka
Date: 31 July 2026

7. STRATEGIC OVERVIEW

7.1 VISION

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

7.2 MISSION

To foster, support, and improve an environment that enables the film and television sector to contribute to socio-economic growth, by:

- Advocating for regional content and the telling of South African stories
- Developing and supporting audio-visual content creators and enterprises
- Facilitating and improving the ease of doing audio-visual business in Gauteng
- Promoting Gauteng as a preferred audio-visual destination
- Attracting investments into the Gauteng audio-visual industry

7.3 VALUES

Activism and Advocacy

- Advocating for regional content and the telling of South African stories
- Attracting investments into the Gauteng audio-visual industry

Collaboration and Empowerment

- Developing and supporting audio-visual content creators and enterprises
- Facilitating and improving the ease of doing audio-visual business in Gauteng

Accountability and Integrity

- Ensuring transparency in grant allocations
- Full compliance with the PFMA and King IV principles

Creativity and Innovation

- Promoting Gauteng as a preferred audio-visual destination
- Advocating regional content and the telling of South African stories

8. LEGISLATIVE AND OTHER MANDATES

The GFC currently operates as an NPC. Its strategic goals were developed in response to the mandate from the DSACR, the objectives outlined in the 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 objectives of the DSACR and the Gauteng MTDP 2024-2029.

Under the strategic theme of the 7th Administration of the Gauteng Provincial Government: *"Growing Gauteng Together - our Roadmap to 2030"* (GGT2030), and in accordance with legislation and policy, the GFC defines its mandate and purpose as follows:

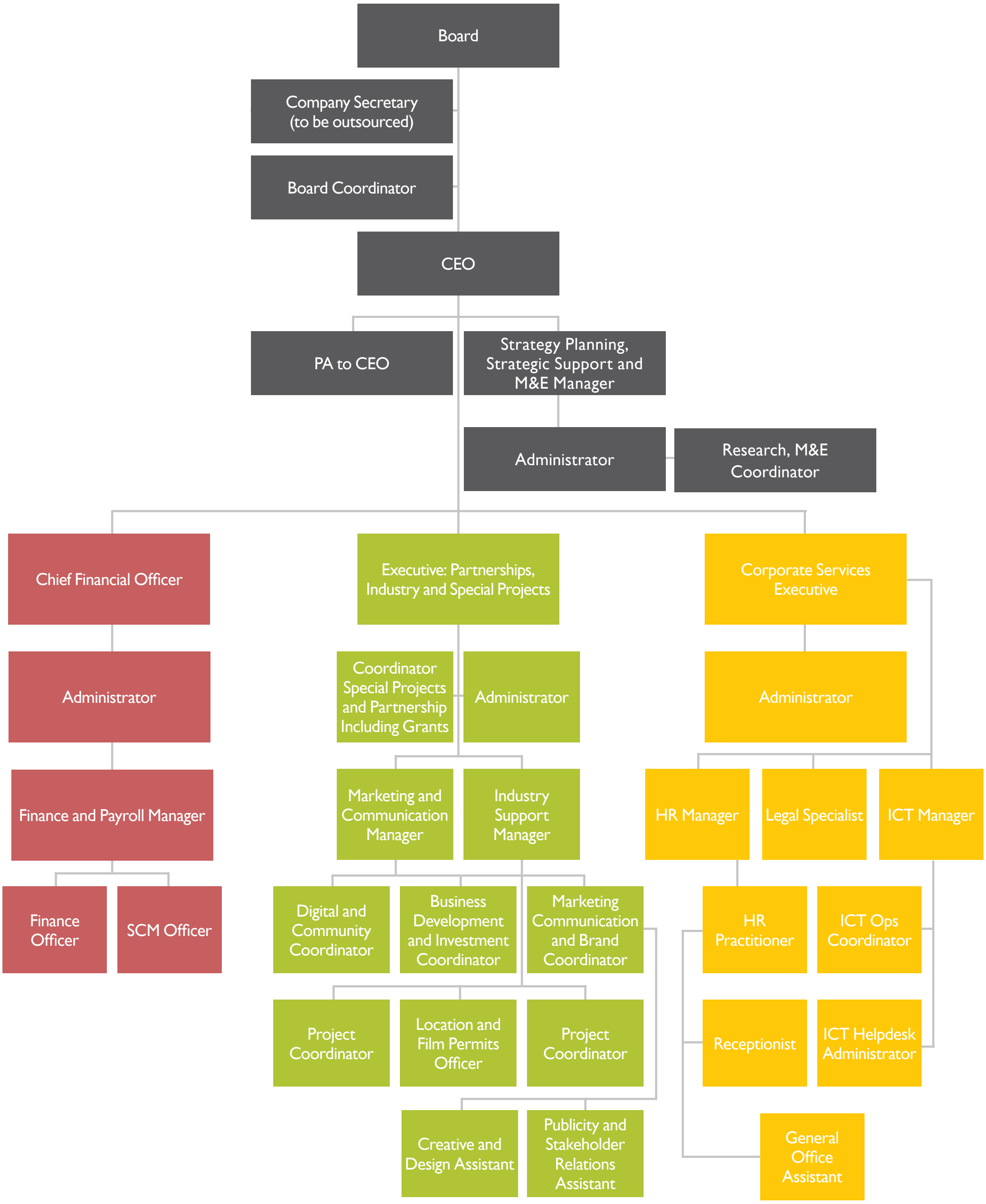
To mediate between the interests of the state, industry, and society in the Gauteng audio-visual sector.

The Gauteng Film Commission (GFC) is established as a Non-Profit Company (NPC) in terms of the Companies Act (No. 71 of 2008), with processes underway to formalise its listing as a Schedule 3C provincial public entity under the Public Finance Management Act (PFMA). The GFC's constitutional mandate is anchored in Sections 152 and 153 of the Constitution. Its operational scope is guided by key national legislation, including the National Film and Video Foundation (NFVF) Act, the Skills Development Act, the Employment Equity Act, and the Broad-Based Black Economic Empowerment (B-BBEE) Act, and aligns with strategic policy frameworks such as the NDP 2030, the Gauteng MTDP 2024-2029, and GGT2030.

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

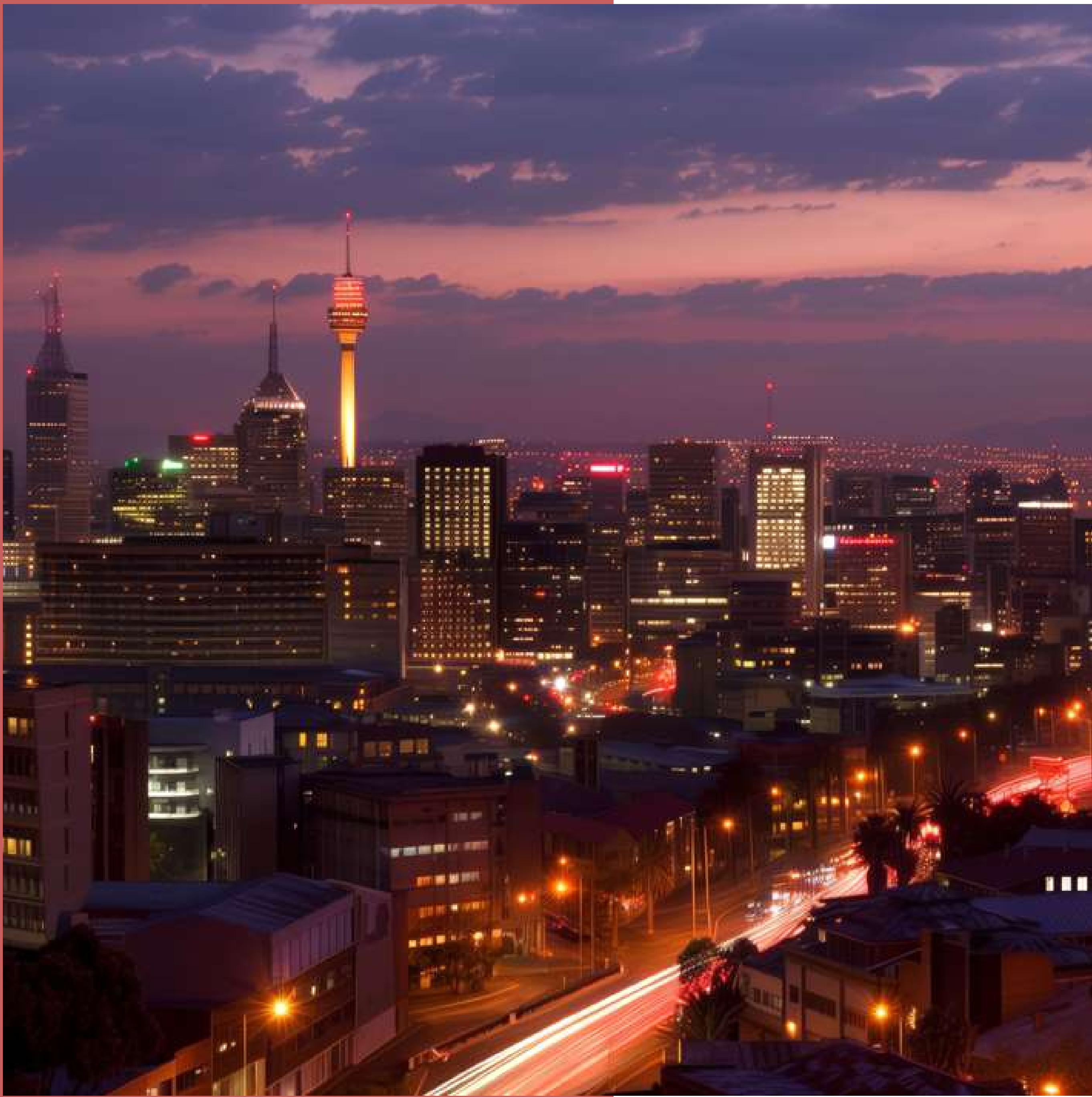
"The audio-visual industry is a major contributor to Gauteng's positioning as the hub of Africa's creative and cultural industries, thereby contributing to job creation and socio-economic transformation".

9. ORGANISATIONAL STRUCTURE



The GFC's ability to deliver on its mandate is directly influenced by its organisational structure, human resources, and financial capacity. The organisational redesign project has been completed, resulting in an approved structure of 35 positions. The GFC currently operates at 69% capacity, with 24 positions filled across permanent, fixed-term, and independent contractor appointments. This comprises 15 permanent staff members, eight fixed-term contract employees, and one independent contractor.

The remaining positions remain frozen due to budgetary constraints and the ongoing institutional transition. This capacity level, which represents a 31% vacancy rate, necessitates the prioritisation of critical posts to optimise operational efficiency and service delivery. The high vacancy rate, particularly within key service delivery and marketing roles, continues to constrain the Commission's ability to fully implement its strategic programmes and respond to industry demands with the required agility. In the 2026/27 financial year, priority will be given to filling these critical posts to improve operational efficiency and service delivery.



PART B

PERFORMANCE INFORMATION

1. AUDITOR'S REPORT: PREDETERMINED OBJECTIVES

The Auditor-General of South Africa (AGSA) currently performs audit procedures exclusively on the Annual Financial Statements of the Gauteng Film Commission (GFC). As the entity is transitioning to full Schedule 3C public entity status, the AGSA did not audit or perform any audit procedures on the entity's performance information for the 2025/26 financial year. Independent assurance on the usefulness, reliability, and accuracy of the reported performance information was provided by the GFC's contracted, independent internal audit service provider, Audit Risk Management Solutions (ARMS Audit). For the report on the audit of the financial statements, refer to page 116 of the Report of the Auditor-General, published under Part F: Financial Information.

2. OVERVIEW OF PERFORMANCE

2.1. SERVICE DELIVERY ENVIRONMENT

During the 2025/26 financial year, the GFC operated within a dynamic and rapidly evolving audio-visual landscape shaped by technological innovation, shifting consumer behaviours, as well as both opportunities and structural challenges within the national incentive framework.

South Africa's Position as a Continental Leader

According to PwC (2025), South Africa remains the largest entertainment and media market on the African continent, with industry revenue projected to reach US$17.4 billion (approximately R321 billion) by 2029. The country posted 6.2% growth in 2024, significantly above the global average. Video content accounts for 76% of total data usage in South Africa, and over-the-top streaming platforms are projected to add 1.4 million new subscribers by 2029.

To capitalise on this growth, the GFC entered into a strategic partnership with the SABC for the broadcast of Gauteng-supported content. The Commission is also working with NEMISA to establish the GFC Live Channel on the COCREATAZ platform, with a launch event underway. In addition, the GFC has engaged Ster-Kinekor, with a memorandum of understanding to be finalised, to expand cinema distribution opportunities. These interventions directly address the market access constraints identified in the GFC's Strategic Plan.

The Economic Contribution of the Creative Sector

The South African Cultural Observatory (SACO, 2025) found that South Africa's cultural, creative, and sports industries contribute approximately R271 billion to GDP and employ roughly 1.4 million people. The sector remains one of the country's most dynamic and inclusive labour markets, with a youthful workforce and strong participation by women and young people.

The GFC aligned its job creation targets with the Growing Gauteng Together 2030 strategy and the NDP. Through the APP, the Commission set a target to create 800 jobs. By year-end, it exceeded this target, creating 1,393 temporary jobs – 593 from productions and 800 from audience development projects.

Through 24 supported productions (comprising 20 core audio-visual productions and 4 cultural heritage initiatives) and 19 audience development initiatives, the GFC demonstrated the audiovisual sector's capacity to absorb workers across the value chain.

The National Incentive Programme: Strengths and Challenges

The Olsberg•SPI Economic Impact Study (2026), commissioned by the GFC in partnership with the IPO with support from the IDC and Netflix, assessed the national incentive programme over the period 2015 to 2025. The study found that incentivised productions contributed approximately R26.4 billion in Gross Value Added (GVA) to the South African economy, delivering an average return on investment of R5.1 for every R1 invested. Gauteng remains the dominant production hub, accounting for over 60% of national production activity (SACO, 2025). However, the study confirmed a sharp decline in production activity post-2022 due to administrative challenges, including a backlog of rebate applications causing years-long delays for filmmakers.

The dtic Payment Backlog and Industry Crisis

Since 2023, the dtic has maintained an administrative freeze on the Foreign Film and Television Production and Post-Production Incentive. No new applications have been processed, and the last adjudication committee meeting was held in October 2023 (Business Day, 2026). This deadlock has effectively halted high-value international productions and stalled an estimated R24 billion in global production capital seeking to film in South Africa.

The Save SA Film Jobs Coalition estimates that before the crisis, the industry employed approximately 60,000 workers, supported more than 100,000 indirect jobs, and attracted approximately R3.8 billion in foreign direct investment (GroundUp, 2026). Since 2020, the sector has contracted by nearly 50% (Tourism Update, 2026). In January 2026, hundreds of film industry workers protested outside Parliament, demanding the reinstatement of frozen funding and the resumption of adjudication meetings.

The GFC has used the evidence from the Olsberg•SPI study to advocate for national incentive reform, recognising that the crisis in the sector directly impacts the province's creative economy and its filmmakers.

Policy Frameworks and Sector Development

The dtic has introduced the 17 Cultural and Creative Industry Clusters, a national framework covering Film, Cinema and Television, New Media, Animation, and Gaming (DSAC, 2025). Within this framework, the GFC has been designated as the Film, Cinema and Television Cluster Lead for Gauteng. The Commission's strategic framework is further aligned with the dtic Cultural and Creative Industries Masterplan (2022) and the DSAC National Cultural Strategy (2025).

Through formal partnerships with six higher learning institutions and training entities, the GFC supports skills development and sector coordination across the film, new media, and animation clusters. The University of the Witwatersrand's (Wits) Beehive animation and gaming programme, the youth e-commerce entrepreneurship incubation initiative, and the introduction of vertical micro-drama production support all contribute to the cluster objectives.

Global Context and AI Disruption

In 2026, UNESCO reported that the creative economy accounts for close to 50 million jobs globally, nearly half held by women. Generative AI is projected to cause significant income losses for creators, with audio-visual creators potentially losing 21% of their revenue by 2028. The report also highlights a persistent digital divide, with 67% of people in developed countries possessing essential digital skills compared to only 28% in developing countries.

In response, the GFC prioritised digital transformation in its APP, achieving its target of 40% of projects contributing to digital transformation. Initiatives included an AI Film Summit, a youth e-commerce entrepreneurship incubation programme, and a digital animation hackathon. The Commission also deepened its research partnerships with higher education institutions to study AI skills gaps and digital transformation needs.

Services Delivered to the Public

The GFC continued to serve emerging filmmakers, independent production studios, content creators, audio-visual entrepreneurs, and educators. Research has identified market access as the single greatest hurdle for local content creators. In response, the GFC prioritised distribution pathways – evidenced by the GFC Live Channel on NEMISA's COCREATAZ platform and the SABC partnership. The Commission also delivered Broadcast Distribution and Cinematography masterclasses.

Access to finance remains a persistent barrier. The National Film and Video Foundation's baseline allocation for 2025/26 stood at R153.7 million, increasing to R160.8 million in 2026/27, with a projected R9 million deficit and 90% of its operations budget spent on employee costs (Parliamentary Monitoring Group, 2025). To address these funding constraints, the GFC delivered Financial Planning and Business Development masterclasses in partnership with ABSA and SEDFA, and hosted compliance awareness campaigns.

Challenges Encountered and Corrective Measures

Despite positive growth, the sector faces institutional capacity constraints, fluctuating public funding, critical skills shortages, and the absence of a comprehensive impact assessment framework. To address internal capacity constraints, the GFC prioritised critical posts through fixed-term contracts and acting appointments, completed the organisational re-design project, and appointed an Interim Board in February 2026.

In response to the sharp decline in production activity post-2022, the GFC has prioritised evidence-based advocacy to inform policy reform at the dtic. The UNESCO report warns that creators risk further marginalisation as technologies evolve. The GFC has responded by deepening its research partnerships with higher education institutions to investigate opportunities for South African creatives within this new economy.

External Factors Affecting Service Delivery

Globally, the film and television sectors are evolving toward digital-first, immersive ecosystems. Gaming and eSports are on track to overtake traditional television globally by 2029. The GFC aligned its location formalisation strategy with the Gauteng Spatial Development Framework (GSDF), actively promoting filming permits in township economies. The Commission also introduced support for vertical micro-drama productions and launched a youth e-commerce entrepreneurship incubation programme, responding directly to digital-first trends.

2.2. ORGANISATIONAL ENVIRONMENT

Overview of Organisational Challenges and Successes

The 2025/26 financial year was defined by significant institutional turnaround, governance restoration, and operational capacity constraints that directly impacted the GFC's ability to deliver on its Strategic Plan and its APP.

Governance Transition and Board Appointment

Following a November 2024 court ruling which established that there was no legal relationship between the DSACR and the GFC as a non-profit company, the MEC initiated the process to register the GFC as a State-Owned Entity in compliance with the PFMA. The governance vacuum that persisted for the first ten months of the financial year was resolved with the appointment of an Interim Board on 5 February 2026. The Interim Board, led by Chairperson Mr. Elson Kgaka, provided active oversight and decision-making capacity, enabling the acceleration of the Schedule 3C transition.

Schedule 3C Transition Progress

Significant progress was made on the Schedule 3C transition during the year. The GFC Draft Bill and Policy Proposal were developed and submitted for legislative processing. The Department and Provincial Treasury presented the business case to National Treasury, and the Office of the Premier advised on the drafting of the policy proposal that will enable the Provincial Executive to approve the Bill. All current staff members will transfer to the Schedule 3C entity, as a going concern, under Section 197 of the Labour Relations Act, ensuring service continuity and stability during the transition.

Capacity Constraints and Staffing Challenges

The GFC continued to operate under significant capacity constraints throughout the financial year. Of the 35 approved positions, only 24 were filled, representing 69% capacity. One resignation was recorded. A recruitment moratorium, implemented due to the ongoing transition and budgetary pressures, limited the organisation's ability to fully meet operational demands. Despite these constraints, the GFC delivered a 96% overall performance achievement rate, demonstrating operational resilience. This was achieved through strategic interventions including fixed-term appointments, the completion of the organisational re-design project, and the internship programmes.

Fragmented Funding Model and Systemic Coordination Challenges

The South African film funding landscape is characterised by a fragmented, multi-funder model that places an undue burden on filmmakers. To complete a single production, a filmmaker must navigate funding from multiple sources – the GFC, the National Film and Video Foundation (NFVF), the IDC, and the dtic, each with its own application processes, criteria, and timelines.

This fragmentation is exacerbated by the lack of centralised data infrastructure. The South African Cultural Observatory (SACO, 2025) has noted that existing research in the creative industries is conducted on an ad-hoc basis, resulting in insufficient data for policy evaluation. Research commissioned by the GFC confirmed this issue, noting that challenges with sourcing accurate data were symptomatic of a larger problem. To mitigate these challenges, the GFC has formalised partnerships with the NFVF, IDC, and dtic through various Memoranda of Understanding, and positioned itself as a knowledge hub for the creative sector, working with university partners to consolidate research and data. Through these interventions, the GFC is reducing the burden on filmmakers and improving data availability for policy decisions.

Measures Adopted to Mitigate Capacity Constraints

Management addressed capacity gaps through strategic interventions. Critical roles were filled through fixed-term contracts and acting appointments to ensure business continuity. The organisational re-design project was completed, providing a framework for future recruitment.

Staff Retention and Morale

Only one employee resigned during the financial year, reflecting improved stability in staff morale, employee engagement, and organisational culture, despite the challenging transition period. Management implemented employee wellness programmes in partnership with an appointed service provider, offering standard wellness support, 24/7 telephonic support for personal matters, and scheduled wellness campaigns with full health screening.

Organisational Relocation

The GFC successfully relocated its premises and staff from its old offices at 35 Rissik Street to new offices at Mayibuye House, 5 Hollard Street, Marshalltown, despite limited financial resources. The relocation was managed in partnership with DSACR's corporate services division.

Policy Development Constraints

Due to the absence of an active Board for most of the financial year, no formal policy review took place. The authority to approve new or amended policies resides with the Board. However, continuous policy compliance monitoring was ensured through the Corporate Services Executive and Internal Audit functions. A policy gap in the hybrid work model was identified, and policy drafting commenced in anticipation of the Interim Board appointment.

Audit Findings and Internal Controls

The GFC achieved a fifth consecutive clean audit outcome, securing an unqualified audit opinion for the 2025/26 financial year. A total of five external audit findings were identified during the audit period, all classified as routine control deficiencies with zero material misstatements. Key operational compliance matters, including leave management and records management policy updates, remain active focus areas, with policy revisions temporarily delayed due to office relocation processes and budgetary constraints. All outstanding audit recommendations and administrative findings are managed through a structured internal action plan with assigned responsibility and clear implementation timelines, under the continuous oversight of the Audit, Risk and Corporate Services Committee (ARCSC).

Financial Compliance and Supply Chain Management

The GFC maintained sound financial discipline, with no fruitless, wasteful, or irregular expenditure reported during the year. All valid invoices were paid within 30 days, reinforcing the Commission's commitment to SMME sustainability. The SCM policy was reviewed and streamlined to ensure compliance with the PFMA and Provincial Treasury regulations. Preferential procurement targets were achieved, with SMME spend ranging between 52% and 71% across quarters, and township spend ranging between 28% and 64% across quarters.

Digital Transformation and ICT

The GFC made progress in digital transformation, with 40% of projects contributing to digital transformation initiatives during the year. Online reporting for Quarterly Performance Reports was maintained, and work continued toward the automation of procurement systems. These foundational investments position the GFC for further digital integration in the 2026/27 financial year.

Key Enablers Supporting Delivery

Several key enablers supported the organisation's ability to deliver on its mandate despite the challenging environment. The Interim Board provided strategic direction and decision-making capacity from February 2026. A structured performance management system drove a performance culture and employee accountability. Strategic partnerships with a Chinese Cultural Exchange Centre, NEMISA, SABC, the SAE Institute, and higher education institutions amplified the Commission's reach and impact. Evidence-based advocacy helped respond to national incentive instability. Business process re-engineering and the steady roll-out of automated systems enabled core functions to continue effectively.

2.3. KEY POLICY DEVELOPMENTS AND LEGISLATIVE CHANGES

Schedule 3C Transition

The process to regularise the GFC as a Provincial Public Entity, under the PFMA, progressed during the year. The GFC Draft Bill and Policy Proposal were developed and submitted for the legislative process. Once enacted, the GFC will fall under Schedule 3C of the PFMA, regularising the institutional and funding framework.

Copyright Amendment Bill

The Copyright Amendment Bill, the first comprehensive effort to modernise South Africa's copyright laws in over 50 years, continued its legislative journey. An independent legal opinion confirmed that the Bill's fair use provisions are consistent with international treaties. However, President Ramaphosa failed to sign the Bill by the Constitutional Court's September 2025 deadline, drawing criticism from advocacy groups.

STAGES Visa Scheme

In November 2025, the Department of Home Affairs introduced STAGES (Screen Talent and Global Entertainment Scheme), a catalytic visa reform offering expedited visa processing for international film and creative productions, cutting turnaround times to as little as 24 hours. The scheme supports international co-productions and foreign investment in the local audio-visual sector.

MEETS Visa Scheme

In February 2026, the Department of Home Affairs introduced MEETS (Meetings, Events, Exhibitions and Tourism Scheme), a structured points-based visa scheme designed to streamline entry for international delegates attending conferences, sporting events, and exhibitions in South Africa. The scheme facilitates the hosting of international film festivals and industry events in Gauteng.

Cultural and Creative Industries Masterplan

The DSAC continued implementing the Cultural and Creative Industries Masterplan, focusing on seven strategic areas including access to finance, market access, intellectual property rights management, skills development, research, and transformation (dtic, 2022).

Film and Publication Board Regulations

The Film and Publication Board presented its five-year strategic plan (2025-2030) to Parliament in April 2025 and continued implementing the Films and Publications Act, which broadened its regulatory scope to include digital streaming platforms.

National Film and Video Foundation Developments

The NFVF presented its 2025/26 APP to Parliament, reporting a baseline allocation of R153.7 million, increasing to R160.8 million in 2026/27. The NFVF confirmed established provincial partnerships with the GFC, Wesgro, and the KZN Film Authority, while facing governance challenges, including unqualified audit outcomes with findings and a projected R9 million deficit (Parliamentary Monitoring Group, 2025).

dtic Film and Television Production Incentive Crisis

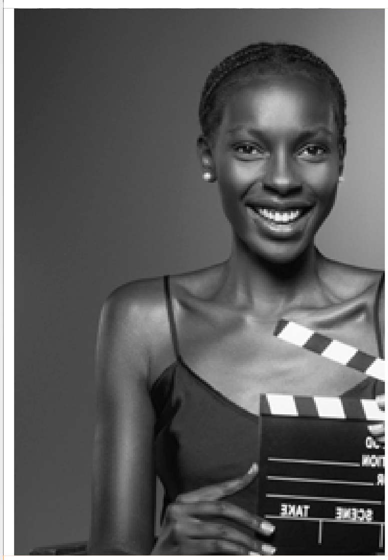
The dtic faced a severe crisis in administering the national incentive, with no adjudication committee meetings held since October 2023 and no new Letters of Approval issued since February 2024 (Business Day, 2026). In January 2026, hundreds of film industry workers protested outside Parliament and the dtic head office, demanding the reinstatement of frozen funding and the resumption of adjudication meetings (GroundUp, 2026).

SAFTAs Rescheduling

The NFVF rescheduled the 19th South African Film and Television Awards from October 2025 to March 2026, expanding the eligibility period to 18 months as a once-off exception to accommodate projects delayed by the organisational transition.

SPLUMA Alignment

The GFC aligned its location formalisation strategy with the GSDF 2030, actively promoting filming permits in township economies and previously disadvantaged areas to support spatial transformation in line with the Spatial Planning and Land Use Management Act (SPLUMA), No. 16 of 2013.



2.4. PROGRESS TOWARDS ACHIEVEMENT OF INSTITUTIONAL IMPACTS AND OUTCOMES

The following tables summarise the GFC's progress towards the achievement of institutional outcomes set out in the Five-Year Strategic Plan (2025-2030) and the 2025/26 APP, aligning with Gauteng priorities GGT2030 and the MTDP 2024-2029.

OUTCOME 1: Develop Audio-visual Industry Growth and Sustainability Programmes	
Contribution to Gauteng Provincial Priorities (GGT2030)	**Key Interventions and Outputs of the APP 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 revised Provincial Creative Industries Strategy • Supported launch of the Film Friendly Gauteng Campaign • Developed strategic relationships between public and private sector stakeholders	• Facilitated **347 film permits** across the Gauteng City Region • Facilitated an estimated **R453.9 million** in total production value spent in Gauteng through permit facilitation, exceeding the annual target of R211.5 million • Formalised three filming locations through location agencies (Film Set, Cherry Picked, Locstock) • Conducted **three location tours** with international productions (SA Guild of Actors, German Chamber, Johannesburg Film Festival Quest from Ghana, Zimbabwe, UK, Brazil, Italy, Germany, and France) • Established **one strategic partnership** with a broadcast platform (SABC) for local content distribution

OUTCOME 2: Transform Industry Through Specialised Skills Training and Enterprise Development	
Contribution to Gauteng Provincial Priorities (GGT2030)	**Key Interventions and Outputs of the APP During the Year in Review**
Priority 2: Education, skills revolution, and health • Contributed to effective talent development programmes for emerging filmmakers • Implemented mentorship/incubator programmes • Delivered entrepreneurship training programmes • Support film as a career through capacity-building master classes and workshops	• Conducted **five accredited skills training workshops** • Conducted **eight non-accredited skills training workshops** • Supported **12 emerging audio-visual SMMEs** with operational resources and supplying **three packages to higher education creative departments**, comprising two packages to the University of Johannesburg and one to Tshwane University of Technology • Initiated **three collaborative projects through VR, AR, and gaming hackathons** • Established **six collaborative projects** with local stakeholders and educational institutions • Placed **ten emerging audio-visual artists and filmmakers** in the incubation programme • Partnered with **Chocolate Tribe** to implement a **VFX on the Job Training Programme**, providing structured visual effects training to **eight interns** over a six-month period

OUTCOME 3: Enhanced Socio-economic Development and Job Creation	
Contribution to Gauteng Provincial Priorities (GGT2030)	**Key Interventions and Outputs of the APP 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	• Produced **four audio-visual projects** supporting Gauteng's cultural heritage and tourism • Created **1,393 temporary jobs** through **24** supported productions (comprising **20** core audio-visual productions and **4** cultural heritage initiatives) and **19** audience development initiatives

OUTCOME 4: Increased Viability and Sustainability of Local Content	
Contribution to Gauteng Provincial Priorities (GGT2030)	**Key Interventions and Outputs of the APP 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	• Supported **24** supported productions (comprising **20** core audio-visual productions and **4** cultural heritage initiatives) • Engaged **one distributor** (NEMISA) to create distribution opportunities for GFC-supported productions, including the launch of the GFC Live Channel on the COCREATAZ platform

OUTCOME 5: Enhanced Visibility for Local Talent and Content Produced	
Contribution to Gauteng Provincial Priorities (GGT2030)	**Key Interventions and Outputs of the APP 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	• Reached **16,811 individuals** through **19** regional film showcases

OUTCOME 6: Enhanced Market Penetration of Gauteng Produced Content	
Contribution to Gauteng Provincial Priorities (GGT2030)	**Key Interventions and Outputs of the APP 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	• Supported **four Provincial Signature Festivals** (Mbokodo Screening Programme, Soweto International Film Festival, Africa Rising International Film Festival, and Joburg Film Festival) • Supported **18 filmmakers** to attend local and international festivals (Durban International Film Festival, Fame Week Africa, MIPCOM Cannes International Festival, Cinemadamare International Film Festival, MIP London, Berlin International Film Festival, Rotterdam International Film Festival, and Joburg Film Festival) • Supported **three outbound trade missions** (Durban FilmMart, Fame Week Africa, and Toronto International Film Festival)

OUTCOME 7: Enhanced Stakeholder Engagement	
Contribution to Gauteng Provincial Priorities (GGT2030)	**Key Interventions and Outputs of the APP During the Year in Review**
Priority 5: A capable, ethical and developmental state • Strengthened stakeholder engagement and partnerships • Promoted transparency and access to information	• Reached **552 individuals** through awareness campaigns and stakeholder engagements • Hosted compliance awareness campaigns in the City of Tshwane (207 participants) and Mogale City (97 participants) • Commemorated the **70th anniversary of the Freedom Charter** with a screening of "We The People: A Family Portrait" in Kliptown, reaching 248 attendees

OUTCOME 8: Drive Evidence-Based Research for Policy and Strategic Decisions for the Film and Creative Industries	
Contribution to Gauteng Provincial Priorities (GGT2030)	**Key Interventions and Outputs of the APP During the Year in Review**
Priority 1: Economy, jobs, and infrastructure • Sound research that informs evidence-based policy and decision-making	• Conducted **one research study** (100% of annual target) in partnership with the Independent Producers Organisation (IPO) – the **Olsberg•SPI Economic Impact Study of the South African Film and Television Production Incentive (March 2026)** • The study quantified the economic contribution of the incentive programme, finding an **average return on investment (ROI) of 5.1** (R5.10 in GVA for every R1 invested) and approximately **6,600 persons employed annually** across the South African economy between 2015 and 2025 • The research provides evidence-based advocacy tools to inform policy reform at the national level and positions Gauteng as a critical hub for high-value production

OUTCOME 9: Enhanced Internal Governance and Compliance	
Contribution to Gauteng Provincial Priorities (GGT2030)	**Key Interventions and Outputs of the APP During the Year in Review**
Priority 5: A capable, ethical and developmental state • Compliant and responsive governance • A capable Gauteng Provincial Government (GPG), with ethical, capable, professional and meritocratic public servants	• Maintained an **unqualified audit opinion** (clean audit for the fifth consecutive year) • **40% of projects** contributed to digital transformation • **49% of employees** participated in training programmes • **A total of five external audit (AGSA) findings** were communicated for the 2025/26 financial year, all rated as minor control deficiencies with zero material financial misstatements. Key focus areas – including leave management compliance and records management policy updates – remain active under management oversight, with policy revisions affected by office relocation and budgetary constraints • **GFC Draft Bill and Policy Proposal developed** – Schedule 3C listing on track • **Interim Board appointed (February 2026)** to provide strategic oversight during the transition period • **100% of valid invoices** paid within 30 days • **No fruitless, wasteful, or irregular expenditure** reported • Performance management system implemented and reviewed

3. HIGHLIGHTS FOR THE YEAR UNDER REVIEW

Youth Entrepreneurship Incubation Programme Launch

In November 2025, the GFC launched its Youth Entrepreneurship Incubation Programme in partnership with a Chinese Cultural Exchange Centre. The programme equips young content creators from township economies with digital commerce skills, including platform operations, cross-border sales, brand building, and intellectual property development, giving them the tools to build sustainable creative enterprises. Priority was given to applicants from previously disadvantaged communities.

Joburg Film Festival (JFF) 2026

The GFC supported the 8th Joburg Film Festival, which was hosted under the theme "Feel the Frame." The festival showcased over 60 films and hosted industry activities including panels, masterclasses, and networking sessions.

Africa Rising International Film Festival (ARIFF)

In November 2025, the GFC supported the vibrant Africa Rising International Film Festival in Johannesburg, a showcase of bold African storytelling through curated features, documentaries, and short films. The festival drove industry connection through screenings, panels, and networking sessions, while spotlighting the launch of the "Women in Film Programme" to strengthen mentorship, development, and gender inclusion in the sector.

Soweto International Film Festival (SIFF)

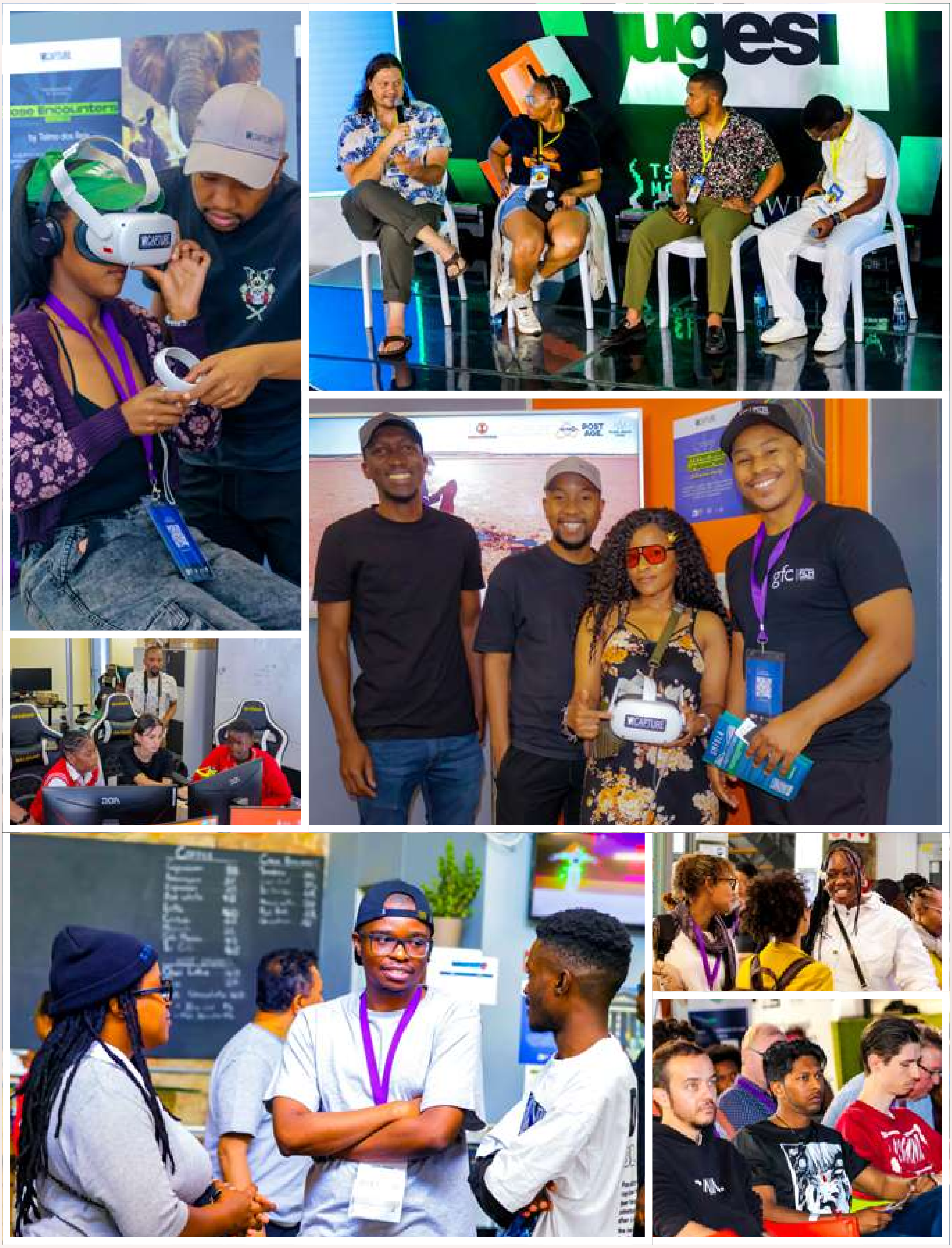
The Soweto International Film Festival (SIFF), proudly supported by the GFC, lit up Soweto under the theme "*From Struggle to Triumph*," bringing together filmmakers, creatives, and industry leaders in a vibrant celebration of local screen culture and talent, featuring skills development workshops, Meta-partnered mobile filmmaking training, community screenings, and industry panel discussions.

GFC at AVIJOZI

At AVIJOZI 2025, the GFC focused on advancing the animation and digital content sector by creating a platform where creators in animation, VFX, and game design can showcase their work and connect with industry players. The engagement prioritised skills development and knowledge exchange, helping to build stronger capacity within the creative tech space.

Fak'ugesi African Digital Innovation Festival

In October 2025, the GFC supported the Fak'ugesi African Digital Innovation Festival as a platform connecting film, digital innovation, and creative technology, with a focus on animation, gaming, and immersive media. Through this support, the GFC continues to connect Gauteng creatives to global networks and strengthen a digitally-driven creative economy.



South African Film and Television Awards (SAFTAS)

In March 2026, the GFC supported the 19th annual SAFTAs to honour excellence in South African film and television. The prestigious awards brought together leading creatives, producers, broadcasters, and rising talent - showcasing the strength of the local screen industry.

Fame Week Africa

The GFC participated in FAME Week Africa 2025, a leading creative industries marketplace that brought together filmmakers, broadcasters, investors and content creators from across Africa and beyond.

Durban FilmMart

Durban FilmMart, held from 18–21 July 2025, provided a valuable platform for the GFC to engage with filmmakers, producers, financiers and industry leaders from across Africa.

GFC Funding Compliance Workshops

In 2025, the GFC hosted a Compliance Awareness Campaign to strengthen awareness of funding opportunities, compliance requirements, and application processes among Gauteng-based filmmakers. The campaign reached over 300 participants through workshops held in the City of Tshwane and Mogale City Local Municipality.

EmpowaYouth Expo

The GFC joined EmpowaYouth in May 2025 in Ekurhuleni for a youth development programme connecting young people with opportunities in the film and television sector. The interactive session focused on careers, funding pathways, and entry points into the creative industry for first-time entrants.

AB4IR Animation Hackathon

Africa Beyond 4IR, in collaboration with the GFC, hosted a Digital Animation Hackathon in March 2026 at the Tshwane South TVET College, creating a space for experimentation in animation and digital content creation. The initiative brought together young creatives to test ideas, collaborate, and develop practical outputs under real production conditions, strengthening Gauteng's animation pipeline.

The Power24 International Film Festival

The Power24 International Film Festival, held in August 2025 in Durban and supported by the GFC, is an inclusive platform that amplifies underrepresented voices through film. The festival featured screenings, masterclasses, workshops, and networking sessions focused on accessibility, storytelling, and creative development.

GFC-Led Masterclasses

In the year under review, the GFC hosted and supported a range of masterclasses including business development, pitching, financial planning, broadcast distribution, and cinematography. Through these masterclasses, industry experts engaged directly with emerging and established creatives, sharing practical, hands-on knowledge grounded in real production experience.

4. INSTITUTIONAL PROGRAMME PERFORMANCE INFORMATION

4.1 PROGRAMME 1: PARTNERSHIPS, INDUSTRY AND SPECIAL PROJECTS (PISP)

Overview

The **Partnerships, Industry and Special Projects (PISP)** programme is the core delivery arm of the GFC, responsible for driving the growth, transformation, and global competitiveness of Gauteng's audio-visual industry. The programme comprises two sub-programmes: **Industry Support and Development (ISD)**, which focuses on funding, skills development, and production support; and **Marketing and Communication**, which focuses on market access, festivals, and stakeholder engagement.

Purpose

To drive the growth, transformation, and global competitiveness of Gauteng's audio-visual industry through strategic partnerships, targeted industry support, and comprehensive marketing initiatives. This programme focuses on empowering filmmakers across the value chain, fostering innovation, and positioning Gauteng as a premier destination for film and television production and investment.

Institutional Outcomes Contributed To

The programme contributes to Outcomes 1, 2, 3, 4, 5, 6, and 7 of the Strategic Plan.

4.1.1 SUB-PROGRAMME 1.1: INDUSTRY SUPPORT AND DEVELOPMENT (ISD)

Purpose

To establish support systems that foster industry growth and sustainability; to facilitate training and mentorship programmes with a focus on empowering previously marginalised individuals; and to support audio-visual industry initiatives with an emphasis on the whole value chain.

Strategic Objectives

The strategic objectives of the ISD Programme are to:

- Deliver film commission services.
- Support audio-visual industry initiatives with an emphasis on the entire value chain.
- Support initiatives aimed at skills development and mentorship, focusing on previously marginalised individuals.

The sub-programme directly contributes to the following institutional outcomes:

- **Outcome 1:** Develop audio-visual industry growth and sustainability programmes
- **Outcome 2:** Transform industry through specialised skills training and enterprise development
- **Outcome 3:** Enhanced socio-economic development and job creation
- **Outcome 4:** Increased viability and sustainability of local content
- **Outcome 5:** Enhanced visibility for local talent and content produced

PRODUCTIONS SUPPORTED

Emerging Filmmakers Productions Supported

Title	Description
Forbidden	Forbidden explores the tension between personal identity and societal expectations through the story of a young coloured woman grappling with faith, desire, and self-expression in a deeply religious space. **Total persons employed:** 26
Spybot & Ragdoll: The Epic of Ragdoll	The film, that is inspired by a true story, follows Ragdoll, a 12-year-old girl who is sold by her mother into the sex industry and trafficked to Bangkok. Her best friend Spybot witnesses her disappearance but is powerless to stop it. **Total persons employed:** 7
Echoes	Echoes follows Njabulo, a young man consumed by grief and guilt after his girlfriend and newborn baby are killed in a car accident. When his sister discovers he has turned to ancestral rituals to summon their spirits, the family is forced to confront his desperation for closure. **Total persons employed:** 12
Shisa	Shisa follows Lucky, a young man from Soweto, who turns to crime to raise money for his ill sibling's medication, only to find himself caught in a dangerous web of deception. **Total persons employed:** 52

Feature Films Production Supported

Title	Description
Bra Sbuda	Bra Sbuda follows Kagiso, a man trapped in his routine, whose life is disrupted by the return of his charismatic and chaotic childhood friend on New Year's Eve, exploring themes of friendship, self-discovery, and breaking free from limitations. **Total persons employed:** 39
The Ballad of Xabanisa and Umbulali	A taut five-act thriller exploring Stockholm Syndrome, toxic masculinity, and the enduring effect of reconciliation without justice. Structured like a Möbius strip, the production forces audiences to question their preconceptions about power and domination. **Total persons employed:** 4

Content For Television Productions Supported

Title	Description
Endless Sunsets	Endless Sunsets is a comedy that follows a journalist turned unwilling production assistant who must navigate the chaotic behind-the-scenes antics of a beloved South African soap opera. **Total persons employed:** 56
Beat Makers Market	Beat Makers Market is a five-part TV series that follows the competitive journey of beat makers as they audition and battle for the title of Beat Maker of the Year, representing the diverse regions of Gauteng. **Total persons employed:** 28
iKasi Livukile	iKasi Livukile is a youth music and lifestyle television programme that amplifies the voices of South Africa's Hip-Hop community, exploring the evolution of the Kasi Rap movement and celebrating township pride. **Total persons employed:** 20

Title	Description
Triumph	Triumph is a studio talk show about people's experiences of overcoming emotional, physical or financial adversity and becoming inspirational members of society, showcasing the resilience of the human spirit. **Total persons employed:** 42

Documentaries and Short Films Productions Supported

Title	Description
Perception	Perception follows Ace, an 18-year-old lost in the streets of Johannesburg and battling addiction. Through a drug-induced hallucination, he imagines an alternate life as a promising rugby star, forcing him to confront the choices that led him to his current reality. **Total persons employed:** 30
Reakgona Disability Centre	The documentary tells the story of the Reakgona Disability Centre in Alexandra, the first centre of its kind in South Africa, revolutionising education for students with disabilities through advanced assistive technologies and compassionate care. **Total persons employed:** 25
18 Homes Away from Home	The film follows Pumla, a twin who grew up in Johannesburg's inner-city high-rise buildings, exploring how she and her family transformed streets, stairwells, and parking lots into playgrounds when neighbourhood parks became unsafe. **Total persons employed:** 12

Digital Content Productions Supported

Title	Description
You Know She's Black When	"You Know She's Black When..." is an eight-part comedy web series that explores the lives of Black women navigating love, relationships, and identity, offering relatable content that resonates globally through humour and heartfelt storytelling. **Total persons employed:** 32
Shadow of Revenge	Shadow of Revenge follows Lerato, a police officer whose life unravels when she discovers her husband has been hiding his sterility, forcing her to confront the lies that have shattered her marriage and her sense of justice. **Total persons employed:** 35
Coffee Joint	Coffee Joint is an animated web series set in an urban coffee shop, following a diverse group of young business minds as they navigate friendship, identity, love, and betrayal through witty dialogue and inclusive themes. **Total persons employed:** 18
Bold Girls	Bold Girls follows four remarkable women in their 30s navigating love, ambition, identity, and the challenges of modern dating while trying to hold their lives together. **Total persons employed:** 55

Heritage and Historic Productions Supported

Title	Description
Moments in History	A gripping documentary exploring a pivotal 1994 neighbourhood incident through the eyes of five key witnesses. It aims to educate community youth on the importance of preserving history and heritage. **Total persons employed:** 15

Title	Description
M'hudi	M'hudi reimagines Sol Plaatje's classic novel for contemporary television, following the extraordinary journey of a young woman of courage and resilience who survives the destruction of her community and embarks on a quest for belonging, justice, and self-determination. **Total persons employed:** 8
Heroes of Freedom	From Death Row to a Life Fulfilled, this is a story of two ordinary freedom fighters and their quest for a life in harmony within the new South African reality, drawing on the true history of those sentenced to death during the apartheid era. **Total persons employed:** 9
Origins: The Cradle of Us All	Set in Gauteng's Cradle of Humankind World Heritage Site, the documentary weaves together science, spirit, and story to explore the profound truth that all humanity began in one place, using fossil discoveries like "Mrs. Ples" and "Little Foot" as anchors for a universal narrative. **Total persons employed:** 37

Animation Productions Supported

Title	Description
Bokkie	Bokkie follows Sibusiso "Sbu" Mthethwa, a determined young rugby player from Alexandra township who dreams of becoming a professional sportsman in the face of poverty and adversity. **Total persons employed:** 12
Mandy's Diary	The story of Mandy Matsebula, an eight-year-old girl with a disability who lives with her widowed mother, navigating childhood games and friendships while facing limitations that her peers do not share. **Total persons employed:** 13
Trésors des Poubelles Reimagined: AI + Film	The film follows a young researcher uncovering lost archives of African artisans who transform waste into memory and code, reimagining archival cinema as living myth through AI-assisted visuals and Afrofuturist world-building. **Total persons employed:** 6

Audience Development Initiatives Supported

Title	Description
Ubuntu on Screen: Hostel **Stories and Cultural Expressions**	Ubuntu on Screen presented a curated selection of short and feature-length films created by Gauteng-based filmmakers, focusing on authentic township and working-class narratives. Each screening was followed by live cultural performances, including traditional dance, indigenous music, and storytelling sessions led by local elders alongside youth artists. The screenings took place in hostels, mines, and associated communities in the West Rand region. **Outcomes** • **Cultural appreciation**: Reframed public perceptions of hostels and mining communities through cinema • **Intergenerational dialogue**: Fostered meaningful exchange between elders and youth through storytelling and performance • **Heritage preservation**: Brought to light untold stories that had long been forgotten **Total attendance:** 329
Fak'ugesi African Digital Innovation Festival 2025	Fak'ugesi is a leading Pan-African platform dedicated to the fusion of culture and digital innovation. Anchored in the theme "Power Surge," the festival showcased how African creators navigated and contributed to technology, sustainability, AI, and ancestral knowledge. The festival brought together artists, technologists, and innovators from across the continent and beyond, excelling in gaming, animation, innovation, and music. **Outcomes** • **Digital innovation**: Highlighted the dynamic intersection of technology and creative expression • **Networking**: Connected African creators with global industry players • **Skills development**: Provided platforms for gaming, animation, and interactive technology **Total attendance:** 1,536
Sikelela: The Enoch Sontonga Music Film Premiere	An audience development screening of "Sikelela: The Enoch Sontonga Musical," an original biographical film depicting the life of Enoch Mankayi Sontonga (1873-1905), composer of "Nkosi Sikelela iAfrika." This hymn became the national anthem of Namibia, Tanzania, Zambia, and Zimbabwe, and in 1994, a part of South Africa's national anthem. **Outcomes** • **Heritage education**: Educated audiences on the life and legacy of Enoch Sontonga • **Audience development**: Expanded access to biographical and historical content through cinema • **Cultural pride**: Celebrated South Africa's musical and national heritage **Total attendance:** 550

Title	Description
AVIJOZI Festival	AVIJOZI focuses on amplifying youth and industry opportunities in film, animation, visual effects, interactive technology, and content development. The 2025 event featured local and international keynote speakers, panel discussions, a women's conference, business and creative masterclasses, interactive technology experiences, game jams, and networking spaces. **Outcomes** • **Skills development**: Provided masterclasses and hands-on training in animation, VFX, and gaming • **Industry growth**: Connected students, creatives, producers, financiers, and studios to grow the African creative and technology economy • **Youth empowerment**: Amplified opportunities for young people in digital and creative industries **Total attendance:** 4,977
Shoot Your Shot	A community-based initiative engaging high school students and aspiring filmmakers across Kagiso, Magaliesburg, and Krugersdorp in the West Rand. Participants were introduced to the fundamentals of filmmaking using mobile devices. Workshops and film challenges were conducted, with participants given five hours to conceptualise, shoot, edit, and submit short films. **Outcomes** • **Skills development**: Taught mobile filmmaking fundamentals to young aspiring filmmakers • **Talent recognition**: Awarded best projects at a final screening event • **Community engagement**: Reached three communities and three high schools across the West Rand **Total attendance:** 152
Schools' Out Cinema	An initiative by the Crazy Black Dudes Foundation, a Soweto-based creative hub, bringing motivational and educational films to underserved youth in Gauteng during school holidays. Screenings took place in Johannesburg, Sedibeng, Ekurhuleni, Mogale City, and Tshwane, targeting informal settlements, hostels, and peri-urban areas. **Outcomes** • **Youth engagement**: Reached underserved youth with educational and motivational content • **Access:** Brought cinema to communities with limited access to cultural programmes • **Education**: Used film as a tool for learning and personal development **Total attendance:** 192
Her Lens, Her Voice Film	Hosted by the Boss Lady Foundation, this initiative celebrated young women in film, showcasing the work of emerging female filmmakers while creating a platform for mentorship and industry dialogue. Screenings took place in Orlando West, Tembisa, and Kagiso. **Outcomes** • **Gender empowerment**: Celebrated and amplified the voices of young female filmmakers • **Mentorship**: Created networking and mentorship opportunities for women in the industry • **Industry dialogue**: Facilitated discussions on challenges and opportunities for women in South African film **Total attendance:** 86

Title	Description
Drive Thru Cinema	A pop-up outdoor cinema hosted at the Walter Sisulu Botanical Gardens, designed to cultivate a culture of moviegoers in previously disadvantaged communities by creating access to local films. The project provided a comfortable cinematic experience through an outdoor drive-in cinema. **Outcomes** • **Audience development**: Created access to equitable and quality cinema experiences for local communities • **Local content promotion**: Showcased South African films • **Community engagement**: Provided a family-friendly entertainment hub with Q&A sessions **Total attendance:** 616
Power24 International Film Festival	An inclusive film platform founded by the Buhle Khumalo Foundation for Epilepsy, celebrating films that highlight stories from women, children, persons with disabilities, LGBTQI+ communities, and rural populations. The festival promotes accessibility through sign language interpretation, audio-described films, and wheelchair-friendly venues. **Outcomes** • **Inclusion:** Amplified underrepresented voices in cinema through accessible programming • **Industry development**: Included a 48-hour filmmaking masterclass and panel discussions with SABC, GFC, NFVF, and eThekwini Municipality • **Global reach**: Received over 200 submissions from more than 60 countries **Total attendance:** 91
Umbono Film Screening, Facilitated by Love Infinity Media	An audience and youth development initiative aimed at closing the gap in access to non-commercial local film content. The screenings encouraged African audiences to engage with high-quality local films and used the platform to address issues such as Afrophobia, gender inequality, and gender-based violence. **Outcomes** • **Audience development**: Brought informal cinema audiences into formal theatre spaces • **Social awareness**: Addressed Afrophobia, gender inequality, and gender-based violence through film • **Cultural enlightenment**: Educated audiences on the pool of high-quality films available across the continent **Total attendance:** 154
Gauteng Film Screening Experiences, Facilitated by D Tour Experience	Five film screening experiences took place in schools and public spaces in Soweto, Alexandra, and Diepsloot. The screenings transformed school halls and community spaces into film venues, creating a proper movie outing experience with popcorn and a cinema atmosphere. **Outcomes** • **Access**: Made films accessible to communities at their doorsteps • **Audience development**: Created a culture of film outings in underserved communities • **Youth engagement**: Reached learners in primary and high schools **Total attendance:** 611

Title	Description
Movie Moments, Meaningful	A festive season holiday film initiative designed to engage youth in Katlehong, Meyerton, and Brakpan, offering an alternative to roaming the streets during the holidays. Screenings were followed by community discussions led by local leaders and mentors, focusing on goal setting, overcoming challenges, education, and community. **Outcomes** • **Youth engagement**: Provided safe, structured holiday activities for young people • **Life skills**: Facilitated discussions on goal setting, resilience, and self-worth • **Community collaboration**: Partnered with local churches and community leaders **Total attendance:** 104
Jazz in Our Plaques – Vlog	A dynamic vlog series celebrating South Africa's jazz heritage, focusing on Soweto's iconic musicians and cultural narratives. The series aimed to grow Eyethu Heritage Hall's audience by driving traffic to live events, workshops, and curated heritage experiences. **Outcomes** • **Heritage preservation**: Celebrated and preserved South Africa's jazz heritage • **Audience cultivation**: Built a digitally engaged audience locally and internationally • **Cultural tourism**: Drove traffic to live events and heritage experiences at Eyethu Heritage Hall **Total attendance:** 50
HEATSKRS 2026: Voices of The Youth	A multi-disciplinary festival spotlighting trailblazing artistry in film, new media, and the entertainment industry. In commemoration of the 50th Anniversary of the 1976 Youth Uprisings, the festival focused on highlighting the power of youth voices and exploring the industry's ability to affect change in South Africa's youth unemployment crisis. **Outcomes** • **Youth empowerment**: Celebrated youth voices and creativity in film and new media • **Industry development**: Connected emerging artists with industry professionals • **Social impact**: Addressed youth unemployment through creative entrepreneurship **Total attendance:** 345
Izinganekwane Zika Gogo - ANIMATION FILM	An animated pilot film inspired by traditional African folktales, blending oral tradition with modern 2D animation. The project celebrated South African storytelling heritage and was designed for school-based screenings. Each screening included interactive pre- and post-film discussions and a screening handbook with reflection exercises. **Outcomes** • **Heritage preservation**: Celebrated African storytelling traditions through animation • **Education**: Used cinema as a transformative educational tool for young learners • **Youth engagement**: Reached foundation phase learners with culturally relevant content **Total attendance:** 656

Title	Description
International Tourism Film Festival Africa (ITFFA) 2025	A premier film festival and exhibition dedicated to promoting South Africa and the continent as leading business and leisure destinations. The 7th edition integrated a Business-to-Business exhibition and a student outreach programme to foster growth in the tourism and film sectors. **Outcomes** • **Destination Marketing:** Promoted South Africa as a top-tier destination for international filmmakers and tourists • **Skills Development:** Engaged students through the Young Creative Student Challenge (YCSC) and internship opportunities • **International Recognition:** Evaluated global content through a 48-member expert jury, selecting 119 films from 34 countries for awards **Total attendance:** 531
Africa Rising International Film Festival (ARIFF) 2025	Themed **"Frames of Power: The 8th Draft"**, this multi-disciplinary festival focused on democratising cinema access and empowering the next generation of storytellers. The 8th edition utilised a "free-for-all" ticketing model to remove financial barriers and foster inclusivity within the local film industry. **Outcomes** • **Digital Reach:** Generated a massive global footprint with over 1.4 million audience engagements, primarily through social media • **Community Inclusivity:** Provided cinema experiences and workshops to children in townships and orphanages through the "Film Child" programme • **Industry Education:** Hosted specialised masterclasses in stunts, theatrical marketing, and emerging technologies like VR and animation **Total attendance:** 5,211
Sabbatical	The premiere of *Sabbatical* was held on 7 May 2025 at Il Grande Cinema, Montecasino, forming a key part of the film's audience development and community engagement strategy. The red-carpet event brought together members of the public, community-based stokvel groups, media, industry stakeholders, and the creative team in a celebratory atmosphere. The screening was complemented by a national digital advertising campaign to maximise reach and engagement. The event featured a live choir performance presenting music from the film's score. **Outcomes** • **Audience development**: Broadened access to locally produced cinema, reaching near-full capacity of the 500-seater theatre • **Community engagement**: Engaged stokvel associations as key participants in audience development • **Media visibility**: Attracted over 60 media outlets across television, print, radio, and online platforms • **Digital reach**: Social media campaign achieved 4.7 million impressions and 1.98 million reaches **Total attendance:** 480
Mbokodo Screening Programme	The Mbokodo screening programme took place on 11 and 13 December 2025 at Nu Metro, Emperors Palace, as part of a curated film programme aligned with the 16 Days of Activism against Gender-Based Violence. The screening formed part of a themed festival-style initiative using film to encourage dialogue on social issues, promote awareness of gender-based violence, and increase access to cinema experiences for underserved communities. The programme featured public screenings followed by audience engagement, supported by informational materials and collaboration with community stakeholders, including the Etwatwa SAPS GBV Brigade. **Outcomes** • **Awareness creation**: Facilitated awareness on gender-based violence through film-led storytelling • **Audience development**: Expanded access to cinema experiences for community audiences, including first-time cinema goers • **Community engagement**: Strengthened community engagement through collaboration with local stakeholders • **National advocacy**: Contributed to national advocacy efforts during the 16 Days of Activism campaign **Total attendance:** 140

Skills Development

Accredited Training Projects Supported

Title	Description
VFX Laboratory: Facilitated by the OL Africa Foundation	The VFX Laboratory empowered emerging filmmakers with foundational knowledge and practical experience in producing visual effects content, delivered through an accredited NQF Level 5 Film and TV Production framework. The programme addressed the shortage of local talent in the post-production and VFX sector by equipping participants with industry-relevant skills in editing software, green screen techniques, motion graphics, rotoscoping, and compositing. The initiative prioritised township-based youth, women, and persons with disabilities, with each learner exiting with a short VFX-enhanced project to showcase to potential employers. **Outcomes** • **Technical skills**: Equipped learners with practical VFX skills including compositing, rotoscoping, and motion graphics • **Employment readiness**: Each learner produced a portfolio-ready VFX-enhanced project • **Inclusivity:** Prioritised township-based youth, women, and persons with disabilities **Total number of learners:** 32
Film & TV Production Skills Programme	The programme equipped unemployed youth in Gauteng with practical industry knowledge in film and television production, covering directing, scriptwriting, camera work, sound, editing, and production coordination. Delivered over three months through theoretical learning and mentorship-based production experience, the programme targeted young people from historically disadvantaged communities. **Outcomes** • **Skills development**: Provided comprehensive training across all key production departments • **Youth empowerment**: Targeted unemployed youth from historically disadvantaged communities • **Career pathways**: Supported participants in developing their own content post-training **Total number of learners:** 13
Accredited Film & Television Training for Basadi	The four-month accredited skills training programme empowered eight women to establish their own small film production companies. Participants gained real-world experience by producing a documentary, podcasts, promotional videos, and live-streamed event coverage, alongside training in entrepreneurship and finance, and support in obtaining learners' driving licences. **Outcomes** • **Women empowerment**: Equipped eight women to establish their own production companies • **Accredited certification**: Learners awarded SAQA ID 117536, NQF Level 4 (15 credits) • **Economic development**: Engaged five SMMEs and fostered positive community impact **Total number of learners:** 8

Title	Description
From Folktale to Film	The initiative discovered, nurtured, and empowered talented storytellers in Gauteng to transform traditional African folktales into income-generating films. Selected participants were guided through the full filmmaking journey, from script development to pre-production, casting, filming, and distribution in collaboration with experienced industry professionals. **Outcomes** • **Heritage preservation**: Revived African folktales through modern filmmaking • **Economic opportunities**: Created income-generating pathways for young storytellers • **Skills development**: Guided participants through the full filmmaking value chain **Total number of learners:** 11
System Development Skills Programme	The three-month programme trained ten learners from Bekkersdal township in systems development, equipping them with essential IT competencies in response to the increasing shift toward digitisation and automated technologies. The programme created pathways for youth absorption into film, television, and IT-related industries. **Outcomes** • **Digital skills**: Equipped learners with programming logic and system development competencies • **Youth empowerment**: Targeted learners from Bekkersdal township • **Career pathways**: Created job opportunities in design, graphics, and editing for the film industry **Total number of learners:** 10

Non-Accredited Training Projects Supported

Title	Description
AI Film Conference	The AI in Film Conference gathered stakeholders from industry, government, and the creative community to deliberate on how Artificial Intelligence is reshaping South Africa's film industry. **Outcomes** • **Industry dialogue**: Facilitated discussions on AI's impact on film production and distribution • **Knowledge sharing**: Connected industry stakeholders on emerging technologies • **Future readiness**: Prepared creatives for AI integration in the audio-visual sector **Total attendance:** 48
Financial Wellbeing and Education	The Financial Planning Masterclass featured expert-led sessions on personal and business finance, home and vehicle financing, as well as grant and loan opportunities from ABSA, SEDFA, and GFC. The sessions explored flexible financial packages tailored to meet creatives' specific needs. **Outcomes** • **Financial literacy**: Equipped creatives with personal and business finance skills • **Access to funding**: Connected participants with grant and loan opportunities • **Industry partnership**: Collaborated with ABSA and SEDFA **Total attendance:** 37
Cinematography Masterclass	Held at Cinema Nouveau, Rosebank, this masterclass explored the journey of a cinematographer from script to screen, focusing on how a Director of Photography translates a written script into powerful visual storytelling. Participants learned script breakdown, cinematic treatment development, and collaboration with directors. **Outcomes** • **Technical skills**: Enhanced cinematography and visual storytelling capabilities • **Industry partnership**: Delivered in partnership with Ster-Kinekor • **Professional development**: Equipped participants with script breakdown and cinematic treatment skills **Total attendance:** 265
Broadcast Distribution Masterclass	Led by Nthabi Tau and Flavia Motsisi, this session covered broadcast licensing, commissioning, contracts, and Requests for Proposals (RFPs), enhancing participants' understanding of broadcast distribution processes and industry best practices. **Outcomes** • **Market access**: Educated filmmakers on broadcast licensing and commissioning • **Contract management**: Improved understanding of RFPs and distribution contracts • **Industry partnership**: Delivered in partnership with Ster-Kinekor **Total attendance:** 150

Title	Description
Masterclass and Premiere of Sabbatical (The ART of Wellness)	A rejuvenating event celebrating art, culture, and community, offering a soothing sound bath, thought-provoking panel discussions, and opportunities for authentic connection among creatives. **Outcomes** • **Creative wellness**: Promoted mental health and wellbeing among creatives • **Networking**: Facilitated authentic connection among industry professionals • **Community building**: Celebrated art and culture as tools for healing **Total attendance:** 42
Mastering the Art of Project Pitching, Partnerships and Investment Securing	Hosted by Linda Shezi, this masterclass provided participants with valuable insights and practical skills in pitching, business investments, partnerships, and empowerment, focusing on licensing, distribution, and market access. **Outcomes** • **Pitching skills**: Equipped creatives with effective project pitching techniques • **Investment readiness**: Prepared participants for business investment and partnership opportunities • **Market access**: Educated participants on licensing, distribution, and market entry **Total attendance:** 42
Pitch Perfect	A series of pitching workshops designed to help storytellers and writers get to the crux of their story and pitch it well. **Outcomes** • **Storytelling**: Helped writers refine their narrative core • **Pitching skills**: Prepared participants for industry pitching opportunities • **Narrative development**: Strengthened story structure and clarity **Total attendance:** 95
Sign Lead Acting Skills for the Deaf Community	A specialised acting skills workshop tailored for the Deaf community, promoting inclusion and accessibility in the performing arts. The programme serves as a critical intervention to bridge the gap between talented Deaf performers and the mainstream film and television industry. **Outcomes** • **Inclusion**: Promoted accessibility in acting and performance training through a curriculum led by South African Sign Language (SASL) • **Skills Development**: Equipped Deaf actors with specialised performance techniques, including screen acting and the translation of scripts into SASL • **Transformation**: Directly addressed systemic barriers for persons with disabilities in the creative sector by providing professional-grade training and industry exposure **Total attendance:** 12

Collaborative Projects: VR, AR, and Gaming Hackathons Projects Supported

Title	Description
Train the Trainer Game Jam and eSports Tournament (with SpaceSalad Studios)	This project utilised gaming as a tool for digital literacy and social impact, positioning Gauteng as a hub for technology-driven storytelling. A three-day programme held in November 2025 at the Jabulani Safe Hub, combining "Train the Trainer" workshops with a community eSports tournament. It focused on demystifying game development using low-barrier tools like Construct 3, introducing participants to accessible game creation tools, storytelling, and creative thinking. The programme culminated in a HotBunz 1v1 eSports tournament with over 40 attendees. **Outcomes** • **Prototype Development**: Participants formed six teams to build playable game prototypes under the theme "Your Toolbox for Tomorrow" • **Competitive Exposure**: Top players received prizes including laptops, Xbox controllers, headphones, and cash prizes (up to R3,000) to encourage excellence in gaming • **Skills Transfer:** Empowered educators and mentors with game-based learning fundamentals to build a sustainable local game-learning ecosystem **Workshop attendance:** 42 participants **Tournament attendance:** 40 attendees, including spectators
VFX on the Job Training (with Chocolate Tribe)	A strategic partnership aimed at addressing skills gaps in the visual effects sector by providing structured job training and pathways to permanent employment. A comprehensive job training initiative focused on visual effects production. The programme provided structured, hands-on VFX training to eight interns over a six-month period, with the objective of absorption into permanent employment upon completion. **Outcomes** • **Industry Placement**: Specifically designed for "absorption" into permanent employment at Chocolate Tribe • **Skills Development:** Equipped interns with practical and technical VFX skills aligned with industry standards • **Financial Support**: Interns received monthly stipends throughout the six-month programme **Total interns:** 8 **Programme duration:** 6 months

Title	Description
AB4IR Digital Animation Hackathon (with AB4IR Digital Innovation Hub)	This hands-on initiative was designed to bridge the digital divide by equipping youth with industry-standard animation workflows. A two-week intensive creative production hackathon held from 16–27 March 2026 at the AB4IR premises in Mabopane. It simulated real-world animation pipelines, covering character rigging, scene development, and final production of 30-60 second animated shorts. Participants progressed from concept development to final animated short films, with a final showcase and pitching session. **Outcomes** • **Technical Mastery**: Participants moved from conceptualisation to rendering, producing ten individual animated short films for professional portfolios • **Financial Awards**: Top performers received prizes (1st: R10,000; 2nd: R5,000; 3rd: R2,500) dedicated to purchasing professional animation equipment or software • **Entrepreneurship**: The programme integrated business development and pitching modules to prepare youth for freelance and creative entrepreneurship **Total participants:** 10 (7 male, 3 female) **Programme duration:** 2 weeks **Completion rate:** 100%

Location Tours and Location Agencies Supported

Title	Description
Location Tours with International Productions	The GFC conducted three location tours with international production companies to showcase Gauteng as a premier filming destination. International delegations included the SA Guild of Actors tour, a tour with the German Chamber of Commerce, and the Johannesburg Film Festival Quest featuring delegates from Ghana, Zimbabwe, the United Kingdom, Brazil, Italy, Germany, and France. **Outcomes** • Increased international interest in Gauteng as a filming destination • Strengthened relationships with international production companies and film commissions • Showcased Gauteng's diverse filming locations to global industry players
Filming Locations Formalised through Location Agencies	The GFC formalised three filming locations through accredited location agencies to streamline the permit process and promote Gauteng as a film-friendly destination. The Commission engaged **Cherry Picked Locations**, **Locstock**, and **Film Set** as location agencies to formalise and manage filming locations across the province. **Outcomes** • Streamlined permitting process for production companies • Expanded the database of formalised filming locations in Gauteng • Improved ease of doing business for local and international productions

Collaborative projects with educational institutions and training entities supported

The GFC established formal partnerships with six higher education institutions to advance skills development, incubation, research collaboration, and audience development in the audio-visual sector. Details of each collaboration are provided below.

Title	Description
University of Johannesburg (UJ)	• **Focus areas:** educational support, student engagement, incubation, and research collaboration. • **Description**: The GFC provided two equipment packages (Drone package and VR package) to the University of Johannesburg Film Department, enabling students to produce films as part of their academic projects. Additional support included mentorship opportunities through the GFC's post-production facility and guidance on GFC funding application processes for film students. **Outcomes:** • Students equipped with professional-grade production resources • Strengthened pipeline of skilled film graduates with practical production exposure • Improved access to mentorship and industry funding pathways
University of the Witwatersrand (Wits)	• **Focus areas**: Accessible animation, gaming, coding, and robotics education in underserved townships; inclusion of youth and persons with disabilities; research integration. • **Description**: Implemented through The Beehive Culture Worx NPC and the GFC partnership with Wits to deliver animation, gaming, coding, and robotics workshops for youth in Kliptown and Eldorado Park. The programme used accessible, low-cost techniques including stop motion, cut-outs, and hand-drawn animation using smartphones. Participants developed animated loops for Scratch, created game prototypes, and explored robotics interfaces triggered by in-game events. The programme targeted participants aged six to 30, including persons with disabilities. **Outcomes**: • Underserved youth gained practical digital animation and coding skills • Participants achieved complex outcomes (e.g., walk cycles) typically considered beyond their age group • Successful games distributed via social media within participating communities and beyond
Tshwane University of Technology (TUT)	• **Focus areas**: Incubation programmes, educational support and skills development, student engagement and experiential learning, joint research. • **Description**: The GFC provided one equipment package (Editing package) to the TUT Film Department, enabling students to produce films as part of their academic projects. Additionally, the GFC engaged with TUT to co-develop training material for the incubation expansion project and establish a foundation for joint research programmes on the economic and social impacts of the Gauteng film sector. The partnership also involved sharing information on GFC support mechanisms available to production companies. **Outcomes:** • Emerging filmmakers better informed about industry support pathways • Students equipped with professional-grade production resources

Title	Description
Vaal University of Technology (VUT)	• **Focus areas**: Masterclasses, sector development, film festival support, and social impact community engagement. • **Description:** The GFC partnered with VUT to implement the "*#Choose Life, Not Drugs*" Drug Awareness Campaign, using film and community dialogue to address substance abuse. Activities included panel discussions with social workers, ex-addicts, law enforcement, and health professionals; community dialogue sessions on drug abuse, prevention strategies, and mental health; as well as the marketing, branding, and videography of events. The campaign engaged parents, students, educators, and community leaders. **Outcomes:** • Raised awareness of drug dangers among youth and communities • Empowered parents, students, and local leaders to take preventive action • Promoted healthy, drug-free lifestyles • Reinforced GFC's role in using film and storytelling for education and behavioural change
SAE Institute	• **Focus areas:** Sound engineering, digital coding skills, game development, and audio post-production for the audio-visual industry. • **Description:** The GFC partnered with the SAE Institute to deliver a creative industry training programme focused on sound engineering and digital coding skills. The programme included music production (foundational to modern production), audio post-production for film and television, a voice acting masterclass, The Art of DJing, and coding for game development. **Outcomes:** • Youth and emerging creatives developed practical, industry-relevant skills • Participants equipped to enter music production, audio post-production, voice acting, and game development sectors • GFC positioned as a visible leader in digital skills development and industry capacity building

Title	Description
NEMISA	• **Focus areas**: Digital media growth, over-the-top (streaming) training, platform onboarding, content distribution, and intern placements. • **Description**: The GFC entered into a strategic partnership with NEMISA to launch the GFC Live Channel on the COCREATAZ platform. The partnership includes content onboarding, digital skills training for GFC staff and external beneficiaries, resource sharing, and intern placement pathways. An official launch event is underway to introduce the channel to the public. **Outcomes:** • GFC Live Channel being established on the COCREATAZ platform with the launch event in progress • Digital skills training accessed by beneficiaries • Strengthened partnership framework for content distribution and audience engagement • Equitable access to digital skills for youth, women, and persons with disabilities

TABLE 4.1.1: OUTCOMES, OUTPUTS, OUTPUT INDICATORS, RE-TABLED TARGETS AND ACTUAL ACHIEVEMENT

As of the 2025/26 re-tabling period, the ISD programme has not met two key targets. A total of two filming locations were formalised, falling short of the target of five. This underachievement was primarily due to inconsistent production demand and delays in permit applications. Consequently, the annual target was reduced from five to three to allow sufficient time to finalise collaborative frameworks and assess implementation processes in line with the Technical Indicator Description (TID). This will enable effective monitoring and refinement of quarterly rollouts.

In addition, total production value spent in Gauteng Province through permit facilitation reached R228,875,232, exceeding the original target of R3,000,000. The overachievement was driven by high-budget international productions, leading to a revised target of R211,500,000 and an increased total production value in Gauteng.

Outcomes, outputs, output indicators, targets and actual achievement of the Industry Support and Development (ISD) Programme re-tabled targets

Programme / Sub-programme: Industry Support and Development (ISD)									
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2023/24**	**Audited Actual Performance 2024/25**	**Planned Annual Target 2025/26**	***Actual Achievement 2025/26 until date of re-tabling**	**Deviation from Planned Target to Actual Achievement 2025/26**	**Reasons for Deviations**	**Reasons for Revisions to the Outputs / Output Indicators / Annual Targets**
1. Develop audio-visual industry growth and sustainability programmes	Optimise and promote regional filming locations across Gauteng	Number of filming locations formalised through location agencies	-	New Indicator	5	2	(3)	Underachievement due to inconsistent production demand from international and local productions, and delays in permit application processing by location agencies	Target reduced from 5 to 3 to allow sufficient time to finalise collaborative frameworks and assess implementation processes in line with the TID. This will enable effective monitoring and refinement of quarterly rollouts
		Total production value spent in Gauteng Province through permit facilitation	-	New Indicator	3,000,000	228,875,232	225,875,232	Overachievement driven by high-budget international productions (commercials, feature films), resulting in significantly higher production spend than initially projected	Target increased from R3,000,000 to R211,500,000 due to the significant rise in high-budget production expenditure from large-scale films and commercials, thus increasing total production value in Gauteng

*Actual achievement reported in relation to the performance information reflected in the originally tabled APP until date of re-tabling.

TABLE 4.1.2: INDUSTRY SUPPORT AND DEVELOPMENT (ISD) PROGRAMME ANNUAL PERFORMANCE – FULL YEAR ACTUAL ACHIEVEMENT (2025/26)

During the 2025/26 financial year, the ISD programme delivered strong performance across most indicators. The Commission exceeded targets for production value (R453.9 million against R211.5 million), jobs created (1,393 against 800) non-accredited training workshops (8 against 5), incubation programme participants (18 against 10), and audience development reach (16,811 against 9,000). One target was partially met: one distributor (NEMISA) was engaged against a target of two, with the Ster-Kinekor partnership pending finalisation.

Outcomes, outputs, output indicators, targets and actual achievement of the Industry Support and Development (ISD) Programme

Programme / Sub-programme: Industry Support and Development (ISD)								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2023/24**	**Audited Actual Performance 2024/25**	**Planned Annual Target 2025/26**	***Actual Achievement 2025/26**	**Deviation from Planned Target to Actual Achievement 2025/26**	**Reason for Deviations**
1. Develop audio- visual industry growth and sustainability programmes	Enhanced visibility of local content within regional and international markets	Number of strategic partnerships established with audio-visual broadcast platforms for local content distribution	-	New Indicator	1	1	0	Not Applicable
	Optimise and promote regional filming locations across Gauteng	Number of location tours conducted with international productions	-	New Indicator	2	3	1	Overachievement due to increased international interest in Gauteng as a filming destination, resulting in more location tours being conducted than originally planned
		Number of filming locations formalised through location agencies	-	New Indicator	3	3	0	Not Applicable
		Total production value spent in Gauteng Province through permit facilitation	-	New Indicator	211,500,000	453,986,285	242,486,285	Overachievement due to increased production activity and a higher number of high-value projects secured

*Actual achievement reported in relation to the performance information reflected in the tabled APP.

Programme / Sub-programme: Industry Support and Development (ISD)								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2023/24**	**Audited Actual Performance 2024/25**	**Planned Annual Target 2025/26**	****Actual Achievement 2025/26**	**Deviation from Planned Target to Actual Achievement 2025/26**	**Reasons for Deviations**
2. Transform industry through specialised skills training and enterprise development	Offer capacity building workshops and masterclasses within the industry	Number of accredited skills training workshops conducted	6	5	5	5	0	Not Applicable
		Number of non-accredited skills training workshops conducted	11	6	5	8	3	Overachievement due to available budget and industry demand for specialised skills training
	Establish a start- up support programme offering resources for emerging film and media businesses	Number of audio-visual SMME start-ups supported with equipment and resources	25	25	15	15	0	Not Applicable
	Increased support for emerging technologies and growth of industry	Number of collaborative projects initiated through VR, AR, or gaming hackathons	-	New Indicator	3	3	0	Not Applicable
	Establish strategic partnerships and joint projects within the audio-visual sector to support skills collaboration and industry growth	Number of collaborative projects with local stakeholders and educational institutions to support industry development	7	3	6	6	0	Not Applicable
	Establish a talent incubation programme	Number of emerging audio-visual artists and filmmakers in the incubation programme	-	New Indicator	10	18	8	Overachievement due to the addition of eight interns from the VFX on the Job Training incubation Programme in partnership with Chocolate Tribe

Programme / Sub-programme: Industry Support and Development (ISD)								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2023/24**	**Audited Actual Performance 2024/25**	**Planned Annual Target 2025/26**	****Actual Achievement 2025/26**	**Deviation from Planned Target to Actual Achievement 2025/26**	**Reasons for Deviations**
3. Enhanced socio-economic development and job creation	Production of projects that focus on local culture, historical sites, traditions, landmarks, and tourism initiatives within Gauteng	Number of audio- visual projects produced supporting Gauteng's cultural heritage and tourism	2	4	4	4	0	Not Applicable
	Support projects enhancing job creation opportunities	Number of jobs created through projects supported	583	950	800	1,393	593	Overachievement due to larger production crews and expanded audience development initiatives generating more temporary jobs
4. Increased viability and sustainability of local content	Support production of local content	Number of productions supported	-	New Indicator	20	20	0	Not Applicable
	Establish distribution opportunities for GFC supported content	Number of distributors engaged to create distribution opportunities for GFC supported productions	-	New Indicator	2	1	(1)	Underachievement due to Ster-Kinekor partnership pending agreement finalisation. The GFC will finalise the Memorandum of Understanding with Ster-Kinekor during the 2026/27 financial year and will continue to pursue additional distribution partnerships to expand market access for GFC-supported content.
5. Enhanced visibility for local talent and content produced	Support regional film showcases	Number of individuals attending regional film showcases	4,477	8,000	9,000	16,811	7,811	Overachievement due to strong community engagement, multi-day festival formats, and strategic partnerships with schools and arts centres driving higher attendance than projected

*Actual achievement reported in relation to the performance information reflected in the tabled APP.

Table 4.1.1.1: Linking Industry Support and Development Programme performance with Budgets

SUB-PROGRAMME 1.1: INDUSTRY SUPPORT AND DEVELOPMENT						
Programme/activity/ objective	2025/26			2024/25		
	BUDGET	ACTUAL EXPENDITURE	(OVER)/ UNDER EXPENDITURE	BUDGET	ACTUAL EXPENDITURE	(OVER)/ UNDER EXPENDITURE
	R'000	R'000	R'000	R'000	R'000	R'000
Audiovisual Production	2,251,070	3,181,697	(930,627)	5,057,064	4,174,959	882,106
Audience Development	2,100,000	2,491,196	(391,196)	2,100,000	2,242,002	(142,002)
Adjudication Fees	243,000	249,623	(6,623)	250,000	198,000	52,000
VR, gaming and hackathons	250,000	301,474	(51,474)	840,000	800,000	40,000
Post Production and Research Hub	-	-	-	89,250	-	89,250
Skills Development	1,475,000	1,854,011	(379,011)	1,155,000	1,757,541	(602,541)
Strategic partnerships with Broadcasters	500,000		500,000	2,100,000	1,435,100	664,900
Distributors engaged for GFC supported content	600,000	180,000	420,000	987,000	829,680	157,320
Enterprise Development	1,281,930	531,403	750,527	1,312,500	1,589,008	(276,508)
Location tours and Agencies partnerships	320,000	321,134	(1,134)	66,648	27,468	39,180
Incubation programme	500,000	814,865	(314,865)	-	517,421	(517,421)
Cultural heritage and Tourism content	1,000,000	850,000	150,000	-	-	-
Collaboration with higher education institutions	600,000	405,000	195,000	-	-	-
Total Industry Support and Development	**11,121,000**	**11,180,403**	**(59,403)**	**13,957,462**	**13,571,180**	**386,282**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4.1.2 SUB-PROGRAMME 1.2: MARKETING AND COMMUNICATIONS

Purpose

To position Gauteng as a leading hub for audio-visual content by enhancing its visibility, promoting it as the destination of choice for filmmaking, and fostering strategic industry partnerships to drive growth, innovation, and market access for local content.

Strategic Objectives

The strategic objectives of the Marketing and Communication Programme are to:

- Promote Gauteng as a preferred film production destination to attract local and international productions.
- Facilitate market access for filmmakers through festival participation, trade missions, and distribution partnerships.
- Enhance the visibility and marketability of Gauteng-produced content through provincial signature festivals and outbound trade missions.
- Strengthen stakeholder engagement and awareness of GFC funding opportunities through targeted awareness campaigns.

The sub-programme directly contributes to the following institutional outcomes:

- **Outcome 6:** Enhanced market penetration of Gauteng-produced content
- **Outcome 7:** Enhanced stakeholder engagement

The marketing unit provides support under the following categories:

Provincial Signature Festivals

Outbound Trade Missions

Festival Attendance

Awareness Campaigns

Provincial Signature Festivals Supported

The GFC supported the following Provincial Film Festivals:

Festival/ Event	Description
Joburg Film Festival (JFF)	The 8th Joburg Film Festival, held from 3–8 March 2026, showcased African and international storytelling under the theme "*Feel the Frame*." The festival featured over 60 curated films, including premieres, documentaries, and short films, screened across multiple venues in Johannesburg. The programme included filmmaker Q&As, panel discussions, masterclasses, networking sessions, and red-carpet events, providing both public audiences and industry professionals with opportunities to engage and collaborate. Furthermore, the GFC supported the festival through its industry programme and funded the attendance of four filmmakers. **Outcomes** • Promoted African and international films through a curated screening programme • Delivered structured industry engagement through JBX Talks, including panel discussions, masterclasses, and networking sessions • Supported emerging filmmakers through the JBX Youth Programme, including workshops, mentorship, and youth-focused initiatives • Recognised excellence in filmmaking through the Joburg Film Festival Awards Ceremony, celebrating outstanding African and international productions • Facilitated knowledge exchange and collaboration among local and international industry stakeholders • Reinforced Johannesburg's position as a key film exhibition and industry hub

Festival/ Event	Description
Africa Rising International Film Festival (ARIFF)	The Africa Rising International Film Festival took place from 28–30 November 2025 in Johannesburg. The festival continued to position itself as a platform for independent African cinema, showcasing a curated selection of feature films, documentaries, and short films that highlighted diverse African narratives and storytelling voices. The programme included film screenings, industry discussions, and networking sessions designed to facilitate engagement between filmmakers, industry professionals, and audiences. These activities supported dialogue on the development of African cinema and strengthened collaboration within the sector. A key highlight of the 2025 edition was the launch of the Women in Film Programme, which aimed to support and empower women filmmakers through structured development opportunities, mentorship, and increased industry visibility. **Outcomes** • Showcased independent African films through a curated festival programme • Enabled industry engagement through screenings, discussions, and networking sessions • Advanced gender inclusion through the launch of the Women in Film Programme • Supported engagement between filmmakers, industry stakeholders, and audiences • Contributed to the visibility and development of emerging African filmmakers
The Soweto International Film Festival (SIFF)	The Soweto International Film Festival was held from 19–22 November 2025 at the Soweto Theatre. The 2025 edition was delivered under the theme "*From Struggle to Triumph,*" and included skills development workshops, mobile filmmaking training in partnership with Meta, community screenings, industry panel discussions, pitch development sessions, and networking events. Key programme highlights included the official launch of the Soweto Film Market, a structured industry programme supported by sector partners, an exhibition marketplace, and festival week activations including the BET Africa opening night, the Nollywood networking event, and a closing industry cocktail. **Outcomes** • Strengthened township-based film development through year-round training, screenings, and industry engagement • Expanded access to skills development through the Mobile Filmmaking Workshop in partnership with Meta • Enhanced industry collaboration through masterclasses, panels, and partner-supported programming • Facilitated continental networking and co-production opportunities through the Nollywood Jollof event • Improved market access for emerging creatives through the exhibition marketplace featuring key industry institutions • Strengthened Soweto's positioning as a township hub for African storytelling and film development
Mbokodo Screening programme	The Mbokodo screening programme took place on 11 and 13 December 2025 at Nu Metro, Emperors Palace, as part of a curated film programme aligned with the 16 Days of Activism against Gender-Based Violence. The screening formed part of a themed festival-style initiative using film to encourage dialogue on social issues, promote awareness of gender-based violence, and increase access to cinema experiences for underserved communities. The programme featured public screenings followed by audience engagement, supported by informational materials and collaboration with community stakeholders, including the Etwatwa SAPS GBV Brigade. The initiative also aimed to strengthen audience development and encourage first-time cinema attendance while using storytelling as a tool for awareness and reflection. **Outcomes** • Facilitated awareness on gender-based violence through film-led storytelling • Expanded access to cinema experiences for community audiences, including first-time cinema goers • Strengthened community engagement through collaboration with local stakeholders • Contributed to national advocacy efforts during the 16 Days of Activism campaign

Outbound Trade Missions Supported

In the year under review, the GFC supported the following outbound trade missions:

Festival/ Event	Description
Toronto International Film Festival (TIFF)	The Toronto International Film Festival, held on 4–14 September 2025 in Toronto, Canada, is one of the world's premier film festivals and a major international platform for film exhibition, distribution, and market engagement. The GFC participated as part of its outbound missions programme aimed at strengthening international partnerships and expanding market access for the Gauteng film industry. Engagements at TIFF focused on networking with global producers, distributors, sales agents, and festival programmers, as well as exploring co-production and financing opportunities for local filmmakers and production companies. **Outcomes** • Strengthened the GFC's presence at a leading international film festival and market • Facilitated strategic engagement with global film industry stakeholders • Enhanced opportunities for co-production, financing, and international distribution for Gauteng filmmakers • Supported knowledge exchange on global film trends and market access strategies • Reinforced Gauteng's positioning as a competitive international film destination
FAME Week Africa	The GFC attended FAME Week Africa, held from 1–7 September 2025 in Cape Town, showcasing the continent's creative excellence across film, television, animation, music, fashion, and entertainment technology. The GFC also supported three filmmakers to attend the event, enabling their participation in key industry engagements and networking opportunities. The event brought together industry leaders, content creators, and global stakeholders through flagship platforms including MIP Africa, Muziki Africa, African Fashion Forum (AFF), and the FAME Shorts Film Festival. The event included structured networking and one-on-one matchmaking sessions designed to facilitate business development and co-production opportunities. **Outcomes** • Strengthened the GFC's visibility within a leading African creative industries marketplace • Facilitated engagement with content buyers, distributors, financiers, and creative industry stakeholders • Supported media visibility and industry profiling of Gauteng within a high-profile international platform • Expanded market access and partnership opportunities for Gauteng-based filmmakers and content creators • Enhanced opportunities for co-production, content distribution, and industry collaboration • Reinforced Gauteng's positioning as a competitive and connected hub within the African creative economy
Durban FilmMart (DFM)	The GFC participated in the DFM, held from 18–21 July 2025 in Durban, as part of its industry development and market access programme. DFM is a leading African co-production and film finance market that facilitates project development, financing, and strategic engagement between filmmakers, producers, funders, and distributors. In addition, GFC supported six Gauteng-based filmmakers to attend both the DFM and Durban International Film Festival (DIFF), enabling them to participate in screenings, pitching sessions, and structured networking platforms aimed at strengthening industry access and professional development. **Outcomes** • Strengthened GFC's participation at Durban FilmMart as a key African co-production market • Facilitated strategic engagement with industry stakeholders at DFM • Supported six Gauteng filmmakers to attend both DFM and DIFF 2025 • Enabled filmmakers to access pitching platforms, screenings, and networking opportunities • Expanded exposure to co-production, funding, and distribution opportunities • Strengthened visibility of Gauteng talent within African and international film markets

Projects Supported for Festival Attendance

The GFC supported the following filmmakers to attend various local and international film festivals and markets:

Local Film Festival attendance	
Film Festival	**Project**
Joburg Film Festival	*Humdrum* by Thase Media
	Cut to Story: The African Fiction Forum and Edit Lab by RNB Films
	Rearview by Diamond Hill Trading 148
	Run Nina Run by MashConcepts Studio
FAME Week Africa	*Men Cry Blood* by Neville Productions
	Month End by Leburugraphy Pictures
	SENT by YandaHalis Films
Durban International Film Festival (DIFF) and Durban FilmMart (DFM)	*Breaking Free* by APN Pictures
	Ithemba by Share Media Holdings
	Double Negative by Thirty Two Films
	The Thief by Astra Films
	JEQE by Zwangendaba Holdings
	Headshot by 08Thirty Productions
International Festival attendance	
Film Festival	**Project**
MIPCOM Cannes International Festival, France	*Things You Can Say to a Stranger* by Brainstorm Entertainment Media
Cinemadamare International Film Festival, Italy	*Knocking at The Gates of Heaven* by Zenith Seed Films
MIP London, United Kingdom	*Winnie Mandela: 491 Days*, and *99 Problems* by Kano Lethabo Enterprise
Berlin International Film Festival, Germany	*Black Burns Fast* by PRG Consultancy
International Film Festival Rotterdam (IFFR)	*Let Them Be Seen* by Brown Flamingo Productions

Awareness Campaigns Supported

The GFC hosted the following awareness campaigns:

Name of Awareness Campaign	Description
GFC Compliance Awareness Campaign	The GFC hosted a Compliance Awareness Campaign to strengthen awareness of funding opportunities, compliance requirements, and the application process among Gauteng-based filmmakers. Two sessions were held: City of Tshwane (22 October 2025) and Mogale City Local Municipality (18 November 2025), reaching a total of 304 participants. The sessions included presentations from key industry and development partners such as Animation South Africa, South African Guild of Actors (SAGA), Independent Producers Organisation (IPO), Livelihood Horizon, Mogale City Local Municipality, and the NYDA. The campaign supported the GFC's ongoing commitment to transparency, access, and sector development. **Outcomes:** • Improved understanding of GFC funding and compliance requirements • Increased awareness of sector support opportunities • Strengthened engagement with industry stakeholders
Freedom Charter 70th anniversary commemoration	In collaboration with 1000 Hugs Films, the GFC hosted a commemorative screening of *We The People: A Family Portrait,* held in recognition of the 70th anniversary of the adoption of the Freedom Charter (1955). The event took place on 26 June 2025 at the Kliptown Youth Programme Centre in Soweto and was attended by 248 attendees. The programme featured a film screening followed by a Q&A session, as well as interactive activations on the Freedom Charter and Constitution. Additional activities included dance and film workshops. The screening formed part of a commemorative initiative reflecting on Kliptown as the historic site where the Freedom Charter was adopted, using film, dance, and poetry as creative mediums for public engagement. **Outcomes:** • Strengthened community engagement through cultural and heritage-based film programming • Increased public awareness of the historical significance of the Freedom Charter • Enhanced collaboration between filmmakers, creative practitioners, and sector stakeholders • Expanded the use of film, dance, and interactive activations as tools for public education and dialogue

Table 4.1.2.1: Marketing and Communication Programme Annual Performance – Full Year Actual Achievement (2025/26)

During the 2025/26 financial year, the Marketing and Communication programme exceeded its targets across most indicators. The Commission supported four provincial signature festivals against a target of three, supported 18 filmmakers to attend festivals against a target of 14, and reached 552 individuals through awareness campaigns against a target of 400. The overachievement was driven by a strategic partnership with the Joburg Film Festival, which created additional festival attendance opportunities, and higher-than-anticipated stakeholder participation in awareness campaigns. All three outbound trade missions were successfully supported.

Outcomes, outputs, output indicators, targets and actual achievement of the Marketing and Communication Programme

Programme / Sub-programme: Marketing and Communication								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2023/24**	**Audited Actual Performance 2024/25**	**Planned Annual Target 2025/26**	****Actual Achievement 2025/26**	**Deviation from Planned Target to Actual Achievement 2025/26**	**Reasons for Deviations**
6. Enhanced market penetration of Gauteng produced content	Support participation in key provincial signature festivals, including hosting and attendance	Number of provincial signature festivals supported	5	3	3	4	1	Overachievement due to opportunity to support additional high impact festivals
		Number of festival attendance filmmakers supported	-	New Indicator	14	18	4	Overachievement due to a strategic partnership with the Joburg Film Festival, creating additional festival attendance opportunities
	Establish investment opportunities for local content within international markets	Number of outbound trade missions supported	4	3	3	3	0	Not Applicable
7. Enhanced stakeholder engagement	Establish awareness campaigns	Number of individuals reached through awareness campaigns conducted	-	New Indicator	400	552	152	Overachievement due to higher-than-anticipated participation and strong stakeholder interest, increasing awareness campaign reach beyond the planned target

*Actual achievement reported in relation to the performance information reflected in the originally tabled APP

Table 4.1.2.2: Linking Marketing Support and Communications Programme performance with Budget

SUB- PROGRAMME 1.2: MARKETING AND COMMUNICATIONS						
Programme/activity/ objective	2025/26			2024/25		
	BUDGET	ACTUAL EXPENDITURE	(OVER)/UNDER EXPENDITURE	BUDGET	ACTUAL EXPENDITURE	(OVER)/UNDER EXPENDITURE
	R'000	R'000	R'000	R'000	R'000	R'000
Communications						
Annual Report	200,000	154,729	45,271	150,000	118,617	31,383
Summit and Film Awards	252,400	-	252,400	11,058,500	10,635,944	422,556
PR Admin	19,500	-	19,500	-	-	-
Digital and Social Media	110,000	113,507	(3,507)	240,000	66,321	173,679
Outbound Trade Mission	900,000	730,794	169,206	700,000	274,032	425,968
Awareness Campaigns	732,500	704,177	28,323	287,000	23,628	263,372
Distribution and Marketing Support	100,000	58,350	41,650	500,000	670,000	(170,000)
Film Festivals and Markets	400,000	1,264,316	(864,316)	530,000	490,000	40,000
Provincial Festivals	300,000	-	300,000	100,000	750,723	(650,723)
Total	**3,014,400**	**3,025,872**	**(11,472)**	**13,565,500**	**13,029,265**	**536,235**

4.2 PROGRAMME 2: CORPORATE SERVICES

Purpose

To drive digital transformation through projects that leverage innovative technologies, enhance efficiency, and support the growth of a digitally advanced audio-visual industry; to enhance the skills and capabilities of employees, fostering professional growth and improving organisational performance; and to provide expert legal advice, ensure corporate governance compliance, and manage legal and contractual matters.

Strategic Objectives

The strategic objectives of the Corporate Services programme are to:

- Drive digital transformation through the automation of internal processes and the adoption of innovative technologies.
- Enhance the skills and capabilities of employees to foster professional growth and improve organisational performance.
- Provide expert legal advice, ensure corporate governance compliance, and manage legal and contractual matters.
- Ensure compliance with legislation and policy, including PFMA and other applicable regulatory frameworks.

Sub-programmes:

The Corporate Services programme comprises the following sub-programmes:

Sub-Programme: Information and Communication Technology (ICT)

Purpose

To drive digital transformation through projects that leverage innovative technologies, enhance efficiency, and support the growth of a digitally advanced audio-visual industry.

Sub-Programme: Human Resources

Purpose

To enhance the skills and capabilities of employees, fostering professional growth and improving organisational performance.

Sub-Programme: Legal Services

Purpose

To provide expert legal advice, ensure corporate governance compliance, and manage legal and contractual matters.

The Corporate Services programme directly contributes to the following institutional outcomes:

- **Outcome 9:** Enhanced Internal Governance and Compliance

Contribution to MTDP 2024-2029	Contribution to Gauteng provincial priorities (GGT2030)
Priority 3: A capable, ethical and developmental state – rehabilitation and restructuring of public entities; honest and capable state with professional and meritocratic public servants	**Priority 3:** A capable, ethical and developmental state – compliant and responsive governance; a capable Gauteng Provincial Government (GPG) with ethical, capable, professional and meritocratic public servants

Contribution to MTDP 2024-2029	Contribution to Gauteng provincial priorities (GGT2030)
Key interventions and outputs of the APP during the year in review	• Digital transformation: 40% of projects contributed to digital transformation initiatives, including the automation of internal administrative processes and online reporting for Quarterly Performance Reports • Human capital management: 49% of employees participated in training programmes, with a focus on AI skills, group training initiatives, and bursary study support • Employee relations and wellness: Implemented employee wellness programmes in partnership with an appointed service provider, offering 24/7 telephonic support and scheduled wellness campaigns • Performance management: Performance agreements developed and monitored for all staff, with performance planning and assessments conducted periodically • Legal and contract management: Legal services supported the Schedule 3C transition, including the development of the GFC Draft Bill and Policy Proposal, and managed contract and intellectual property matters • ICT support and cybersecurity: Enhanced cybersecurity measures and maintained protection of information systems from unauthorised access • Facilities management and Occupational Health and Safety (OHS): Successfully relocated offices from Surrey House to Mayibuye House and maintained occupational health and safety compliance
Considerations about women, youth and people with disabilities	• Achievement of preferential procurement targets: SMME spend 52–71% across quarters; Township spend 28-64% across all four quarters • Employment equity targets embedded in HR policies, including 50% women in the Senior Management Service (SMS) and 2% persons with disabilities • Internship programme: 11 young professionals placed within the Commission and at partner organisations through GFC-funded work readiness initiatives
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 through funding and partnering strategy, policies, and programmes • Move towards online reporting for Quarterly Progress Reports and Annual Reports directly to the legislature • Improve the GFC performance management system to drive performance culture • Automate procurement systems • Business processes re-engineering and steady roll-out of automated systems to enable core functions

TABLE 4.2.1: OUTCOMES, OUTPUTS, OUTPUT INDICATORS, RE-TABLED TARGETS AND ACTUAL ACHIEVEMENT

As of the 2025/2026 re-tabling period, the Corporate Services programme experienced performance variances across two key output indicators. The target for "Percentage of projects contributing to digital transformation" was reduced from 60% to 40% due to a reduction in the IT budget. The available funds for 2025/26 now support two key initiatives focused on automating application processes, and the broader business processes, with the balance assisting in the relocation to new offices. Conversely, the indicator title for "Number of employees that received training as per approved training plan" was revised due to delays in listing as the GFC was unable to secure budget support for staff training through SETAs during the transition period. However, the target was increased from 20% to 35% following the implementation of group training initiatives, which enabled a greater number of staff to be trained within the available budget.

Outcomes, outputs, output indicators, targets and actual achievement of the Corporate Services Programme re-tabled targets.

Programme / Sub-programme: Corporate Services									
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2023/24**	**Audited Actual Performance 2024/25**	**Planned Annual Target 2025/26**	***Actual Achievement 2025/26 until date of re-tabling**	**Deviation from Planned Target to Actual Achievement 2025/26**	**Reasons for Deviations**	**Reasons for Revisions to the Outputs / Output indicators / Annual Targets**
9. Enhanced internal governance and compliance	Effective processing of activities such as procurement, applications, permits, and other administrative tasks	Percentage of projects contributing to digital transformation	60%	55%	60%	30%	(30%)	Underachievement due to delays in the automation of internal administrative processes	Target reduced from 60% to 40% due to a reduction in the IT budget. The available funds for 2025/26 now support two key initiatives focused on automating application processes and broader business processes. The balance of the budget will assist with relocation to new offices.
	Effective utilisation of human resources	Number of employees that participated in training programmes	57%	80%	20%	22%	2%	Overachievement driven by the opportunity to support group training initiatives, which allowed for training of more staff than initially planned, within the approved budget	Indicator title revised due to delays in listing, as the GFC was unable to secure budget support for staff training through SETAs during the transition period. However, the target was increased from 20% to 35% following the implementation of group training initiatives, which enabled a greater number of staff to be trained within the available budget.

*Actual achievement reported in relation to the performance information reflected in the originally tabled APP until date of re-tabling.

TABLE 4.2.2: CORPORATE SERVICES PROGRAMME ANNUAL PERFORMANCE – FULL YEAR ACTUAL ACHIEVEMENT (2025/26)

During the 2025/26 financial year, the Corporate Services programme met its digital transformation target, with 40% of projects contributing to digital transformation initiatives. The programme exceeded its employee training target, with 49% of employees receiving training against a revised target of 35%. The overachievement was driven by group training initiatives, which enabled more staff to be trained within the approved budget.

Outcomes, outputs, output indicators, targets and actual achievement of the Corporate Services Programme

Programme / Sub-programme: Corporate Services								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2023/24**	**Audited Actual Performance 2024/25**	**Planned Annual Target 2025/26**	***Actual Achievement 2025/26**	**Deviation from Planned Target to Actual Achievement 2025/26**	**Reasons for Deviations**
9. Enhanced internal governance and compliance	Effective processing of activities such as procurement, applications, permits, and other administrative tasks	Percentage of projects contributing to digital transformation	60%	55%	40%	40%	0	Not Applicable
	Effective utilisation of human resources	Number of employees that participated in training programmes	57%	80%	35%	49%	14%	Overachievement due to group training initiatives enabling more staff to be trained within the approved budget

*Actual achievement reported in relation to the performance information reflected in the tabled APP.

4.3 PROGRAMME 3: FINANCIAL MANAGEMENT

Purpose

To ensure financial integrity, accountability, and transparency across the organisation, driving efficiency and compliance with best practices.

Strategic Objectives

The strategic objectives of the Financial Management programme are to:

- Strengthen financial planning and budgeting to align resources with strategic priorities.
- Improve financial reporting and audit processes to minimise financial risks and enhance transparency.
- Strengthen internal controls and compliance frameworks to minimise risks of fraud and financial mismanagement.
- Streamline grant management frameworks to improve efficiency in the allocation and disbursement of funding to filmmakers.

Sub-programmes:

The Financial Management programme comprises the following sub-programmes:

Sub-Programme: Financial Management and Accounting

Purpose

To manage the organisation's financial planning, budgeting, and reporting processes, ensuring accurate financial records, strong internal controls, and compliance with the PFMA.

Sub-Programme: Supply Chain Management

Purpose

To manage the procurement of goods and services in a fair, equitable, transparent, and cost-effective manner.

The Financial Management programme directly contributes to the following institutional outcomes:

- **Outcome 9:** Enhanced Internal Governance and Compliance

Contribution to MTDP 2024-2029	Contribution to Gauteng provincial priorities (GGT2030)
Priority 3: A capable, ethical and developmental state – rehabilitation and restructuring of public entities; Honest and capable state with professional and meritocratic public servants	**Priority 3:** 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 APP during the year in review	• Improved internal control environment: Maintained an unqualified audit opinion for the fifth consecutive year • Financial management: 100% of valid invoices paid within 30 days, reinforcing SMME sustainability • Compliance with legislation and policy: No fruitless, wasteful, or irregular expenditure reported during the year • Audit findings management: Five external audit (AGSA) findings were communicated for 2025/26 with zero material misstatements, all managed under a structured ARCSC action plan with assigned owners and timelines • Grant management: Streamlined grant management frameworks to improve efficiency in allocation and disbursement of funding to filmmakers • Cost containment: Implemented cost-containment measures to ensure funds were effectively utilised without compromising service delivery • Supply chain management: Reviewed and streamlined the SCM policy to ensure compliance with PFMA and Provincial Treasury regulations
Considerations about women, youth and people with disabilities	• Achievement of preferential procurement and 'set aside' targets for procurement spend • SMME spend ranging between 52% and 71% across quarters; township spend ranging between 28% and 64% across quarters
Key enablers to support the delivery of the outcome	• Strengthen financial planning and budgeting to align resources with strategic priorities • Improve financial reporting and audit processes to minimise financial risks and enhance transparency • Strengthen internal controls and compliance frameworks to minimise risks of fraud and financial mismanagement • Automate procurement systems to enhance efficiency and transparency

TABLE 4.3.1: FINANCIAL MANAGEMENT PROGRAMME ANNUAL PERFORMANCE – FULL YEAR ACTUAL ACHIEVEMENT (2025/26)

During the 2025/26 financial year, the GFC maintained its unqualified audit opinion, marking the fifth consecutive clean audit. A total of five external audit (AGSA) findings were communicated for the period, all classified as routine control deficiencies with zero material misstatements. Key operational focus areas, including leave management compliance and records management policy updates, remain active under management oversight, with policy revisions temporarily delayed by office relocation and budget constraints. All outstanding audit recommendations are managed through a structured action plan monitored by the ARCSC.

Outcomes, outputs, output indicators, targets and actual achievement of the Financial Management Programme

Programme / Sub-programme: Financial Management								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2023/2024**	**Audited Actual Performance 2024/2025**	**Planned Annual Target 2025/2026**	****Actual Achievement 2025/2026**	**Deviation from Planned Target to Actual Achievement 2025/2026**	**Reasons for Deviations**
9. Enhanced internal governance and compliance	Implement financial control measures	A strong internal audit function	Unqualified audit outcome	Unqualified audit outcome	Unqualified audit outcome	Unqualified audit outcome	N/A	N/A

*Actual achievement reported in relation to the performance information reflected in the originally tabled APP.

4.4 PROGRAMME 4: OFFICE OF THE CEO

Purpose

To provide strategic leadership, executive oversight, and robust governance functions, ensuring the GFC effectively supports transformative industry initiatives, drives evidence-based decision-making, and optimises organisational outcomes for sustainable growth and enhanced performance.

Strategic Objectives

The strategic objectives of the Office of the CEO programme are to:

- Drive evidence-based research to inform policy and strategic decisions for the film and creative industries.
- Strengthen governance and compliance frameworks to ensure ethical, transparent, and accountable leadership.
- Optimise organisational outcomes through strategic planning, monitoring, and evaluation.
- Advocate for policy reform at the national level using evidence from research studies.

Sub-programmes:

The Office of the CEO programme comprises the following sub-programmes:

Sub-Programme: Advocacy, Strategy, Research, and Monitoring & Evaluation (M&E)

Purpose

To support transformative industry initiatives that drive growth, innovation, and the advancement of the sector; to develop evidence-based research that informs decision-making and strategy development; and to optimise outcomes and enhance organisational performance through strategic planning and rigorous evaluation.

Sub-Programme: Governance and Company Secretariat

Purpose

To provide strategic governance oversight, Board administration, and corporate secretariat services that ensure the GFC operates with the highest standards of ethics, integrity, and accountability.

The Office of the CEO directly contributes to the following institutional outcomes:

- **Outcome 8:** Drive Evidence-Based Research for Policy and Strategic Decisions for the Film and Creative Industries
- **Outcome 9:** Enhanced Internal Governance and Compliance

Contribution to MTDP 2024-2029	Contribution to Gauteng provincial priorities (GGT2030)
Priority 1: Inclusive economic growth and job creation – a well-researched, regulated and funded creative sector **Priority 3:** A capable, ethical and developmental state – rehabilitation and restructuring of 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

Contribution to MTDP 2024-2029	Contribution to Gauteng provincial priorities (GGT2030)
Key interventions and outputs of the APP during the year in review	• Conducted one research study in partnership with the Independent Producers Organisation (IPO) • The study quantified the economic contribution of the incentive programme, finding an average ROI of R5.1 for every R1 invested and approximately 6,600 persons employed annually across the South African economy between 2015 and 2025 • The research provides evidence-based advocacy tools to inform policy reform at the national level and positions Gauteng as a critical hub for high-value production • M&E reports assessing the impact of GFC programmes were developed to inform future strategies • A centralised research intelligence hub for the industry was advanced through partnerships with higher education institutions • Interim Board appointed (February 2026) to provide strategic oversight during the transition period • GFC Draft Bill and Policy Proposal developed – Schedule 3C listing on track • Ethics and integrity management: No incidents of fraud or corruption reported • Board administration: Coordinated Board meetings, maintained statutory records, and managed declarations of interest • Compliance with legislation and policy: Ensured adherence to PFMA, Companies Act, and other applicable legislative frameworks
Considerations about women, youth and people with disabilities	• Recruitment policy and process factors for women and youth • Research agenda includes focus on inclusive transformation and sociolinguistic representation in the industry • Achievement of employment equity targets for the organisation, including 50% women in senior management service (SMS) and 2% persons with disabilities
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 • MOUs signed with University of Johannesburg, University of Witwatersrand, Tshwane University of Technology, and Vaal University of Technology • Structure the organisation as defined by the mandate and strategic framework of the GFC • Improve the GFC performance management system to drive performance culture • Business processes re-engineering and steady roll-out of automated systems to enable core functions

TABLE 4.4.1: OFFICE OF THE CEO PROGRAMME ANNUAL PERFORMANCE – FULL YEAR ACTUAL ACHIEVEMENT (2025/26)

During the 2025/26 financial year, the Office of the CEO achieved its research target, conducting one research study in partnership with the Independent Producers Organisation – the Olsberg•SPI Economic Impact Study of the South African Film and Television Production Incentive (March 2026). Significant progress was made on the Schedule 3C transition, with the GFC Draft Bill, Policy Proposal, and the Socio-Economic Impact Assessment System (SEIAS) report developed and submitted for the legislative process. The listing remains on track for finalisation in the 2026/27 financial year.

Outcomes, outputs, output indicators, targets and actual achievement of the Office of the CEO Programme

Programme / Sub-programme: Office of the CEO								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2023/2024**	**Audited Actual Performance 2024/2025**	**Planned Annual Target 2025/2026**	***Actual Achievement 2025/2026**	**Deviation from Planned Target to Actual Achievement 2025/2026**	**Reasons for Deviations**
8. Drive evidence-based research for policy and strategic decisions for the film and creative industries	Conduct industry analysis to assess the position and growth of the Gauteng audio-visual sector	Number of research studies conducted	1	1	1	1	0	Not Applicable
9. Enhanced internal governance and compliance	Effective management of GFC operational integrity	GFC Listing as a Public Entity	-	New Indicator	GFC Listing	GFC Draft Bill, Policy Proposal and SEIAS Report developed	Not Applicable	Not Applicable

*Actual achievement reported in relation to the performance information reflected in the originally tabled Annual Performance Plan (APP).

Table 4.4.2: Linking Administration and Support Services Programmes Performance with Budgets (Corporate Services, Financial Management and Office of the CEO)

ADMINISTRATION AND SUPPORT SERVICES - PROGRAMMES 2,3 & 4						
Programme/activity/objective	**2025/26**			**2024/25**		
	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 2,3 & 4	**25,043,310**	**26,120,269**	**(1,076,959)**	**21,746,818**	**22,995,439**	**(1,248,621)**
Administration services	235,600	257,595	(21,995)	235,600	257,375	(21,775)
Building, office maintenance and operations	508,400	474,205	34,195	33,205	16,241	16,964
Depreciation*	25,000	486,793	(461,793)	255,000	449,670	(194,670)
Development and maintenance of IT services	1,185,965	915,627	270,338	741,501	701,592	39,909
Human resource cost	630,122	679,368	(49,246)	345,000	619,377	(274,377)
Printing and stationery	50,499	8,748	41,751	88,805	121,891	(33,086)
Professional services	1,075,724	1,363,248	(287,524)	756,959	1,017,458	(260,499)
Auxiliary services	685,000	735,406	(50,406)	685,345	655,522	29,823
Employee cost	20,647,000	20,818,110	(171,110)	18,580,403	19,154,143	(573,740)
Loss on assets write off	-	381,129	(381,129)	-		-
Fines and Penalties	-	40	(40)	-	-	-
Finance cost	-		-	25,000	2,171	22,829
LEGAL AND GOVERNANCE	**934,510**	**1,303,679**	**(369,169)**	**572,220**	**1,948,551**	**(1,376,331)**
Audit Committee Fees			-			-
Advice to the Board						
Directors' Remunerations			-			-
Legal Fees	934,510	1,257,409	(322,899)	452,220	1,948,551	(1,496,331)
Refreshment and Meetings			-			-
Remuneration Committee Fees			-			-
Governance & Investment			-			-
Training and Development - Board	-	46,270	(46,270)	120,000		120,000
ADVOCACY AND STRATEGY	**775,584**	**884,763**	**(109,179)**	**825,000**	**589,971**	**235,029**
AFCI	25,000	16,235	8,765	25,000	17,258	7,742

*Not included: Operating Expenses

ADMINISTRATION AND SUPPORT SERVICES - PROGRAMMES 2,3 & 4						
Programme/activity/objective	2025/26			2024/25		
	BUDGET	ACTUAL EXPENDITURE	(OVER)/UNDER EXPENDITURE	BUDGET	ACTUAL EXPENDITURE	(OVER)/UNDER EXPENDITURE
	R'000	R'000	R'000	R'000	R'000	R'000
Research	3,584	-	3,584	338,750	306,633	32,117
Strategic support and stakeholder relations	460,000	567,831	(107,831)	260,000	37,170	222,830
Business Process/Roadshow	227,000	214,816	-	100,000	0	-
Special Projects	60,000	85,882	(25,882)	101,250	228,909	(127,659)
Grand total: Administration and support services	**26,753,404**	**28,308,711**	**(1,555,307)**	**23,144,038**	**25,533,960**	**(2,389,922)**

5. REVENUE COLLECTION

	2025/26			2024/25		
Sources of revenue	**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	40,888	40,888	0	40,087	40,087	0
Conditional grant	0	0	0	10,000	10,000	0
Other income	242	241	1	816	816	0
Interest received	432	432	0	675	675	0
Total	**41,562**	**41,561**	**1**	**51,578**	**51,578**	**0**

6. CAPITAL INVESTMENT

	2025/26			2024/25		
Infrastructure projects	**Budget**	**Actual Expenditure**	**(Over)/Under Expenditure**	**Budget**	**Actual Expenditure**	**(Over)/Under Expenditure**
	R'000	**R'000**	**R'000**	**R'000**	**R'000**	**R'000**
N/A	0	0	0	0	0	0
N/A	0	0	0	0	0	0
N/A	0	0	0	0	0	0
Total	0	0	0	0	0	0

PART C

GOVERNANCE

1. INTRODUCTION

Corporate governance embodies the processes and systems by which public entities are directed, controlled and held to account. In addition to legislative requirements based on a public entity's enabling legislation and the Companies Act, corporate governance for public entities is applied through the precepts of the PFMA and run in tandem with the principles contained in the King IV Report on Corporate Governance for South Africa.

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

2. PORTFOLIO COMMITTEES

No formal Portfolio Committee meetings were held during the reporting period, as the GFC currently operates as an NPC reporting directly to the Executive Authority. All statutory reports, including Quarterly Performance Reports, were submitted to the MEC for Sport, Arts, Culture and Recreation.

The primary area of risk raised was the governance vacuum due to the absence of a Board for the first ten months of the financial year. This was addressed through the appointment of the Interim Board on 5 February 2026.

3. EXECUTIVE AUTHORITY

The following reports were submitted to the Executive Authority (MEC for DSACR) during the 2025/26 financial year:

- Quarter 1 Performance Report: 31 July 2025
- Quarter 2 Performance Report: 31 October 2025
- Quarter 3 Performance Report: 29 January 2026
- Quarter 4 Performance Report: 30 April 2026

No material issues or requests for intervention were raised by the Executive Authority during the reporting period.

4. THE ACCOUNTING AUTHORITY / BOARD

4.1 INTRODUCTION

The Importance and Purpose of the Board

The Board serves as the highest governing authority of the organisation, providing strategic direction, oversight, and accountability, while ensuring that the activities of the GFC are aligned with the organisation's objectives. In fulfilling its mandate, the Board relies on the GFC to undertake detailed review and analysis of financial, risk, and governance matters, and to submit well-considered recommendations for decision-making.

The Board retains ultimate responsibility for the approval of budgets, financial statements, and significant financial decisions, thereby ensuring sound financial management and compliance with applicable legislative and governance frameworks, including the King IV Report on Corporate Governance for South Africa. This structured relationship between the Board and the GFC promotes effective oversight, reinforces accountability, and strengthens the overall system of governance within the organisation.

Board's Responsibilities and Accountability for the Public Entity's Performance and Strategic Direction

The Board is responsible for providing strategic leadership and direction to the organisation, ensuring that its vision, mission, and long-term objectives are clearly defined and effectively pursued. In executing this mandate, the Board oversees the implementation of strategy, monitors organisational performance, and ensures that appropriate governance, risk management, and internal control systems are in place. The Board is ultimately accountable for the performance of the public entity, including the efficient, effective, and economical use of resources, as well as compliance with applicable legislation and regulatory frameworks. Through this accountability, the Board acts in the best interests of stakeholders, safeguarding the sustainability and integrity of the organisation.

The Role of the Board

The Board's key roles and responsibilities include setting and approving the organisation's strategic direction and priorities; overseeing the implementation of strategy and monitoring organisational performance against approved plans and targets; and ensuring the establishment and maintenance of effective systems of governance, risk management, and internal control.

The Board is further responsible for approving budgets, financial statements, and significant transactions, thereby ensuring the efficient, effective, and economical use of resources. It oversees compliance with applicable legislation, regulatory requirements, and governance frameworks, including the King IV Report on Corporate Governance for South Africa. The Board also appoints and provides oversight of executive management, ensuring that leadership is competent, ethical, and aligned with the organisation's objectives. In addition, it ensures transparency and accountability through accurate and timely reporting to stakeholders, and acts in the best interests of the public entity to promote integrity, sustainability, and public trust.

Board Charter

During the financial year under review, the GFC operated without a duly constituted Board and its committees for a significant portion of the period. A new Board was subsequently appointed on 5 February 2026, marking a critical milestone in the restoration of formal governance structures. Consequently, full implementation of the Board Charter and associated committee charters was not achieved across the entire reporting period, as these governance instruments are dependent on the existence of formally constituted oversight bodies.

During the period in which no Board was in place, management endeavoured to uphold the intent of the Charter by maintaining sound financial oversight, strengthening internal control systems, and ensuring continued compliance with applicable legislative and governance requirements.

Following the appointment of the Board, measurable progress has been made towards compliance with the Charter. This includes the induction of Board members, the review and adoption of the Board Charter and committee Terms of Reference, and the initiation of processes to establish the required Board committees. These actions, together with ongoing alignment to the King IV Report on Corporate Governance for South Africa, position the organisation to progressively achieve full compliance with the Board Charter in the ensuing financial period.







Composition of the Board

			
Mr Elson Kgaka Chairperson	**Mr Victor Kgomoeswana** Board Member	**Mr Jabulani Jiyane** Board Member	**Mr Wandile Molebatsi** Board Member
Date Appointed: 05 February 2026	**Date Appointed:** 05 February 2026	**Date Appointed:** 05 February 2026	**Date Appointed:** 05 February 2026
Qualifications: • Baccalaureus Juris • Legum Baccalaureus • Legum Magister (progress) • Practical Legal Training • Leadership Development Programme • Advanced Certification in Litigation	**Qualifications:** • Bachelor of Science Education • Bachelor of Education • Diploma in Business Management • Certificated Associate of the Institute of Bankers	**Qualifications:** • Master of Business Leadership (MBL) • Bachelor of Science (B Sc) • Bachelor of Education (BEd) • Higher Diploma in Education (HDE) • Certificate in Financial Management • Certificate in Human Resources Management • Certificate in Strategic Management • Certificate in Total Quality Management • Certificate in Labour Relations • Certificate in Sales and Marketing	**Qualifications:** • Bachelor of Dramatic Arts • Film and Television • Honours in Film and Television • Financial Management for Non-Financial Executives
Area of Expertise: • Strategic Leadership and Public Entity Governance • Creative Industries Development and Investment Attraction • Corporate Governance, Risk and Compliance Oversight • Policy Development and Regulatory Advisory • High Level Legal Advisory and Litigation/ Mediation and Alternative Resolution • Stakeholder and Intergovernmental Relations • Public Speaking and Advocacy • Contract Management and Commercial Negotiations • Labour Relations and Organisational Transformation • Civil, High Court and Constitutional Litigation • Institutional Turnaround and Restructuring	**Area of Expertise:** • Marketing and Communications • Strategic Planning and Management • Research and Consultation • Fundraising and Relationship Management	**Area of Expertise:** • Labour Relations • Financial Management • Project Management • Risk Management • Public Sector Administration • Human Resources Management	**Area of Expertise:** • Executive Film Production • Financial Management for Non-Financial Executives • Advertisement Project Management
Board Directorships: None	**Board Directorships:** None	**Board Directorships:** None	**Board Directorships:** None
Other Committees or Task Teams: None	**Other Committees or Task Teams:** Governance and Strategy.	**Other Committees or Task Teams:** Audit, Risk and Corporate Services	**Other Committees or Task Teams:** Governance and Strategy
No. of Meetings Attended: 1	**No. of Meetings Attended:** 1	**No. of Meetings Attended:** 1	**No. of Meetings Attended:** 1

		
Ms Noziphiwo Phumeza Lubanga Board Member	**Ms Nokuthula Mazibuko** Board Member	**Ms Jennifer Latifi** Board Member
Date Appointed: 05 February 2026	**Date Appointed:** 05 February 2026	**Date Appointed:** 05 February 2026
Qualifications: • Master's in Business Administration (MBA) • Postgraduate Diploma in General Management • Postgraduate B. Comm Honours in Internal Audit • National Diploma Professional Culinary Art and Pastry • Executive Development Programme • BCom Internal Auditing • National Diploma in Internal Auditing	**Qualifications:** • Bachelor of Arts (BA-IR) • Bachelor of Laws • Practical Legal Training • Trial Advocacy • Occupational Health and Safety	**Qualifications:** • Diploma in Accounting Sciences and Cost Management Accounting.
Area of Expertise: • Financial Planning • Budget Management • Internal Audit • Risk Management • External and Internal Reporting • Technology Governance • Compliance Management • Business Continuity Management • Strategic Management • Fraud and Prevention Management • Ethics Management • Project Management • Corporate Governance	**Area of Expertise:** • Policy Development and Institutional Governance • Contract Management and Legal Drafting • Corporate Governance and Board Advisory • Regulatory Compliance and Legal Risk Management • Labour Relations and Employment Law • Litigation, Dispute Resolution and Strategic Legal Advisory	**Area of Expertise:** • Cost Accounting • Financial Accounting • Auditing • Taxation
Board Directorships: None	**Board Directorships:** None	**Board Directorships:** Board Member Edenvale Hospital
Other Committees or Task Teams: Audit, Risk and Corporate Services	**Other Committees or Task Teams:** Audit, Risk and Corporate Services	**Other Committees or Task Teams:** Governance and Strategy
No. of Meetings Attended: 1	**No. of Meetings Attended:** 1	**No. of Meetings Attended:** 1

Committees

Committee	No. of Meetings Held	No. of Members	Name of Members
Governance and Strategy	1	3	Victor Kgomoeswana Wandile Molebatsi Jennifer Latifi

Board members are remunerated in accordance with the approved fees structure for non-executive directors of provincial public entities, as determined by the Gauteng Provincial Government. The Chairperson receives a higher remuneration rate than ordinary members. No Board members received travel allowances or other reimbursements during the year. The table below discloses the total remuneration paid to each Board member for the period 5 February 2026 to 31 March 2026.

Remuneration of Board members

Name	Remuneration (R)	Total (R)
Mr Elson Kgaka	27,774	27,774
Mr Victor Kgomoeswana	5,618	5,618
Ms Jennifer Latifi	5,618	5,618
Mr Wandile Molebatsi	5,618	5,618
Ms Nokuthula Mazibuko	5,618	5,618
Ms Noziphiwo Lubanga	5,618	5,618
Mr Jabulani Jiyane	5,618	5,618

5. RISK MANAGEMENT

In line with the Companies Act, Act No. 71 of 2008, the Board is responsible for managing risk pertaining to the GFC's business. The Board has delegated this authority to the CEO. The line manager of each division within the GFC is primarily responsible for identifying and managing risks inherent to their division's operations. The ARCSC reviews risk management strategies, policies, and procedures to ensure they are appropriate and address all identified risks.

The Management Executive (ManExco) reports directly to the CEO and submits annual reports to the ARCSC, providing assurance on the management of significant risk or exposure. The outsourced Internal Audit function independently audits the adequacy and effectiveness of the GFC's risk, control and governance processes.

The GFC has an approved Risk Management Policy, which forms part of its finance policies. This Policy is utilised to manage risks, supported by an established risk register. ManExco and the Board of Directors take the necessary actions to mitigate each risk listed in the register. The identified risks are grouped into the following categories: strategic, liquidity, operational, reputation, reporting and compliance.

During the finalisation of the key risk register process, management identified the following key strategic risks that need to be managed to enable the achievement of the organisation's objectives as per the APP:

- Increased volume of locally produced audio-visual content.
- Enhanced contribution of Gauteng's audio-visual industry to socio-economic development.
- Enhanced market penetration of Gauteng-produced content and the telling of South African stories.
- Provision of research insights and analytics to support evidence-based policy and decision making.
- Ensuring sound governance, operational excellence and high performance.
- Transformation of the industry through training, mentorship, and enterprise development.

Management also manages risk through the Provincial Treasury Compliance Risk Management Plan (CRMP) processes on a quarterly basis. The GFC is expected to provide progress on key risks identified and submit a Portfolio of Evidence (POE). This process adds value to the organisation and assists in relation to risk management. The process is in line with the PFMA, Treasury Regulations, the International Organisation for Standardisation, and the GPG Risk Management Framework.

The Gauteng Provincial Treasury compliance unit plays an oversight role as an independent function that advises and assists in the identification, assessment, management, monitoring and reporting of regulatory compliance risks of entities. The unit assists entities and departments by ensuring that they comply with regulatory monitoring and legal requirements, for example, by developing monitoring tools such as the CRMP to help entities manage their compliance risk more effectively. The Compliance Risk Management Plan or Register is a valuable tool that identifies compliance obligations, clarifies what must be done to embed compliance into business operations, and reflects the current risk of non-compliance. It also acts as a measurement tool for compliance monitoring plans. The completed CRMP will reflect an ongoing source of reference for both management and staff involved in the associated business activities or processes to which the compliance obligation relates.

6. INTERNAL CONTROL UNIT

Under the direction of the ARCSC, the internal audit function is outsourced to an independent service provider. It operates in terms of the Internal Audit Charter, which has been reviewed and approved by the ARCSC and endorsed by the Board of Directors during the financial year. The Internal Audit function reports functionally to the ARCSC and administratively to the CEO, and its staff has full and unrestricted access to the chairperson of the Committee. The 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 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. They also operate in line with the Internal Audit Charter, which is approved by the ARCSC.

The GFC outsourced the internal audit function during the financial year under review. Following the approved annual audit plan, the following audits were conducted:

- Risk Management Review, Audit of Performance Information
- Annual Financial Statement review
- Finance and SCM
- Any ad hoc audits that may be required by management and the Board of Directors at any given time.

The reports are presented to the ARCSC.

The internal audit activity of the GFC has been established in terms of the PFMA, Act No. 1 of 1999. Section 38(1)(a)(i) and (ii) states that the Accounting Officer for a department, trading entity, or constitutional institution must ensure that the department, trading entity, or constitutional institution has and maintains an effective, efficient, and transparent system of internal audit under the control and direction of an audit and risk committee, complying with and operating in accordance with regulations and instructions prescribed in terms of Sections 76 and 77 of the PFMA. Internal auditors operate in line with the Internal Audit Charter, which represents the primary authority the Accounting Officer grants to the internal audit function to conduct the defined scope. This authority takes the form of a three-year rolling internal audit plan and an annual internal audit plan, which must be approved by the established ARCSC.

The role of internal audit is to provide independent and objective assurance, advice and insight that enhance and protect organisational value. Through a systematic and disciplined approach, internal audit supports the GFC in achieving its objectives by evaluating and strengthening the effectiveness of risk management, internal controls and governance processes. It also identifies opportunities to improve operational efficiency and supports sound decision-making and accountability across the organisation.

In carrying out its internal audit mission, the GFC strives to uphold the following beliefs and values:

- Primary focus is to provide excellent quality services to the organisation.
- Highest degree of professionalism, fairness, integrity and ethical conduct.
- Adherence to the code of conduct.
- Relationship building with all stakeholders based on respect, helpfulness, sharing, patience and openness.
- Commitment to maintaining professionalism as internal auditors through continuous education and training.

Internal audit activity must be independent in fact and appearance with no limitation on access to information. Independence is achieved through the organisational status of the internal audit activity within the GFC and the objectivity of the internal audit. In achieving its independent organisational status, the internal audit activity should be free from any conflicts of interest arising either from professional or personal relationships or other interests arising in the GFC or related activity that may be subject to audit. Auditors should be free from undue influence, which either restricts or modifies the scope or conduct of their work or overrules or significantly affects their judgement as to the content of any internal audit reports.

In the interest of independence, the internal audit activity will have no direct responsibility for or authority over any of the organisation's activities and will have direct access to all members of the ARCSC. Accordingly, auditors will not implement internal controls, develop procedures, install systems, prepare records, or engage in any activity that may impair their judgement, including:

- Accessing specific operations for which they had responsibilities within the previous year.
- Performing any operational duties for the GFC or its affiliates.
- Approving transactions external to the internal audit.
- Directing the activities of any GFC employee not employed by the internal audit function, except to the extent that such employees have been appropriately assigned to auditing teams or otherwise assist internal auditors.

Key Activities and Objectives

The key activities and objectives of the internal audit function include:

- Regularly conducting risk assessment processes to identify emerging risks.
- Maintaining a risk management plan that incorporates a fraud prevention plan.
- Reviewing and recommending audited financial statements for inclusion in the Annual Report.
- Assessing significant adjustments arising from audits.

Value Add of Internal Auditing

Internal auditing provides independent assurance that strengthens internal controls, improves risk management, and enhances governance processes across the organisation.

Limitations

Due to the absence of an active Board and ARCSC for most of the financial year, audit reports were presented directly to management. Following the appointment of the Interim Board in February 2026, governance structures began to be restored.

7. AUDIT, RISK AND CORPORATE SERVICES COMMITTEE (ARCSC)

The Board and its committees remained inactive after October 2024, following the expiry of their term. The MEC has since taken steps to address governance gaps, leading to the appointment of an Interim Board on 5 February 2026.

In terms of the Companies Act (Act No. 71 of 2008), every company is required to have an ARCSC composed of at least three non-executive directors who meet specific criteria. The King Code of Governance Principles similarly emphasises the importance of a functioning ARCSC.

Audit, Risk and Corporate Services Committee Responsibilities

During the period when no ARCSC was in place, oversight of key matters outlined in the committee charter were assigned to the internal audit function.

Effectiveness of Internal Control

A review of internal audit findings, based on risk assessments conducted within the entity, identified certain weaknesses. These were communicated to management for corrective action.

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

Areas of concern identified included supply chain management practices and inconsistencies in performance reporting.

In-Year Management and Quarterly Reporting

The Commission submitted all required monthly and quarterly reports to the Executive Authority throughout the year.

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 financial statements be accepted and read in conjunction with the auditor's report.

Composition of the ARCSC and Meeting Attendance

The table below discloses relevant information on the ARCSC members

Name	Qualifications	Professional Affiliation (e.g. SAICA, IIA, IOD(SA))	Appointment: Term of Office		No. of Meetings Attended 2025/26		Has the AC member declared private and business interests in every meeting?	Is the AC member an employee of an organ of state?	No. of other ACs that the member served on during the reporting period	No. of other governance structures the member served on during the reporting period
			Start Date	End Date	Other (Induction & Training)	Special Meetings				
Ms Noziphiwo Phumeza Lubanga	• Master's in Business Administration (MBA) • Postgraduate Diploma in General Management. • Postgraduate B. Comm Honours in Internal Audit • National Diploma Professional Culinary Art and Pastry • Executive Development Programme • BCom Internal Auditing • National Diploma in Internal Auditing		15 March 2026	5 February 2027	1	0	yes	no	-	-
Ms Nokuthula Mazibuko	• Bachelor of Arts • Bachelor of Laws • Occupational Health and Safety • Practical Legal Training		15 March 2026	5 February 2027	1	0	yes	no		

Name	Qualifications	Professional Affiliation (e.g. SAICA, IIA, IOD(SA))	Appointment: Term of Office		No. of Meetings Attended 2025/26		Has the AC member declared private and business interests in every meeting?	Is the AC member an employee of an organ of state?	No. of other ACs that the member served on during the reporting period	No. of other governance structures the member served on during the reporting period
			Start Date	End Date	Other (Induction & Training)	Special Meetings				
Mr Jabulani Jiyane	• Master of Business Leadership (MBL) • Bachelor of Science (B Sc) • Bachelor of Education(B. Ed) • Higher Diploma in Education (HDE) • Certificate in Financial Management • Certificate in Human Resources Management • Certificate in Strategic Management • Certificate in Total Quality Management • Certificate in Labour Relations • Certificate in Sales and Marketing		15 March 2026	5 February 2027	1	0	yes	yes	0	Loss Control Committee, Audit and Risk Committee, Remuneration Committee, ICT Steering Committee

8. COMPLIANCE WITH LAWS AND REGULATIONS

The GFC has put several governance and control measures in place to ensure it complies with applicable laws, regulations, and public sector prescripts such as the PFMA and other government requirements.

9. FRAUD AND CORRUPTION

The GFC continues to embrace any contribution employees and community members make in reporting fraud and corruption. Its fraud prevention plan puts the necessary whistle-blowing mechanisms in place to report any cases of fraud or corruption. Currently, the organisation has an approved Fraud Prevention Plan, which assists in the management of fraud and corruption within the entity.

10. MINIMISING CONFLICT OF INTEREST

The GFC uses a declaration of conflict system to minimise conflict of interest. Before every Board of Directors and sub-committee meeting, members must declare their interest. The system is also utilised by the Project Committee members when they evaluate ISD Projects. All staff members are also encouraged to declare any gifts received, irrespective of the amount.

11. CODE OF CONDUCT

The GFC operates under a Code of Conduct aligned with public sector ethics requirements, which emphasises:

- Integrity;
- Transparency;
- Accountability; and
- Avoidance of self-interest in public decision-making.

Breaches can lead to disciplinary action.

12. HEALTH, SAFETY AND ENVIRONMENTAL ISSUES

GFC is currently in a compliant health, safety and environment status, with some notable pending office customisation and improvement work following the relocation to new office premises. The GFC relocated in December 2025 from 35 Rissik Street, Marshalltown, Johannesburg to 5 Hollard Street, Marshalltown, Johannesburg. The premises were handed over by the landlord and the Department of Infrastructure Development, who were managing the acquisition and renovation of the new building, to the Department of Sport, Arts, Culture and Recreation (SACR). The building was handed over in a fully compliant state in terms of all regulatory frameworks that govern construction and buildings, including the Occupational Health and Safety Act.

A service provider specialising in designing and planning was engaged as part of the preparation for the modification of the GFC section of the building. The approved plans have also been verified with the landlord and the Department of DSACR to ensure that the planned office customisation project remains within compliance bounds.

The GFC also undertook refresher fire marshalling and first aid training for its OHS representatives during the year under review, which ensures continuous compliance and safety for its employees and stakeholders who regularly visit the premises. Regular internal OHS inspections are conducted by the DSACR throughout the building, including GFC's section, as obligated by relevant legislation. GFC has also sourced an additional temporary human resource to support the Department and GFC general office assistants with the maintenance of bathrooms and other common areas to ensure that these spaces receive regular hygiene service.

13. COMPANY/BOARD SECRETARY

The Company Secretary of the GFC plays a pivotal role in promoting sound governance and ensuring compliance with applicable legislative and regulatory frameworks, including the PFMA and other relevant prescripts. The Company Secretary provides independent advice to the Board and its committees on governance matters, supports the effective functioning of the Board, and ensures adherence to statutory and fiduciary responsibilities.

In discharging these responsibilities, the Company Secretary coordinates Board and committee activities, including the preparation and distribution of meeting documentation, facilitation of meetings, and accurate recording of proceedings. The office further maintains statutory records, oversees the declaration and management of conflicts of interest, and monitors the implementation of Board resolutions and governance decisions. In addition, the Company Secretary ensures the timely submission of all statutory returns and promotes ethical conduct and accountability across the organisation.

The GFC maintains a structured reporting framework to ensure transparency, accountability, and effective oversight. In line with the requirements of the PFMA, the entity prepares and submits quarterly reports to the Executive Authority, detailing financial performance against budget, cash flow management, and key risks with associated mitigation measures. Quarterly performance reports are also compiled to assess progress against the APP, including explanations for variances and corrective actions undertaken.

Furthermore, in-year monitoring reports are submitted to Provincial Treasury to provide ongoing insights into financial performance, expenditure trends, and revenue management. The entity also reports regularly to its governance structures on matters relating to risk management, internal audit outcomes, and compliance with applicable laws and regulations. These processes collectively support informed decision-making and reinforce the organisation's commitment to maintaining high standards of corporate governance and financial management.

14. SOCIAL RESPONSIBILITY

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

15. AUDIT, RISK AND CORPORATE SERVICES COMMITTEE REPORT

We are pleased to present our report for the financial year ended 31 March 2026.

Part 1: ARCSC Reflections

Following the constitution of the Accounting Authority, the Audit, Risk and Corporate Services Committee (ARCSC) was duly established and convened for one ordinary meeting during the 2025/26 financial year, as disclosed in Part C. Prior to the committee's formal constitution, internal audit and risk management assurance mechanisms operated under executive oversight and independent internal audit reporting arrangements to uphold governance continuity.

Following the appointment of the Interim Board on 5 February 2026, the ARCSC convened for one ordinary meeting during the 2025/26 financial year, as reflected in the member attendance table.

The Committee has adopted an approved ARCSC Charter and has complied with its responsibilities arising from Section 51(1)(a)(ii) of the PFMA and Treasury Regulation 27.1, to the extent possible given the late appointment of the Board.

The Committee has not yet conducted a formal self-assessment of its performance, as the Committee was only established late in the financial year. This will be undertaken in the 2026/27 financial year.

ARCSC Responsibilities

The ARCSC reports that it has complied with its responsibilities arising from Section 51(1)(a)(ii) of the PFMA and Treasury Regulation 27.1. The Committee has adopted appropriate formal terms of reference as its ARCSC Charter, has regulated its affairs in compliance with this charter, and has discharged all its responsibilities as contained therein.

The Committee recognises its duty to serve the public interest and confirms that it has diligently upheld this critical responsibility. The Committee has functioned without hindrance, limitations, or threats to its independence throughout the period since its establishment.

Part 2: ARCSC Composition and Meeting Attendance

The ARCSC consists of three external members in total. There are none from within the public service. The Committee is properly constituted, with a balanced representation of independent members with a diverse and appropriate mix of qualifications, expertise, and experience.

Due to the late appointment of the Interim Board on 5 February 2026, no formal Audit, Risk and Corporate Services Committee meetings were held during the 2025/26 financial year. The first meeting of the Committee is scheduled for the 2026/27 financial year.

Part 3: ARCSC Focus Areas

Due to the absence of a formal ARCSC for most of the financial year, a full review of the focus areas listed below could not be completed. However, the Internal Audit Function conducted the following work, which was presented to management:

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

Status of Audit Findings:

For the 2025/26 financial year, the AGSA communicated a total of five external audit findings (COAFs), all classified as routine control deficiencies with zero material financial misstatements. Two findings were resolved directly during the audit process, while the remaining three operational items – including leave management compliance and asset register updates – remain under active management tracking through a structured ARCSC action plan.

Effectiveness of Internal Control Systems:

A review of internal audit findings, based on risk assessments conducted within the entity, identified certain weaknesses. These were communicated to management for corrective action. Areas of concern identified included supply chain management practices and inconsistencies in performance reporting.

In-Year Management and Quarterly Reporting:

The Commission submitted all required monthly and quarterly reports to the Executive Authority throughout the year, as is required by the PFMA.

Evaluation of Annual Financial Statements:

The ARCSC has reviewed the annual financial statements prepared by the GFC and concurs with the conclusions of the Auditor-General. The audited financial statements are accepted and should be read together with the Auditor-General's report.

Auditor-General's Report:

The ARCSC reviewed management's implementation plan for audit matters raised during the period. For the 2025/26 financial year, the AGSA communicated five external audit findings (COAFs), all rated as minor control deficiencies with zero material financial misstatements. Two findings were corrected directly during the audit, while the remaining routine operational items – including leave management compliance and asset register maintenance – are managed through a structured action plan monitored by the ARCSC.

The Committee concurs with and accepts the conclusions of the Auditor-General on the annual financial statements and recommends that the audited annual financial statements be accepted and read together with the report of the Auditor-General.

Conclusion

The GFC is committed to embedding a culture of ethical governance, accountability, and high performance. The ARCSC will continue to provide oversight and ensure that all audit findings are adequately addressed in the 2026/27 financial year.

Ms. Noziphiwo Phumeza Lubanga
Chairperson of the ARCSC
Gauteng Film Commission
Date: 31 July 2026

16. B-BBEE COMPLIANCE PERFORMANCE INFORMATION

The following table has been completed in accordance with the compliance with the B-BBEE requirements of the B-BBEE Act of 2013 and as determined by the dtic.

Has the GFC applied any relevant Code of Good Practice (B-BBEE Certificate Levels 1 – 8) with regards to the following:		
Criteria	**Response**	**Discussion**
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 terms of the law
Developing and implementing a preferential procurement policy?	No	GFC does not develop and implement a preferential procurement policy, the GFC only applies 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 B-BBEE?	No	GFC works with other public institutions for the implementation of any incentives, within the creative industry

PART D

HUMAN RESOURCE MANAGEMENT

1. INTRODUCTION

Overview of HR Matters at the Public Entity

In 2025/26 the GFC had a stable Human Resource Management (HRM) function with activities that focused on maintaining the status quo in view of the continuing transitional process from an NPC to a Schedule 3C entity in terms of the PFMA. HRM activities in the year under review focused on managing talent acquisition and renewal of contracts where fixed-term contracts expired for critical roles that affect the day-to-day service delivery to the industry and internal operations. Due to the persisting moratorium on permanent appointments because of the transition and budgetary constraints, priority roles continued to be filled through fixed-term contracts and acting appointments. Learning and development, employee wellness awareness and services, labour relations engagement, and regular management reporting proceeded as required to ensure organisational stability during the transition.

Set HR Priorities for the Year Under Review and the Impact of These Priorities

The main priorities in the year under review were to ensure business continuity and organisational stability in terms of talent management, employment relations, policy and compliance, general HR administration and strategic support services to the core-business through targeted training and other programmes, and preparation for the transition of staff to the State-Owned Entity (SOE) in terms of Section 197 of the LRA. These priorities set the course for expenditure of the constrained HR budget, continuous monthly reporting, and participation in periodic audits. Another priority for the year under review was to ensure a safe landing for the staff in the new premises as the organisation relocated from its old offices.

Workforce Planning Framework and Key Strategies to Attract and Recruit a Skilled and Capable Workforce

For the year under review, GFC could not do advance workforce planning but focused on maintaining existing capacity, which was based on a critical roles prioritisation model adopted by ManExco, due to budget limitations and ongoing transition to SOE status. Other critical roles were capacitated through targeted internal acting appointments that ensured business continuity for the roles that are held in abeyance because of the recruitment moratorium and budget constraints.

Employee Performance Management Framework

Performance was managed continuously and performance planning and assessments were conducted periodically as per the GFC Performance Management System. The performance incentives scheme remains on hold due to budget constraints of the entity.

Employee Wellness Programmes

During the year under review, the GFC implemented a comprehensive employee wellness programme in partnership with an appointed wellness service provider. The programme provided employees and management with support on work-related matters, complemented by a 24-hour telephonic counselling service for personal issues. Scheduled wellness campaigns were also conducted throughout the year, culminating in a dedicated Wellness Day that offered a comprehensive range of health screening services.

The GFC further promoted employee wellbeing and social cohesion through a series of targeted initiatives. Heritage Month activities celebrated the country's diverse cultural heritage and strengthened workplace cohesion, while dedicated programmes marked Women's Month in August and Men's Health Awareness Month in November, focusing on issues relevant to the wellbeing and development of women and men respectively.

Policy Development

Due to the absence of an active Board of Directors, no formal policy review took place, however, continuous policy compliance monitoring was ensured through the office of the Corporate Services Executive and through Internal Audit functions. A policy gap in the Hybrid Work Model was identified, because of the Business Continuity Plan that was drafted but could not be finalised due to governance challenges. The policy gap was also more evident in the year under review due to persistent water challenges in Gauteng that impacted residents of Gauteng and GFC operations. In addition to the special challenges such as the water issue, economic challenges and rising costs of living made it very clear that models such as a hybrid work arrangement are crucial for ensuring a balance between recognition of staff challenges relating to cost-of-living and the need for continued service delivery. Policy drafting in this regard commenced in anticipation of an interim Board appointment that was under consideration by the DSACR.

Achievement Highlights

Some of the prominent achievements for the year under review are the stability in terms of leave management, finalisation of cost-of-living adjustment process, and the successful relocation of GFC premises and staff to a new building, despite limited financial resources. It is also notable that only one employee left the employ of the GFC during the year under review, which attests to the improved stability of the environment in terms of staff morale, employee engagement, culture and purpose.

Challenges Faced by the Public Entity

The main challenges faced by the entity, which affected its people, are the governance challenges and change in political leadership, financial constraints, and limited human capacity, which puts existing capacity under excess strain.

Future HR Plans / Goals

The entity is in the process of finalising the transition and registration as a Schedule 3C entity in terms of the PFMA. This registration will require a Section 197 of the Labour Relations Act to be invoked to handle the transfer of existing talent to the new entity as a going concern. The main aim is to ensure a smooth transition, an open and transparent process, effective management of the change process, and job security for all existing staff. Another key priority for the new financial year is to ensure that all necessary office customisation project activities are finalised to ensure stability and full compliance of the work premises in terms of the relevant legislation and regulations.

The office customisation project seeks to establish a work environment that fosters productivity, supports employee wellbeing, and contributes to improved mental health, engagement and staff morale.

2. HUMAN RESOURCE OVERSIGHT STATISTICS

2.1 PERSONNEL RELATED EXPENDITURE

Personnel Cost by Programme/ Activity/ Objective

Programme/activity/ objective	Total Expenditure for the Entity (R'000)	Personnel Expenditure (R'000)	Personnel Exp. as a % of Total Exp. (R'000)	No. of Employees	Average Personnel Cost per Employee (R'000)
Partnerships, Industry and Special Projects	14,206	6,498	15,5%	8	812
Corporate Services	2,899	5,152	12,3%	6	859
Financial Management	24,039	4,729	11,3%	4	1,182
Office of the CEO	884	4,439	10,6%	6	740
TOTAL	**42,028**	**20,818**	**49,5%**	**24**	**867**

Personnel Cost by Salary Band

Level	Personnel Expenditure (R'000)	% of Personnel Exp. to Total Personnel Cost (R'000)	No. of Employees	Average Personnel Cost per Employee (R'000)
Top Management	2,616	13%	1	2,616
Senior Management	5,358	26%	3	1,786
Professional Qualified	5,084	24%	5	1,017
Skilled	4,584	22%	7	655
Semi-skilled	2,575	12%	6	429
Unskilled	601	3%	2	301
TOTAL	**20,818**	**100%**	**24**	**6,803**

Performance Rewards

Programme/activity/objective	Performance Rewards	Personnel Expenditure (R'000)	% of Performance Rewards to Total Personnel Cost (R'000)
Top Management	0	2,616	N/A
Senior Management	0	5,358	N/A
Professional Qualified	0	5,084	N/A
Skilled	0	4,584	N/A
Semi-skilled	0	2,575	N/A
Unskilled	0	601	N/A
TOTAL	**0**	**20,818**	**N/A**

Training Costs

Programme/activity/ objective	Personnel Expenditure (R'000)	Training Expenditure (R'000)	Training Expenditure as a % of Personnel Cost	No. of Employees Trained	Avg Training Cost Per Employee
Partnerships, Industry and Special Projects	6,498	175	3%	1	175
Corporate Services	5,152	36	1%	2	18
Financial Management	4,729	0	0%	-	-
Office of the CEO	4,439	62	1%	5	12,4
TOTAL	**20,818**	**273**	**1%**	**8**	**34,1**

Employment and Vacancies

Programme/activity/ objective	2024/2025 No. of Employees	2025/2026 Approved Posts	2025/2026 No. of Employees	2025/2026 Vacancies	% of Vacancies
Partnerships, Industry and Special Projects	9	13	8	5	38%
Corporate Services	6	10	6	4	40%
Financial Management	4	5	4	1	20%
Office of the CEO	5	7	6	1	14%
TOTAL	**24**	**35**	**24**	**11**	**31%**

Programme/activity/ objective	2024/2025 No. of Employees	2025/2026 Approved Posts	2025/2026 No. of Employees	2025/2026 Vacancies	% of Vacancies
Top Management	1	1	1	0	0%
Senior Management	3	3	3	0	0%
Professional Qualified	3	8	5	3	38%
Skilled	8	13	7	6	46%
Semi-skilled	7	8	6	2	25%
Unskilled	2	2	2	0	0%
TOTAL	**24**	**35**	**24**	**11**	**31%**

Employment Changes

Salary Band	Employment at Beginning of Period	Appointments	Terminations	Employment at end of the Period
Top Management	1	0	0	1
Senior Management	3	0	0	3
Professional Qualified	5	0	1	4
Skilled	6	1	0	7
Semi-skilled	4	2	0	6
Unskilled	2	0	0	2
TOTAL	**21**	**3**	**1**	**23**

Reasons for Staff Leaving

Reason	Number	% of Total no. of Staff Leaving
Death	0	0%
Resignation	1	4%
Dismissal	0	0%
Retirement	0	0%
Ill health	0	0%
Expiry of Contract	0	0%
Other	0	0%
TOTAL	**1**	**4%**

Labour Relations: Misconduct and Disciplinary Action

Nature of Disciplinary Action	Number
Verbal Warning	3
Written Warning	0
Final Written Warning	0
Dismissal	0
TOTAL	**3**

Equity Target and Employment Equity Status

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	4	1	0	0	0	0	0	0
Unskilled	0	0	0	0	0	0	0	0
TOTAL	**10**	**7**	**0**	**2**	**0**	**0**	**0**	**0**

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	4	2	0	1	0	1	0	1
Skilled	5	7	0	0	0	0	0	0
Semi-skilled	2	2	0	0	0	0	0	0
Unskilled	2	1	0	0	0	0	0	0
TOTAL	**14**	**14**	**0**	**1**	**0**	**1**	**0**	**1**

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	0
Skilled	0	1	0	0
Semi-skilled	0	0	0	1
Unskilled	0	0	0	0
TOTAL	**0**	**1**	**0**	**1**

PART E

PFMA COMPLIANCE REPORT

1. IRREGULAR, FRUITLESS AND WASTEFUL EXPENDITURE AND MATERIAL LOSSES

1.1. IRREGULAR EXPENDITURE

a) Reconciliation of Irregular Expenditure

Description	2025/26	2024/25
	R'000	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

Description	2025/26	2024/25
	R'000	R'000
Irregular expenditure that was under assessment	N/A	N/A
Irregular expenditure that relates to the prior year and identified in the current year	N/A	N/A
Irregular expenditure for the current year	N/A	N/A
Total	N/A	N/A

b) Details of Irregular Expenditure (under assessment, determination, and investigation)

Description[2]	2025/26	2024/25
	R'000	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

c) Details of Irregular Expenditure Condoned

Description	2025/26	2024/25
	R'000	R'000
Irregular expenditure condoned	N/A	N/A
Total	N/A	N/A

d) Details of Irregular Expenditure Removed (not condoned)

Description	2025/26	2024/25
	R'000	R'000
Irregular expenditure NOT condoned and removed	N/A	N/A
Total	N/A	N/A

1 Transfer to receivables
2 Group similar items
* *Reported as N/A, as GFC is an NPC under the Companies Act (No. 71 of 2008), transitioning to Schedule 3C status, and is not yet registered under the PFMA.*

e) Details of Irregular Expenditure Recoverable

Description	2025/26 R'000	2024/25 R'000
Irregular expenditure recoverable	N/A	N/A
Total	N/A	N/A

f) Details of Current and Previous Year Irregular Expenditure Written Off (irrecoverable)

Description	2025/26 R'000	2024/25 R'000
Irregular expenditure written off	N/A	N/A
Total	N/A	N/A

Additional Disclosure Relating to Inter-Institutional Arrangements

g) Details of Irregular Expenditure Where an Institution is Involved in an Inter-institutional Arrangement (where such institution *is* responsible for the non-compliance)[3]

Description	2025/26 R'000	2024/25 R'000
	N/A	N/A
Total	N/A	N/A

h) Details of Disciplinary or Criminal Steps Taken as a Result of Irregular Expenditure

Disciplinary steps taken
N/A

1.2. FRUITLESS AND WASTEFUL EXPENDITURE

a) Reconciliation of Fruitless and Wasteful Expenditure

Description	2025/26 R'000	2024/25 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[4]	N/A	N/A
Less: Fruitless and wasteful expenditure not recoverable and written off	N/A	N/A
Closing balance	N/A	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 Transfer to receivables

* *Reported as N/A, as GFC is an NPC under the Companies Act (No. 71 of 2008), transitioning to Schedule 3C status, and is not yet registered under the PFMA.*

Reconciling Notes

Description	2025/26	2024/25
	R'000	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

b) Details of Fruitless and Wasteful Expenditure (under assessment, determination, and investigation)

Description[5]	2025/26	2024/25
	R'000	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

c) Details of Fruitless and Wasteful Expenditure Recoverable

Description	2025/26	2024/25
	R'000	R'000
Fruitless and wasteful expenditure recoverable	N/A	N/A
Total	N/A	N/A

d) Details of Fruitless and Wasteful Expenditure not Recoverable and Written Off

Description	2025/2026	2024/2025
	R'000	R'000
Fruitless and wasteful expenditure written off	N/A	N/A
Total	N/A	N/A

e) Details of Disciplinary or Criminal Steps Taken as a Result of Fruitless and Wasteful Expenditure

Disciplinary steps taken
N/A

1.3. ADDITIONAL DISCLOSURE RELATING TO MATERIAL LOSSES IN TERMS OF PFMA SECTION 55(2)(B)(I) &(III))[6]

a) Details of Material Losses Through Criminal Conduct

Material losses through criminal conduct	2025/2026	2024/2025
	R'000	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	N/A	N/A

5 Group similar items

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

* *Reported as N/A, as GFC is an NPC under the Companies Act (No. 71 of 2008), transitioning to Schedule 3C status, and is not yet registered under the PFMA.*

b) Details of Other Material Losses

Nature of other material losses	2025/2026 R'000	2024/2025 R'000
(Group major categories, but list material items)	N/A	N/A
Total	N/A	N/A

c) Other Material Losses Recoverable

Nature of losses	2025/2026 R'000	2024/2025 R'000
(Group major categories, but list material items)	N/A	N/A
Total	N/A	N/A

d) Other material losses not recoverable and written off

Nature of losses	2025/2026 R'000	2024/2025 R'000
(Group major categories, but list material items)	N/A	N/A
Total	N/A	N/A

2. LATE AND/OR NON-PAYMENT OF SUPPLIERS

Description	Number of invoices	Consolidated Value R'000
Valid invoices received	865	20,672
Invoices paid **within** 30 days or agreed period	865	20,672
Invoices paid **after** 30 days or agreed period	N/A	N/A
Invoices older than 30 days or agreed period (***unpaid and without dispute***)	N/A	N/A
Invoices older than 30 days or agreed period (***unpaid and in dispute***)	N/A	N/A

3. SUPPLY CHAIN MANAGEMENT

3.1. PROCUREMENT BY OTHER MEANS

Project Description	Name of Supplier	Type of Procurement by Other Means	Contract Number	Value of Contract R'000
N/A	N/A	N/A	N/A	N/A
Total: N/A				

3.2. CONTRACT VARIATIONS AND EXPANSIONS

Project Description	Name of Supplier	Contract Modification Type (Expansion or Variation)	Contract Number	Original Contract Value	Value of Previous Contract Expansion/s or Variation/s (if applicable)	Value of Current Contract Expansion or Variation
				R'000	R'000	R'000
N/A	N/A	N/A	N/A	N/A	N/A	N/A
Total: N/A						

* *Reported as N/A, as GFC is an NPC under the Companies Act (No. 71 of 2008), transitioning to Schedule 3C status, and is not yet registered under the PFMA.*

PART F

FINANCIAL INFORMATION

REPORT OF THE AUDITOR-GENERAL TO THE GAUTENG 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 Gauteng Film Commission (the entity) set out on pages 120 - 151, which comprise the financial position as at 31 March 2026, statement profit or loss and other comprehensive income, statement of changes in equity and the statement of cash flows for the year then ended 31 March 2026, as well as notes to the financial statements, including a summary of significant accounting.
2. In my opinion, the financial statements present fairly, in all material respects, the financial position of Gauteng Film Commission as at 31 March 2026 and its financial performance and cash flows for the year then ended in accordance with the International Framework Reporting Standards (IFRS) and the requirements of the Companies Act 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.

Other matter - Unaudited supplementary schedules

6. The supplementary information set out on pages 152 to 153 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.
7. My opinion is not modified in respect of this matter.

Responsibilities of the accounting authority for the financial statements

8. The accounting authority 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 authority determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.
9. In preparing the financial statements, the accounting authority 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 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

10. 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.
11. 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 118 - 119, forms part of my auditor's report.

REPORT ON THE AUDIT OF THE ANNUAL PERFORMANCE REPORT

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

REPORT ON COMPLIANCE WITH LEGISLATION

13. 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 authority is responsible for the entity's compliance with legislation.
14. 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.
15. 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.
16. I did not identify any material non-compliance with the selected legislative requirements.

OTHER INFORMATION IN THE ANNUAL REPORT

17. The accounting authority 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 . 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.
18. 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.
19. 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.
20. 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

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

Auditor-General

Johannesburg
31 July 2026

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 on 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 authority 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 authority 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 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)

ANNUAL FINANCIAL STATEMENTS (AFS)

FOR THE YEAR ENDED 31 MARCH 2026

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 the applicable Companies Act No. 71 of 2008 requirements.

CONTENTS

GENERAL INFORMATION

REGISTERED NAME:	Gauteng Film Commission (GFC)
NPC NUMBER:	930018483
VAT REGISTRATION NUMBER:	4060209766
COUNTRY OF INCORPORATION:	South Africa
BOARD OF DIRECTORS:	Mr Elson Kgaka – Chairperson Mr Victor Kgomoeswana Mr Jabulani Jiyane Ms Noziphiwo Lubanga Ms Nokuthula Mazibuko Mr Wandile Molebatsi Ms Jennifer Latifi
PHYSICAL ADDRESS:	3rd Floor Mayibuye House 5 Hollard Street Marshalltown Johannesburg, 2001
POSTAL ADDRESS:	P.O. Box 61601 Anglo Vaal House Marshalltown, 2107
TELEPHONE NUMBER:	+27 11 833 0409
EMAIL ADDRESS:	info@gautengfilm.org.za
WEBSITE ADDRESS:	www.gautengfilm.org.za
BANKER:	ABSA Bank Limited 15 Alice Lane Sandton, 2196
EXTERNAL AUDITORS:	Auditor-General of South Africa (AGSA) 39 Scott Street Bramley, 2190
INTERNAL AUDITORS:	Audit & Risk Management Solutions (ARMS) Postnet Suite 264A Private Bag X3050 Houghton, 2041

STATEMENT OF RESPONSIBILITY

The Companies Act requires the Directors to ensure that GFC keeps full and proper records of its financial affairs. The Annual Financial Statements fairly present the state of the affairs of GFC, its financial results, and its financial position for the year ended 31 March 2026. The Annual Financial Statements are the responsibility of the Directors.

The Annual Financial Statements of GFC 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; and are prepared on the going concern basis and prepared on accrual basis. The Directors have every reason to believe that the GFC will be a going concern in the foreseeable future.

To discharge the above responsibilities, the Board of Directors sets 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 GFC focus on those critical risk areas identified by operational risk management and confirmed by executive management. Management, ARCSC 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 and the ARCSC, 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 Strategic and Annual Performance Plan of the GFC for the year ended 31 March 2026. The performance information for the year ended 31 March 2026 was examined by management and subsequently approved by the Board of Directors.

Ms. Keitumetse Lebaka
Chief Executive Officer
Date: 31 July 2026

Mr. Elson Kgaka
Board Chairperson
Date: 31 July 2026

REPORT OF THE BOARD OF DIRECTORS

The Directors are pleased to submit their report, together with the GFC Annual Financial Statements for the year ended 31 March 2026. The Annual Financial Statements have been prepared based on accounting policies applicable to a going concern. This basis presumes GFC will continue as a going concern entity in the foreseeable future and there is nothing brought to the attention of Board of Directors that will impact on the going concern of the entity.

GFC is currently working on transitional models, including temporarily housing GFC under the Cultural Affairs directorate of the department to ensure continuation of essential services. Following the appointment of the Interim Board on 5 February 2026, the Board is actively exercising oversight over GFC operations during this transitional period, pending the formal registration and listing as a Schedule 3C public entity.

It is necessary for the GFC to list 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. 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.

Following internal consultations and technical assessments undertaken by management, it was confirmed that the GFC should prepare its Annual Financial Statements in accordance with International Financial Reporting Standards (IFRS). This approach aligns with the Commission's legal status and the financial reporting requirements applicable under the Companies Act (No. 71 of 2008). In terms of the Companies Act regulations, the GFC is required to prepare its Annual Financial Statements in accordance with the prescribed financial reporting standards, as audited and reported on by the Auditor-General.

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

Service Rendered by the entity

The GFC is an NPC company incorporated in terms of the Companies Act. The main business of the GFC is development and promotion of audio-visual industries in Gauteng Province. GFC'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 GFC present Annual Financial Statements on the "Going Concern basis", this implies that 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 GFC currently operates as an NPC in terms of the Companies Act and the process to list the Commission as a public entity is under way. To support this transition, the GFC has finalised a business case and draft legislation, which have been submitted to the relevant Treasury authorities for consideration of its listing as a Schedule 3C public entity.

Business Result summary:

	Mar 2026 R	Mar 2025 R
Government grants	40,888,000	50,087,000
SETA additional budget	137,819	465,679
Net deficit for the year	(953,858)	(257,070)
Total assets	2,468,900	3,862,003
Accumulated surplus	61,508	1,015,366

Board of Directors and Committee Members

The following persons served as Board of Directors and Committee members of GFC during the financial year ended 31 March 2026:

Directors	Status	Appointment Date	Resignation Date
Mr Elson Kgaka	Non-Executive	05 February 2026	-
Mr Victor Kgomoeswana	Non-Executive	05 February 2026	-
Mr Jabulani Jiyane	Non-Executive	05 February 2026	-
Ms Noziphiwo Lubanga	Non-Executive	05 February 2026	-
Ms Nokuthula Mazibuko	Non-Executive	05 February 2026	-
Mr Wandile Molebatsi	Non-Executive	05 February 2026	-
Ms Jennifer Latifi	Non-Executive	05 February 2026	-
Ms Keitumetse Lebaka - CEO	Executive	01 July 2022	-
Mr Elliot Maluleke - CFO	Executive	01 January 2009	-
Mr Fika Mathe - Acting Corporate Services Executive	Executive	01 February 2023	-
Mr Mak Mogoba - Acting Executive Partnerships, Industry and Special Projects (PISP)	Executive	01 February 2023	-

Internal Audit

It should be noted that Audit & Risk Management Solutions (ARMS), has been appointed as GFC Internal Auditors for a period of three years, to assist management with internal control and provide assurance to those charged with governance; the contract is currently in its final year.

CORPORATE GOVERNANCE REPORT

External Auditors

The AGSA has been appointed as GFC'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 that have been identified by management.

Governance principles

The Board of Directors has reaffirmed the GFC's commitment to sound governance practices and to 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 of Directors is constantly reviewing its corporate governance structures and practices to align them with national best practice. The GFC is committed to conducting its affairs with integrity and holds itself responsible and accountable towards its stakeholders and clients.

Code of ethics

The GFC 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 GFC 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 of Directors.

Values

The GFC promotes sound values and is committed to the Batho Pele principles.

Accountability to the Executive Authority

The GFC is accountable to Gauteng Province through the DSACR, governed by a Memorandum of Agreement under the leadership of the MEC Lebogang Maile. The MEC in his capacity as representative of the DSACR, holds the Board of Directors accountable for managing and controlling the operations of the GFC in compliance with its mandate.

The Annual Performance Plan (APP), Memorandum of Agreement (MOA) and a Budget for the GFC were submitted to the 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).

The former MEC, Mr Matome Chiloane, appointed GFC Interim Board of Directors for a period of one year, to assist Gauteng Film Commission with governance matters the following members have been appointed on 5 February 2026 i.e. Mr Elson Kgaka (Chairperson), Mr Victor Kgomoeswana, Mr Jabulani Jiyane, Ms Noziphiwo Lubanga, Ms Nokuthula Mazibuko, Mr Wandile Molebatsi and Ms Jennifer Latifi.

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 GFC and monitoring management's implementation of that strategy.
- Appointing committees of the GFC 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 GFC assets and reputation.
- Monitoring financial outcomes and the integrity of reporting in particular approving budgets and longer-term strategic and business plan.
- Ensuring that effective audit and compliance systems are in place to protect GFC's operations 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 interest of government and all business stakeholders.
- Approving the corporate strategy, business plans, budgets, and monitoring management closely in implementing it.
- Ensuring that the GFC complies with all relevant laws and regulations and Codes of Best Practice; and ensuring Risk Management processes are in place.

Chief Executive Officer (CEO)

The Chief Executive Officer is charged with the day-to-day management of the GFC operations and assists the Board of Directors in providing strategic and policy direction to the GFC. In terms of the operation of the GFC, industry support development, as well as marketing and communications are regarded as the core function of the organisation in line with the mandate of the organisation.

The core function is assisted by the support functions, i.e., Finance, Human Resources, Legal and Governance, Information Communication Technology (ICT) and Stakeholder Relations.

Audit, Risk and Corporate Services Committee (ARCSC)

The ARCSC oversees financial reporting, internal control, risk management, funding plans and strategies, compliance, corporate governance and policies. It is supported by the Management Committee in fulfilling its duties regarding financial risk management. Its responsibilities pertaining to risk management include, but are not limited to:

- Reviewing the GFC Risk Management Policy and Strategy.
- Assisting The Board of Directors in evaluating the adequacy and effectiveness of the risk management process.
- Reviewing the GFC significant risk exposures and making recommendations to the Board of Directors on appropriate mitigation strategies.
- Appointment of Internal Auditors.

The governing body also provides oversight in relation to 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. The committee is chaired by an independent non-executive.

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 is responsible for considering competitive bids for award by the GFC. In accordance with Treasury Regulation 16A6.2, the GFC's supply chain management system provides for the adjudication of bids through a Bid Adjudication Committee, including requirements governing the establishment, composition and functioning of the Bid Specification, Bid Evaluation and Bid Adjudication Committees, as well as the appointment of committee members.

In line with paragraph 2.4 of the Code of Conduct for Bid Adjudication Committees, the Committee considers the recommendations and reports submitted by the Bid Specification and Bid Evaluation Committees. Based on its delegated authority, the Bid Adjudication Committee may then make the appropriate decision or recommendation regarding the award of a bid:

- A final award;
- A recommendation to the Accounting Authority to make final award; or
- 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, 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 below:

- 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

Governance and Investment Committee oversees 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:

Date of Expiry of Term of Office	Credentials	Area of Expertise	Other Board/s	Membership of Committees	No of Board Meetings Attended	No of other Committees
Mr. Elson Kgaka | Chairperson of The Board of Directors Committee						
05 February 2027	- Practical Legal Training - Leadership Development Programme - Bachelor of Jurisprudence - Advanced Certification in Litigation	- Strategic Leadership - Policy Development - Corporate Governance - Contract Management - Labour Relations - Litigation - Advocacy	Board of Directors	- Board of Directors	1 out of 1	0 out of 0
Mr. Victor Kgomoeswana | Board Member						
05 February 2027	- Bachelor of Science Education (B ScEd) - Bachelor of Education (B Ed). - Diploma in Business Management - Certificated Associate of the Institution of Bankers (Institute of Bankers of South Africa).	- Marketing and Communications Executive - Strategic Planning and Management - Research and Consultation - Fundraising and Relationship Management - Business Development	None	- Board of Directors - Governance and Strategy	1 out of 1	0 out of 0
Mr. Jabulani Jiyane | Board Member						
05 February 2027	- A Postgraduate in Master of Business Leadership - Bachelor of Sciences (B Sc) - Certificate in Financial Management and Human Resources	- Labour Relations - Financial Management - Projects Management - Risk Management - Public Sector Administration	None	- Bid Evaluation Committee - ICT Steering Committee - Governance Committee - Audit, Risk and Corporate Services Committee - Board of Directors	1 out of 1	0 out of 0
Mr. Elliot Maluleke | Chief Financial Officer						
None	- B Com. SAICA - Articles. SAIPA - AGA(SA)	- Finance - Auditing - Corporate Governance - Taxation - Management Accounting	- Market Theatre Foundation	- Chairperson of Bid Evaluation Committee	1 out of 1	1 out of 1

Date of Expiry of Term of Office	Credentials	Area of Expertise	Other Board/s	Membership of Committees	No of Board Meetings Attended	No of other Committees
Ms. Noziphiwo Lubanga | Board Member						
05 February 2027	- Master's in Business Administration (MBA) - Postgraduate Diploma General Management - Postgraduate B. Comm Honours in Internal Audit. - Executive Development Programme	- Financial Planning - Budget Management - Internal Audit and Risk Management - External and Internal Reporting. - Information Technology Governance	- Audit Committee - Finance and Investment Chairperson - Chairperson Risk Management Committee Board Member	- Audit, Risk and Corporate Service Committee - Board of Directors	1 out of 1	1 out of 1
Ms. Nokuthula Mazibuko | Board Member						
05 February 2027	- Bachelor of Arts - Bachelor of Law - Occupational Health and Safety - Practical Legal Training	- Policy Development - Contract Management - Corporate Governance - Labour Relations - Legal	- Corporate - Governance and Board Advisory	- Board of Directors	1 out of 1	1 out of 1
Ms. Keitumetse Lebaka | CEO						
30 June 2027 until further notice.	- B. Com - Professional certificate in programme and project management - Professional Certificate in Public and Development Management - Management development programme - Global executive development governance - Post Graduate diploma in management practice - Master's in Business Management	- Strategy Development - Policy development - Project Management - Portfolio Management - Human Resource Management - Business Development - Grant Management - Business Management - Supply Chain Management - Contract Management	None	- Board - Audit and Risk - HR and Ethics - Governance and Investment	1 out of 1	1 out of 1
Mr. Wandile Molebatsi | Board Member						
05 February 2027	- Bachelor of Dramatic Arts Film and Television - Honours in Film & Television - Financial Management for Non Financial Executives	- Executive Film Production - Financial Management for Non-Financial Executives - Advertisement Project Management	None	- Board of Directors	1 out of 1	0 out of 0
Ms. Jennifer Latifi | Board Member						
05 February 2027	- Diploma in Accounting Sciences and Cost management - Accounting	- Cost Accounting. - Financial Accounting. - Auditing. - Taxation.	None.	- Governance and Strategy. - Board of Directors.	1 out of 1	0 out of 0

Board of Directors composition and record of attendance

Details	Governance & Strategy	Governance & Investment Committee	Audit, Risk and Corporate Services Committee	Human Resources & Ethics Committee	Other (Induction & Training)	Total
TOTAL MEETINGS	**1**	**0**	**0**	**0**	**1**	**2**
Mr. Elson Kgaka	1	-	-	-	1	**2**
Mr. Victor Kgomoeswana	1	-	-	-	1	**2**
Ms. Noziphiwo Lubanga	1	-	-	-	1	**2**
Ms. Nokuthula Mazibuko	1	-	-	-	1	**2**
Mr. Wandile Molebatsi	1	-	-	-	1	**2**
Ms. Jennifer Latifi	1	-	-	-	1	**2**
Mr. Jabulani Jiyane	1	-	-	-	1	**2**
Ms. Keitumetse Lebaka	1	-	-	-	1	**2**
Mr. Elliot Maluleke	-	-	-	-	1	**1**
Mr. Fika Mathe	1	-	-	-	1	**2**
Mr. Mak Mogoba	-	-	-	-	1	**1**

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 GFC. The Board of Directors has delegated this authority to the Chief Executive Officer.

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

ManExco reports to the Chief Executive Officer and submits annual reports to the ARCSC, providing assurance on the management of significant risks or exposure. The internal audit function independently audits the adequacy and effectiveness of the GFC'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 of Directors and impact the whole business, rather than just an isolated unit.

Liquidity Risks

The liquidity risk is the risk that GFC 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 negative impact originating from non-compliance with all applicable legislation and regulations.

The ARCSC oversees the adherence and compliance with all applicable statutory and regulatory requirements.

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 awareness workshop during the current financial year under review.

The ARCSC and 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 year under review.

Reputational Risk

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

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

Internal Controls

The ARCSC assists the Board of Directors in discharging its duties to ensure that the GFC 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 ARCSC, is outsourced to an independent service provider. It operates in terms of an Internal Audit Charter, which was reviewed and approved by the ARCSC and approved by the Board of Directors during the financial year under review.

The Internal Audit function reports functionally to the ARCSC and administratively to the Chief Executive Officer and its staff have full and unrestricted access to the Chairperson of the ARCSC.

The Audit, Risk and Corporate Services 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 internal control systems.

REPORT OF THE AUDIT, RISK AND CORPORATE SERVICES COMMITTEE

1. Audit, Risk and Corporate Services Committee Responsibility

Due to the absence of a duly constituted Board for the first ten months of the financial year, the Audit, Risk and Corporate Services Committee (ARCSC) was not active during the reporting period under review. Previously, the role of the committee was to provide independent oversight of internal audit, risk management, internal controls, and financial reporting processes.

During the period prior to the appointment of the committee, oversight of internal audit and risk management matters was assigned to the Internal Audit Function, which reported directly to management. Following their appointment in February 2026, members completed an orientation and induction session.

In line with its governance mandate, the Audit, Risk and Corporate Services Committee is established to review and provide oversight of the following:

- The effectiveness of the GFC assurance functions and services focus specifically on combined assurance arrangements, including external assurance service providers, internal and finance function.
- 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 ARCSC 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, Risk and Corporate Services Committee, the Committee should satisfy itself that it dedicates time to its responsibility.
- Overseeing the management of financial and other risk that affects the integrity of external reports issued by GFC.
- The ARCSC should meet with internal and external auditors respectively, without management being present, to facilitate an exchange of views and concerns that may not be appropriate for discussion in an open forum.

2. Internal Controls

The management of the GFC continues to strive towards sustainable improvement in its internal control. Nothing has come to the attention of the ARCSC 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 ARCSC, the internal controls and procedures of the Gauteng Film Commission are appropriate in all material respects in relation to:

- 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.

3. Evaluation of Financial Statements

The Committee has evaluated the Annual Financial Statements and Annual Performance Reports of the GFC for the year ended 31 March 2026. Based on the information provided and Annual Performance Reports the ARCSC, considers that they comply, in all material respects, with the requirements of the Companies Act.

Ms. Noziphiwo Lubanga
Chairperson
31 July 2026

STATEMENT OF FINANCIAL POSITION (SOFP)

AS OF 31 MARCH 2026

	Notes	Mar 2026 R	Mar 2025 R
ASSETS			
Non-current assets		**697,936**	**929,390**
Property, plant, and equipment	2	675,914	841,358
Intangible assets	3	22,022	88,032
Current assets		**1,770,964**	**2,932,613**
Trade and other receivables	4	544,228	1,603,002
Cash and cash equivalents	5	1,226,736	1,329,611
TOTAL ASSETS		**2,468,900**	**3,862,003**
EQUITY			
Accumulated surplus		61,508	1,015,366
Non-current liability			
Current liabilities		**2,407,392**	**2,846,637**
Trade and other payables	**7**	1,802,828	2,167,073
Deferred income	**7**	604,564	679,564
TOTAL EQUITY AND LIABILITIES		**2,468,900**	**3,862,003**

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

FOR THE YEAR ENDED 31 MARCH 2026

	Notes	Mar 2026 R	Mar 2025 R
Government grants	**9**	**40,888,000**	**50,087,000**
Other income	10	241,320	815,679
Depreciation	2	(420,787)	(383,664)
Amortisation of intangible assets	3	(66,006)	(66,006)
Operating expenses	**21**	**(42,028,192)**	**(51,382,479)**
Operating loss		**(1,385,665)**	**(929,470)**
Interest received	13	431,807	674,571
Finance costs	14	-	(2,171)
Net deficit for the year		**(953,858)**	**(257,070)**

STATEMENT OF CHANGES IN EQUITY (SOCE)

FOR THE YEAR ENDED 31 MARCH 2026

	Note	Mar 2026 R
Accumulated profit		
Balance at March 2024		1,272,436
Net deficit for the year		(257,070)
Balance as of 31 March 2025		**1,015,366**
Net deficit for the year		(953,858)
Balance as at 31 March 2026		**61,508**

STATEMENT OF CASH FLOW (SOCF)

FOR THE YEAR ENDED 31 MARCH 2026

	Notes	Mar 2026 R	Mar 2025 R
Receipts from the Government		42,188,094	50,881,901
Cash paid to suppliers and employees		(42,403,460)	(64,326,709)
Cash generated from operations	16	**(215,366)**	**(13,444,808)**
Interest received	13	431,807	674,571
Finance cost	14	-	(2,171)
Net cash inflow from operations		**216,441**	**(12,772,408)**
Net cash outflows from investing activities		**(319,316)**	**(414,493)**
Purchase of property, plant and equipment	2	(319,316)	(414,493)
Intangible assets	3	-	-
Net cash flow from financing activities		**-**	**(28,338)**
Settlement of finance lease		-	(28,338)
Net (decrease)/increase in cash and cash equivalents for the year		(102,875)	(13,215,239)
Cash and cash equivalents at beginning of the year		1,329,611	14,544,850
Cash and cash equivalents at the end of the year	5	**1,226,736**	**1,329,611**

ACCOUNTING POLICY NOTES (APN)

FOR THE YEAR ENDED 31 MARCH 2026

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 the 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 of expenses method and nature of expenses method depends on historical and industry factors and the nature of entity. Both methods provide an indication of those costs that might vary directly and indirectly.

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 judgement 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, and
- 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 GFC 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 cost 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. A reassessment of assets is performed 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 in accordance with 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 carrying amount of the item.

The gross carrying amount of the fully depreciated property, plant, and equipment at the end of the year amounted to *R1,327,102* (March 2026) and R1,860,950 (March 2025). The fully depreciated assets are still in use.

1.3 Intangible Assets

An intangible asset is recognised 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.

Intangible assets are initially recognised at cost.

Expenditure on research (or on the research phase of an internal project) is recognised as expenses 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 indefinite useful life when, based on all relevant factors, there is no foreseeable limit to the year over which the asset is expected to generate net cash inflow.

Amortisation is not provided for intangible assets, but they are tested for impairment yearly 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 the 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, and

(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, shown separately. 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 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 Chief Executive Officer.

(b) the disclosures required by paragraphs 35A-42, to the extent not provided in accordance with (a).

A concentration of risk is not apparent from the disclosure 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 board of directors or chief executive officer.

(b) the disclosures required by paragraphs 35A-42, to the extent not provided in accordance with (a). Concentrations of risk are 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

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 qualify 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:

GFC 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 reduction of the outstanding liability. The finance charge is allocated to each year during the lease term to produce a constant year rate of on the remaining balance of the liability.

In terms of the new standard, all leases should be classified as a finance lease, 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 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 it is 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 decrease.

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 have decreased. 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 an 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) 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.

1.8 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; and
- 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, of 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 a contract that is onerous, the present obligation under 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 obligations 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.

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.

1.9 Government Grants

Government grants are recognised when there is reasonable assurance that:

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

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

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

A government grant that becomes receivable as compensation for expenses or losses already incurred or for the purpose of giving immediate financial support to the entity with no future related cost is recognised as income for the year ended 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 un-amortised 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 expenses.

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.

Revenue and Other Income Recognition

IFRS 15 establishes a single and comprehensive framework for revenue recognition to apply consistently across transaction, industries, and capital markets, with a core principle (based on a five-step model to be applied to all contract with customers). GFC's major source of revenue is Note 2(B) therefore IFRS 15 does not impact significantly 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 GFC is accountable to Gauteng Province through the DSACR, governed by a Memorandum of Agreement under the leadership of the MEC Lebogang Maile.

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 and
(e) Share based payments.

If an entity has had related party transactions during the years covered by the financial statement, 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 of Directors and amounts have been rounded to the nearest Rands.

1.12 Accounting Policies, Accounting Estimates and Errors

When 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:

(a) The title of the IFRS.
(b) When applicable, that 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 to place 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 this 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	Detail of amendments	Annual year beginning on or after
Amendment to IFRS 9 and IFRS 7 Classification and measurement of financial instruments	Classification and measurement of financial instruments amendments clarify the requirements for the timing of recognition and derecognition of some financial assets and liabilities with new expectations for some financial liabilities settled through an electronic cash transfer. Includes additional guidance for assessing whether a financial asset meets the Solely Payments of Principal and Interest (SPPI) criterion. Additional new disclosures for certain instruments with contractual terms that can change cash flows (such as some instruments with features linked to the achievement of Environment, Social and Governance (ESG) targets) Additional amendments make updates to the disclosure for equity instruments designated at Fair Value through Other Comprehensive Income (FVOCI)	1 January 2026
Amendment to IAS 2 Translation to a hyperinflationary presentation currency	The narrow scope amendments specify the translation procedures for an entity whose presentation currency is that of a hyper-inflationary economy. The amendments apply if; its functional currency is that of a non-hyper-inflationary economy and it is translating its results and financial position into the currency of a hyper-inflationary economy or it is translating into the currency of a hyper-inflationary economy the results and financial position of a foreign operation whose functional currency is that of a non-hyper-inflationary economy.	1 January 2027
Amendments to IFRS 18 Presentation and disclosure in Financial Statements	IFRS 18 is the new accounting standard on the presentation and disclosure in financial statements, with a focus on updates to the statement of profit and loss. The key new concepts introduced relate to; the structure of the statement of profit or loss, required disclosures in the financial statements for certain profit or loss performance measures that are reported outside an entity's financial statements (management-defined performance measures) and enhanced principles on aggregation and disaggregation which apply to the primary financial statements and notes in general.	1 January 2027
Amendments to IFRS 19 Subsidiaries without public accountability and disclosures	The IASB issued amendments to help eligible subsidiaries by reducing disclosure requirements for standards and amendments issued between February 2021 and May 2024 specifically: • IFRS 18 'Presentation and Disclosure in Financial statements' • Supplier Finance Arrangements (Amendments to IAS 7 and IFRS 7) • International Tax Reform – Pillar Two Model Rules (Amendments to IAS 12) • Lack of Exchangeability (Amendments to IAS 21) • Amendments to the Classification and Measurement of Financial Instruments (Amendments to IFRS 9 and IFRS 7)	1 January 2027

1.14 Financial Reporting Standards and Interpretations Issued but not yet Effective (cont.)

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; and
3) General hedge accounting.

Classification, Measurements and Derecognition

IFRS 9 introduces new measurement categories for financial assets, impact of which illustrated note 3.7 From 1 April 2018, the company classifies financial assets in each of the IFRS 9 categories based on the company 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 2026

2. PROPERTY, PLANT, AND EQUIPMENT

Summary

March 2026	Computer Hardware R	Office Furniture R	Office Equipment R	Capitalised leased asset R	Leasehold improvements R	Total R
Carrying amount at beginning	**318,312**	**13,351**	**468,441**	**41,254**	**-**	**841,358**
Gross carrying amount at 1 April 2025	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)**
additions	316,196	3,120	-	-	-	**319,316**
Depreciation assets:						
Write-off cost	(240,201)	(4,631)	(146,835)	(29,120)	-	**(420,787)**
Write-off accumulated	(591,419)	-	(245,994)	-	-	(837,413)
depreciation	575,672	-	197,768	-	-	773,440
Carrying amount at the end	**378,560**	**11,840**	**273,380**	**12,134**	**-**	**675,914**
Gross carrying amount	1,192,978	696,883	902,288	145,600	-	**2,937,749**
Accumulated depreciation	(814,418)	(685,043)	(628,908)	(133,466)	-	**(2,261,835)**

As at 31 March 2026, eighty-five (85) assets with a carrying amount of R1 remained in use, with a total cost of R1,327,102 (2025: R1,860,950). During the current financial year, computer hardware with a cost of R591,419 and office equipment with a cost of R245,994 were derecognised. Of the derecognised assets, computer hardware of R535,269 and office equipment of R184,465 were written off as these assets were no longer in use and had no residual value.

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**
	(183,284)	(5,283)	(165,977)	(29,120)	-	**(383,664)**
Depreciation assets:	(23,949)	-	-	-	-	(23,949)
Cost asset written off:	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 the 31 March 2025, there has been a total of one hundred forty-seven assets with a R1 carrying amount at a total cost of R1,860,950 (2024: R1,641,996). Management have assessed these assets and determined that reviewing their useful life would not result in a material adjustment.

3. INTANGIBLE ASSETS

Computer software

	Mar 2026 R	Mar 2025 R
Summary		
Carrying amount at beginning of the year	**88,032**	**154,038**
Cost	206,636	206,636
Accumulated amortisation	(118,604)	(52,598)
Additions	-	-
Amortisation	(66,006)	(66,006)
Write off cost	(8,600)	-
Write off accumulated amortisation	8,596	-
Carrying amount at end of the year	**22,022**	**88,032**
Gross carrying amount	198,036	206,636
Accumulated amortisation	(176,014)	(118,604)

There is no restriction on title of intangible assets and intangible pledges as security during the financial year under review. During the year, fully amortised computer software with a cost of R8,600 was derecognised as it was no longer in use and had no residual value.

4. TRADE AND OTHER RECEIVABLES

	Mar 2026 R	Mar 2025 R
South African Revenue Services – VAT	261,305	643,405
Sundry debtors	28,580	18,083
Employees receivables	235,270	276,615
Sundry debtors MICT	-	664,399
Sundry debtors: DSACR	500	500
Salaries: Provident Fund	18,573	-
	544,228	**1,603,002**

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

Trade and Other Receivables Impaired

During the financial year under review there was no impairment 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 of the following balance sheet amounts:

	Mar 2026 R	Mar 2025 R
Cash at bank - Current	1,180,861	1,286,315
- Call	45,875	43,296
	1,226,736	**1,329,611**

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 2026 R	Mar 2025 R
Trade and other receivables	29,081	682,982
Cash and cash equivalents	1,226,736	1,329,611
	1,255,817	**2,012,593**

It should be noted that prepayments and SARS Value Added Tax and prepayments 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 GFC pays its suppliers within fifteen and thirty days respectively:

	Mar 2026 R	Mar 2025 R
Accruals - salary control	8,940	14,067
Sundry accrual - leave	575,253	904,406
Sundry accrual - other	1,218,635	1,248,600
Deferred income	604,564	679,564
	2,407,392	**2,846,637**

Deferred Income is a balance amount of R604,564 as a result of the 2022/23 surplus retention that was previously approved by Treasury following submission from management in line with regulations.

8. FINANCIAL LIABILITY BY CATEGORY

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

Financial liabilities at amortised cost

	Mar 2026 R	Mar 2025 R
Trade and other payables	1,218,635	1,248,600

9. GOVERNMENT GRANTS

The government grant is received from the DSACR for funding GFC's mandate in line with the approved APP. The grant of R40,888,000 is not conditional and does not have other contingencies attached to it, there was an additional R10 million rolled over from previous year, as part of 2023/24 budget adjustment process for Discover Film Summit.

	Mar 2026 R	Mar 2025 R
Government grant - main allocation	40,888,000	40,087,000
Conditional grant	-	10,000,000
	40,888,000	**50,087,000**

10. 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 MICT SETA, a partnership for bursary and internships for film and production students and deferred income.

	Mar 2026 R	Mar 2025 R
Proceeds from insurance	28,501	-
Proceeds from sponsorship *(Note 1)*	-	350,000
Income from a MICT SETA/CATHSSETA partnership	137,819	465,679
Deferred income	75,000	-
	241,320	**815,679**

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

11. OTHER OPERATING EXPENSES

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

	Notes	Mar 2026 R	Mar 2025 R
Depreciation	**2**	**420,787**	**383,664**
Computer hardware		240,201	183,284
Office equipment		146,835	165,977
Office furniture		4,631	5,283
Capitalised lease assets		29,120	29,120
Provident fund		1,531,599	1,641,462
Amortisation of intangibles	**3**	66,006	66,006
Employee costs		19,286,510	17,151,363
Professional fees		**1,363,248**	**1,017,457**
Payroll services		50,687	42,118
Consultants		-	38,779
Audit Fees			
External auditors		415,521	377,872
Internal auditors		897,040	558,688
Directors Emoluments *(Note 1)*		**7,968,537**	**7,460,171**
Executive directors	**12.1**	7,907,055	7,460,171
Non-executive directors	**12.2**	61,482	-

Note 1:

Executive directors emoluments is included under employee cost and provident fund as stated and disclosed above.

12. EXECUTIVE EMOLUMENTS:

12.1 Executive Directors' Emoluments

March 2026	Salary R	Travel/ Leave Pay R	Acting Allowance R	13th Cheque R	Medical Aid R	Provident Fund R	Total R
Mr E Maluleke	2,007,332	43,809	-	167,278	22,200	67,575	**2,308,194**
Ms K Lebaka	2,433,896	44,661	-	-	22,200	92,261	**2,593,018**
Mr F Mathe	1,028,137	10,940	418,744	-	18,728	39,385	**1,515,934**
Mr M Mogoba	1,028,137	6,462	418,744	-	-	36,566	**1,489,909**
	6,497,502	**105,872**	**837,488**	**167,278**	**63,128**	**235,787**	**7,907,055**

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**

12.2 Non-Executive Directors Emoluments:

	Mar 2026 R	Mar 2025 R
Mr E Kgaka	27,774	-
Mr V Kgomoeswana	5,618	-
Mr J Jiyane	5,618	-
Ms N Lubanga	5,618	-
Ms N Mazibuko	5,618	-
Mr W Molebatsi	5,618	-
Ms J Latifi	5,618	-
	61,482	-

12.3 Short Term Benefits - Key Management Emoluments:

	Mar 2026 R	Mar 2025 R
Salaries	2,365,521	2,242,199
13th cheque	197,127	186,850
Medical aid	37,644	37,644
Travel claims	22,003	10,668
Acting allowance	-	66,152
Provident fund	80,670	70,720
	2,702,965	**2,614,23**

The GFC key management emoluments include the following management units: Stakeholder Relations, Legal and Governance, Information Communication Technology (ICT), Marketing and Communications, Industry Support and Development and Human Resources.

13. INTEREST INCOME

	Mar 2026 R	Mar 2025 R
Interest received	431,807	674,571

14. FINANCE COST

	Mar 2026 R	Mar 2025 R
Long term borrowings	-	2,171

15. TAXATION

The Gauteng Film Commission is incorporated as a Non-Profit Company (NPC), with the primary objective of facilitating and promoting film production in Gauteng Province. The GFC has been granted tax-exempt status by the South African Revenue Service (SARS) in accordance with the requirements applicable to Public Benefit Organisations (PBOs) under Section 30(3) of the Income Tax Act No. 58 of 1962.

16. RECONCILIATION OF NET PROFIT BEFORE TAXATION TO CASH GENERATED FROM OPERATIONS

	Notes	Mar 2026 R	Mar 2025 R
Net deficit for the year		(953,858)	(257,070)
Adjusted for items disclosed seperately on face of the cash flow statement		**(431,807)**	**(672,400)**
Interest received	13	(431,807)	(674,571)
Finance cost	14	-	2,171
Adjusted for items not involving the flow of cash and cash equivalents		**550,769**	**467,633**
Depreciation	2	420,787	383,664
Amortisation of intangibles	3	66,006	66,006
Assets write offs	2	63,976	17,963
Adjusted for changes in working capital		**619,530**	**(12,982,971)**
Decrease in accounts receivable		1,058,774	(20,779)
Decrease in accounts payable		(439,244)	(12,962,192)
Cash generated from operations		**(215,366)**	**(13,444,808)**

17. RELATED PARTY TRANSACTIONS

During the financial year under review the GFC had the following related party transaction with the DSACR for main allocation, parking fees paid by GFC, rental savings and key management emolument's. All the transactions were within the normal day-to-day operations disclosed to Provincial Treasury:

Transactions:	Mar 2026 R	Mar 2025 R
Government grant - main allocation	40,888,000	50,087,000
Key management emoluments ***(refer to Note 12.1 & 12.3)***	10,610,020	10,074,404
Parking fees - Department of Sports, Arts, Culture and Recreation		
Rental and municipality savings	16,800	16,120
Department of Sport, Arts, Culture and Recreation	3,961,804	3,601,640

Government Grant

Funding received from the Provincial Treasury represents the primary source of financial support for the GFC during the year under review. The allocation primarily supports the GFC's core business activities, including Industry Support and Development (ISD) and Marketing and Communications, while also providing for operational overheads and employee compensation.

Short-term Payments (Key Management Emoluments)

This is the for the payments of key management of GFC in exchange for their services for the financial year under review. The key managements in relation to business units are as follows: ICT, Marketing and Communications, Stakeholder Relations, Legal and Governance, and Industry Support and Development.

Parking Fees

The payment of parking fees are as the result of a relationship between 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 GFC will not pay rental and municipal costs, this will be covered by the Department. Rental was waived to ensure that GFC increases its budget to funding the audio-visual industry, the disclosure is at market related value. The rental and municipal cost savings is estimated at R3.9 million for the financial year under review (March 2025: R3.6 million).

18. 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 to maintain an optimal capital structure. The capital structure of the company consists of debt and includes 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 programme focuses on the unpredictability of financial markets and seeks to minimise potential adverse effects on the company's financial performance.

Credit Risk

Credit risk relates to the risk that GFC will suffer financial loss. This risk consists mainly of cash deposits, cash equivalents and trade receivables, as of the 31 March 2026 both cash and cash equivalents and trade receivable amounted to R1,770,964. The organisation only deposits cash with major banks with high quality credit standing and limits exposure to any one counter party.

Liquidity Risk

The company's liquidity risk is because of 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 GFC will not be able to meet their obligations:

	Less than 1 year	Between 2 and 5 years
March 2026		
Trade and other payables	1,218,635	-
Finance lease	-	-
March 2025		
Trade and other payables	1,248,600	-
Finance lease	-	-

Market Risk

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

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 exposes 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 5,631 and (5,631) respectively.

Currency Rate Risk

Arises on financial instruments that are denominated in foreign currency.

Other Price Risk

Other price risk arises from financial instruments because of changes in commodity price or equity price.

19. 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 recognized because, it is not probable that an outflow of resources embodying economic benefits will be required to settle the obligation.

19.1 Ms S Sekgobela Claim

In relation to Ms Simangele Sekgobela's compensation claim concerning the use of her cellphone, additional work performed, outstanding leave days and travel costs, the previous Board of Directors requested GFC management to prepare a detailed report on the matter and provide recommendations. The report was subsequently submitted to the Human Resources Committee for consideration. To date, GFC has settled the annual leave and travel-related claims, while certain components of the compensation claim remain outstanding.

19.2 Mr D Mthembu's Claim

In relation to Mr Desmond Mthembu's pending legal matter before the Labour Appeal Court (LAC), the matter has been recognised as a contingent liability. The potential liability is dependent on the executor of the late Mr Mthembu's estate proceeding with the matter and the outcome of the court proceedings.

Should the matter be decided in favour of the plaintiff, the GFC may be liable for the settlement of amounts arising from the Commission for Conciliation, Mediation and Arbitration (CCMA) ruling, together with any other amounts that may be due up to the end of the applicable contract period.

20. COMMITMENTS

During the financial year under review, management have signed contracts with beneficiaries to support various projects, as part of the Industry Support and Development programmes that are part of GFC's core business. In terms of the agreement with beneficiaries, a certain percentage is paid upon signing the contract and the balance after completion, usually the contract runs from date of signature until March of the proceeding year.

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

ISD 2022/23 Projects	Mar 2026 R	Mar 2025 R
Triangle Post & 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 SI	-	75,000
Edit Caffee Academy	45,000	45,000
Total	**264,000**	**339,000**

It should be noted that from prior outstanding balances for beneficiaries, only four managed to complete their projects during the 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 2025/26 Projects	Mar 2026 R	Mar 2025 R
20 Future Entertainment	-	39,000
Niftia Pictures	-	39,000
Viacom International Media Networks Africa (Pty) Ltd	-	241,500
Sofiaworks	39,000	-
Coal Stove	75,000	-
Zinc Pictures	75,000	-
Total	**189,000**	**319,500**
Grand Total	**453,000**	**658,500**

21. DETAILED OPERATING EXPENSES

	Mar 2026 R	Mar 2025 R
Management of GFC	**26,518,239**	**22,833,484**
Bank charges	32,413	31,849
Insurance	225,181	225,669
Employee Cost	**20,818,110**	**18,792,825**
Executive directors	7,907,055	7,460,171
Key management emoluments	2,702,965	2,614,233
Other salaries	10,208,090	8,718,421
Renovation		-
Staff parking	16,800	16,241
Auxiliary services	735,406	655,523
Courier and cartage cost	5,450	11,000
Printing - general	1,044	1,444
Stationery	2,254	109,447
Assets write offs	63,972	17,963
Employee wellness	81,840	68,990
Professional fees	1,363,248	1,017,458
Advocacy: AFCI	16,235	17,258
Staff development cost	35,361	111,952
Study assistance cost	237,242	327,850
Recruitment cost	109,203	63,370
Strategic planning	567,830	37,170
Research cost/roadshow	214,816	306,633
Development and maintenance of IT	915,627	701,592
Special project	85,882	228,359
CEO corporate expense	-	550
Professional registration	41,615	47,215
Bad debts:	317,157	43,126
Organisational development	26,833	-
Office relocation	457,405	-
Employee: health and safety	147,274	-
Penalty and fines	40	
Legal and Governance	**1,303,679**	**1,948,551**
Audit Committee fees	-	-
Directors remuneration	-	-
HR and Ethics, Social Committee	-	-
Board training	46,270	-
Legal fees	1,257,409	1,948,551
Investment and governance	-	-

	Mar 2026 R	Mar 2025 R
Industry Support and Development	**11,180,403**	**13,571,179**
Digital content screening	180,000	800,000
Skills development and mentorship	1,854,011	1,757,541
Audio visual production	3,181,697	4,174,959
Content for television	-	1,435,100
Audience development	2,491,196	2,242,002
Enterprise development	531,403	1,589,008
Script development/V Games	301,474	829,680
MICT SETA partnership and GFC incubation	814,865	517,421
Adjudication fees	249,623	198,000
Location and permits	321,134	27,468
Heritage and historical	850,000	-
Collaboration with higher education	405,000	-
Marketing and Communication	**3,025,873**	**13,029,265**
Annual report	154,729	118,617
Local film festival	1,264,316	490,000
Outbound mission	730,794	274,032
Social media and digital	113,507	66,321
Film awards	-	10,635,944
Marketing distribution	30,000	670,000
Film city	28,350	750,723
Marketing communication strategy	701,731	23,628
Advertising showreel	2,446	
Total Operating Expenses	**42,028,192**	**51,382,479**

The detailed operating expenses on pages 152 and 153 are not for audit purposes.














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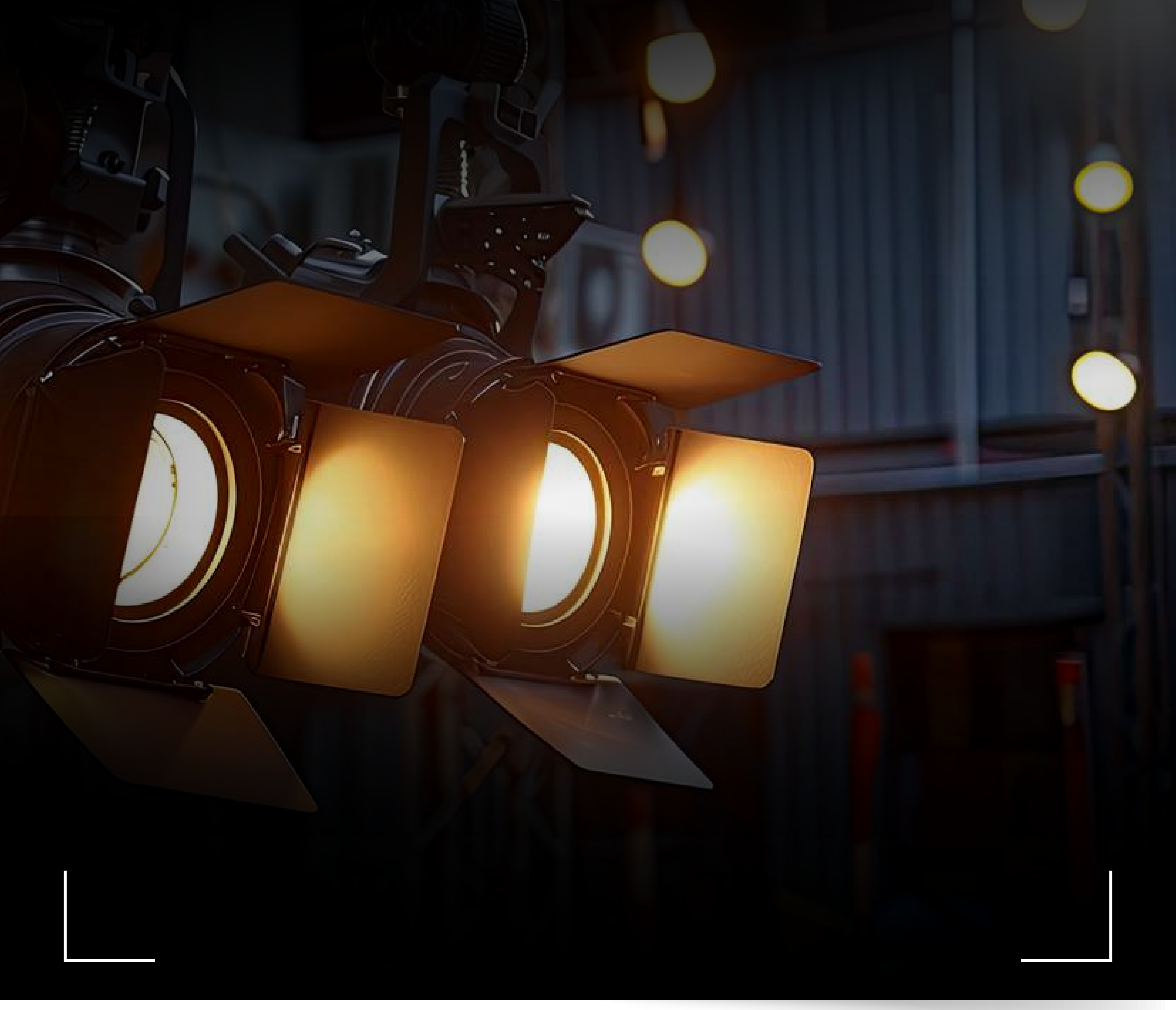

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