

national film and video foundation
— SOUTH AFRICA —

South African Feature

Films

2000 - 2007

September 2008

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LIST OF ABBREVIATIONS

NFVF	National Film and Video Foundation
EC	Eastern Cape
FS	Free State
GP	Gauteng
KZN	Kwa-Zulu Natal
LIM	Limpopo
MP	Mpumalanga
WC	Western Cape
NW	North West
NC	Northern Cape
SA	South Africa
UK	United Kingdom
FR	France
BEL	Belgium
GER	Germany
BUR	Burkina Faso
CAN	Canada
US	United States
Imdb	International movie database
DOP	Director of Photography

1. Introduction

The South African film industry has a lot to celebrate as the industry is growing rapidly and feature film production is on the rise. However, there is still much to be done to unlock the full potential of the industry as it is still faced with challenges that are holding back its full success.

Many South African films have been nominated and went on to international film awards. South Africa has also signed four co-production treaties with four more being negotiated. There is a big interest from international community to shoot in South Africa as the country offers a highly skilled workforce, diverse physical environment, highly developed infrastructure, highly efficient service providers, a compatible time zone with Europe, excellent weather and a good exchange rate.

Previous inequalities of apartheid in the country resulted in a segregated cinema-going culture with the overwhelming majority of the population especially in townships and rural areas being left without exhibition outlets. The marginalization of blacks and females in the industry is another outcome.

Even though South African film industry is one of the oldest in the world, its distribution and exhibition industries are still widely dominated by foreign product. To make the local film industry competitive, a lot needs to be done to develop domestic audience and local content with global appeal for a broader audience. Feature films production in South Africa is still low relative to comparable economies such as New Zealand (8 films (2000)), Australia (20 films (2000) and 33 films (2007)) , Brazil (35 films (2000) and 75 films (2007)) and India (855 films (2000) and 1 098 films (2007)). The NFVF believes that for South African film industry to be sustainable and be a serious player locally and internationally, the industry need to produce 15-20 films per year consistently for the next 5 years to allow consumers and audience access to a wide variety of stories and to develop loyalty from domestic audience

as very few South African films are able to make back cost of production in their own country at the box office.

2. Methodology and Challenges

Data for this study is a consolidation of information from NFVF database, film producers, Ster-Kinekor and desktop research. E-mails were sent out to film producers (companies and individuals) requesting budget information but most of them were not willing to divulge information. The reason given was that the information is confidential and as such budget information for some films was sourced from imdb and its accuracy cannot be verified.

3. Aims and Objectives

The purpose of this study is to review South African feature films from 2000 – 2007. The study looks at the performance of the films locally and internationally, their budgets, demographics of Editors, Producers, Directors, Screenwriters and DOP's, film genres, language of the films and the involvement of the NFVF. Reviewing South African feature films production and performance will assist the industry on the kinds of interventions that need to be taken to move the industry forward and also assist the industry to develop domestic audience.

4. Film production

South African feature films production increased tremendously from 1 film in 2000 to 9 films in 2007 and a total of 55 feature films have been released in the period 2000 - 2007, an average of 7 films per year. 33 (60%) films were local productions¹, 4 (7%) were official co-productions² and 18 (33%) were unofficial co-productions³. Highest production was 13 feature films in 2005 which can be attributed to the R35 million feature film fund which was

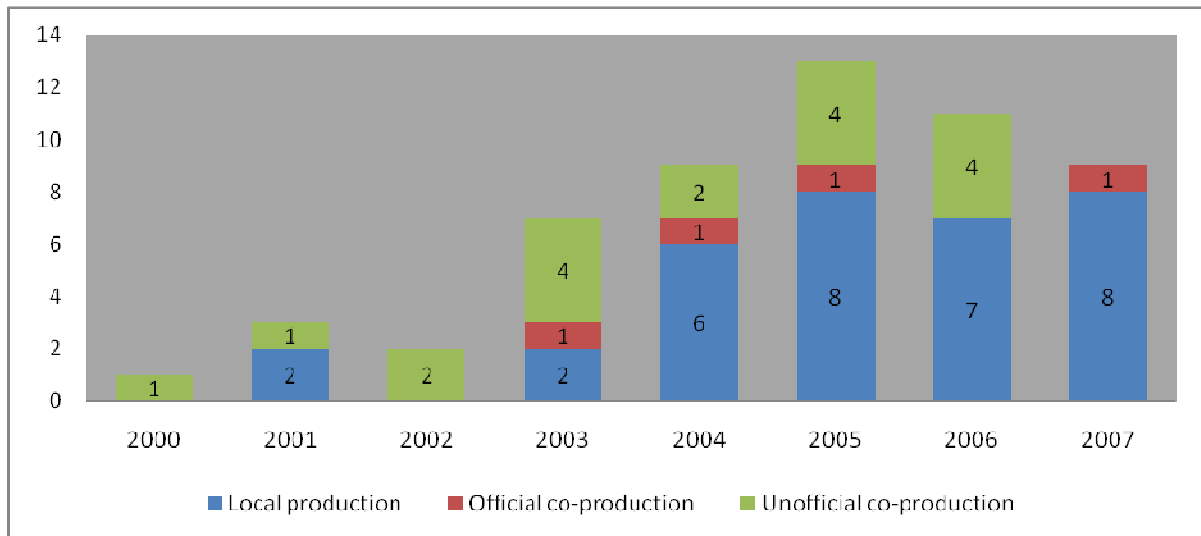
¹ Local production - national film, TV series or programme

² Official co-production - co-production made under the terms of an existing treaty between two or more countries

³ Unofficial co-production - co-production made outside an official treaty

provided by the Department of Arts and Culture (DAC) to the NFVF in the period 2004-2006 in an effort to encourage feature films production growth.

Figure 1: SA feature films 2000 – 2007



4.1. Co-Production

South Africa has entered into 4 official co-production treaties with Canada (1997), Italy (2003), Germany (2004) and the United Kingdom (2007) aimed at providing a framework that enables and encourages collaboration between South African producers and treaty co-producers. South Africa will continue to enter into future co-production treaties with various countries in the future for the benefit of the industry.

SA/Canada agreement has produced 1 feature film project (Stander, 2003) since the co-production agreement in 1997.

SA/Germany agreement has produced 1 feature film project (Zulu love letter, 2005) since the agreement in 2004 but there are projects (Lumumba (2002), Stander (2003), Hijack stories (2003) and Malunde (2003)) that have been produced before the co-production agreement.

2 projects (Hotel Rwanda (2004) and Ghost Son (2007)) have been produced under SA/Italy since the co-production agreement was signed in 2003.

No feature films have been produced under the SA/UK treaty after the co-production agreement was signed in 2007 as at December 2007. However, 10 feature films have been produced out of collaborations between the UK and South Africa outside official treaty arrangements⁴.

18 unofficial feature films⁵ co-productions have been produced from 2000 – 2007. 8 projects came out of a South African and French collaboration and South African / United States collaboration has resulted in the production of 6 projects. Table 1 shows co-productions by countries.

Table 1: Number of co-productions by countries

Countries	2000	2001	2002	2003	2004	2005	2006	2007	G/Total
SA/FR	-	1	-	-	-	-	-	-	1
SA/FR/BEL/HAITI/GER	-	-	1	-	-	-	-	-	1
SA/FR/BUR	-	-	1	-	-	-	-	-	1
SA/FR/GER	-	-	-	-	-	1	-	-	1
SA/GER	-	-	-	1	-	-	-	-	1
SA/ITALY	-	-	-	-	-	-	-	1	1
SA/UK	-	-	-	-	1	2	1	-	4
SA/UK/FR	-	-	-	1	-	-	1	-	2
SA/UK/GER/CAN	-	-	-	1	-	-	-	-	1
SA/UK/GER/FR	-	-	-	1	-	-	-	-	1
SA/UK/IRELAND	-	-	-	-	-	1	-	-	1
SA/UK/ITALY	-	-	-	-	1	-	-	-	1
SA/UK/US/FR	-	-	-	-	-	-	1	-	1
SA/US	1	-	-	1	1	1	1	-	5
Grand Total	1	1	2	5	3	5	4	1	22

⁴ Wooden Camera (2003), Stander (2003), Hijack Stories (2003), Critical Assignment (2004), Hotel Rwanda (2004), Red Dust (2005), In My Country (2005), Sophiatown (2005), Tsotsi (2006) and Wah-Wah (2006).

⁵ The Great Dance: A Hunter's Story (2000), Boesman and Lena (2001), Lumumba (2002), Mama Africa (2002), Wooden Camera (2003), Amandla (2003), Hijack Stories (2003), Malunde (2003), Critical Assignment (2004), Drum (2004), Racing Stripes (2005), Red Dust (2005), In My Country (2005), Sophiatown (2005), Catch a Fire (2006), Tsotsi (2006), Wah-Wah (2006), Beat The Drum (2006)

4.2. Genre of films

Drama made up the highest proportion of production, constituting 51% of total production, second highest was comedy, traditionally popular with audiences at 20% sharing 80% of total local box office gross. The least proportion of productions was action, horror and thriller at 2% each. Table 2 shows number of productions by genre.

Table 2: Films by genre

Genre	Number of films	Percentage (%)
Action	1	2%
Adventure	3	5%
Comedy	11	20%
Crime	2	4%
Documentary	7	13%
Drama	28	51%
Horror	1	2%
Romance	1	2%
Thriller	1	2%
Grand Total	55	100%

4.3. Production companies

Production was dispersed over a large number of local production companies as shown in Table 3 below. 32 different production companies each produced 1 film. Video vision produced the highest number of films, at a total of 7 feature films between 2000 – 2007.⁶, dv8 was second highest producing a total of 4 feature films ((Forgiveness (2004), The Flyer (2005), Max and Mona (2005) and Bunny Chow: Know Thyself (2007)), followed by Moonlighting Films (Critical Assignment (2004), Racing Stripes (2005) and Catch A Fire (2006)), and Rogue Star Films ((Story Of An African Farm (2004), uCarmen eKhayelitsha (2005) and Big Fellas (2007)) producing 3 films. 3 films (Lumumba (2002), Mama Africa (2002) and Boesman and Lena) were produced exclusively by foreign production companies.

⁶ Mr. Bones (2001), The Long Run (2001), Amandla (2003), Yesterday (2004), Mama Jack (2005), Red Dust (2005) and More Than Just A Game (2007)

Table 3: SA production companies activities

Number of films per company	Number of companies
7	1
4	2
3	2
1	32
Grand Total	37

4.4. Language

There has been an improvement in the production of indigenous language feature films, 4 (7%) indigenous language feature films (Yesterday (2004), Faith's Corner (2005), uCarmen eKhayelitsha (2005) and Tsotsi (2006)) out of 55 feature films have been produced in the period 2000 – 2007. This is however, not enough considering that indigenous languages constitute a first language to about 78% of the South African population. English made up the highest proportion of production. Afrikaans language films bounced back in 2007 with the production of 2 feature films, (Ouma se slim kind (2007) and Poena is koning (2007)). This came after there was no production of an Afrikaans language feature films from 2000 - 2006. Table 4 shows number of productions per language.

Table 4: Films by language

Language	2000	2001	2002	2003	2004	2005	2006	2007	Grand Total
Afrikaans	-	-	-	-	-	-	-	2	2
English	1	1	2	5	7	8	8	7	40
English/Afrikaans	-	1	-	-	1	2	-	-	4
English/Afrikaans/Zulu	-	-	-	1	-	-	-	-	1
English/Xhosa	-	1	-	-	-	-	-	-	1
English/Zulu	-	-	-	1	-	1	2	-	4
Xhosa	-	-	-	-	-	1	-	-	1
Zulu	-	-	-	-	1	1	-	-	2
Zulu/Xhosa/Sotho	-	-	-	-	-	-	1	-	1
Grand Total	1	3	2	7	9	13	11	9	55

4.5. Location of shoot

82% of local productions were shot exclusively in South Africa, 9% were shot in locally and other countries and 9% were shot entirely outside South Africa. Table 5 shows productions by country of location.

Table 5: Productions by country of shoot

Country of shoot	Number of films	Percentage
Other countries only	5	9%
SA and other countries	5	9%
SA only	45	82%
Grand Total	55	100%

1 local production (Cosmic Africa) out of 33 was shot exclusively outside of South Africa in Mali, Namibia and Egypt.

In co-productions (official and unofficial co-productions), 64% of the films were shot entirely in South Africa, 18% were largely shot in South Africa and other countries and another 18% have been shot entirely outside of South Africa. Table 6 shows country of shoot for SA co-productions.

Table 6: Co-productions by location of shoot

Country of shoot	Number of films	Percentage (%)
Other Only	4	18%
SA and Other	4	18%
SA Only	14	64%
Grand Total	22	100%

Of the 50 productions shot in South Africa, the most frequent provinces were Gauteng (23 films), the Western Cape (17 films) and Kwazulu-Natal (10 films). Limpopo, North West and Free State each had 1 film shot and no film was shot in Mpumalanga and Northern Cape. Some films were shot in more than one province; hence the total in table 7 below is greater than the number of productions.

Table 7: Shoot location by province, films shot in SA

Province	Number of films
EC	2
GP	23
KZN	10
FS	1
WC	17
LIM	1
NW	1
Information unavailable	12
Grand Total	67

4.6. NFVF Support

Section 3(c) and Section 4(1)(a) of the NFVF Act No. 73 of 1997 stipulates that the NFVF must encourage the development and distribution of local films and videos and render support, including, but not limited to financial support, advice and information to any person, organisation or institution.

The NFVF contributed in the success of many award winning local films. Since 2003, the NFVF has supported 12 feature films with development, production and marketing grants. 5 films that were supported were co-productions and 7 were local productions.

Table 8: Number of feature films supported by the NFVF

Year	Co-production	Local production	Grand Total
2003	1	0	1
2004	2	3	5
2005	1	2	3
2006	1	0	1
2007	0	2	2
Grand Total	5	7	12

Table 9 shows films supported by the NFVF and the amount each film was supported with.

Table 9: Feature films supported by NFVF and amount

Film	Amount
Hotel Rwanda	R 1,000,000
Wooden Camera	R 2,500,000
Tsotsi	R 1,000,000
Yesterday	R 1,000,000
Drum	R 3,000,000
Forgiveness	R 990,000
Max and Mona	R990,000
Ingrid Jonker: Her Lives And Time	R500,000
A Boy called Twist	R 1,000,000
Zulu Love letter	R 2,800,000
More Than Just A Game	R 850,000
Born into Struggle	R 100,000
Grand Total	R 15,730,000

5. Creatives participation

There has been an emergence of black film talent, directors such as Zola Maseko, Akin Omotoso, Teddy Mattered, Norman Maake and others who have impressed both local and international audiences.

Table 10: Summary of film creatives and their nationality

Nationality	Directors	Producers	Editors	DOP's	Screenwriters
Local	44	39	31	33	37
Foreign	11	16	21	17	13
Info unavailable	0	0	3	5	5
Grand Total	55	55	55	55	55

Table 11: Summary of film creatives by race

Race	Directors	Producers	Editors	DOP's	Screenwriters
Black	12	11	1	1	11
White	43	44	51	49	40
Info unavailable	0	0	3	5	4
Grand Total	55	55	55	55	55

5.1. Directors

12 films out of 55 films were directed by black directors and 43 films were directed by white directors.

6 films were directed by female directors and 49 were directed by male directors. Table 12 below shows the race and gender of directors.

Table 12: Directors race and gender

Gender	Black	White	Grand Total
Female	2	4	6
Male	10	39	49
Grand Total	12	43	55

Table 13 shows the number of films per directors nationality between South African and foreign directors. 44 films were directed by SA directors, 11 were directed by foreign directors.

In local productions, 32 films out of 33 were directed by South African directors. In co-productions (official and unofficial co-productions), 12 films out 22 films had South African directors. 9 out of 10 highest grossing local films were directed by South African directors.

Table 13: Productions per directors nationality

Nationality	Local production	Official co-production	Unofficial co-production	G/Total
Foreign director	1	3	7	11
SA director	32	1	11	44
Grand Total	33	4	18	55

Figure 2 illustrate the race and gender split of South African directors.

Figure 2: Race and gender of SA directors

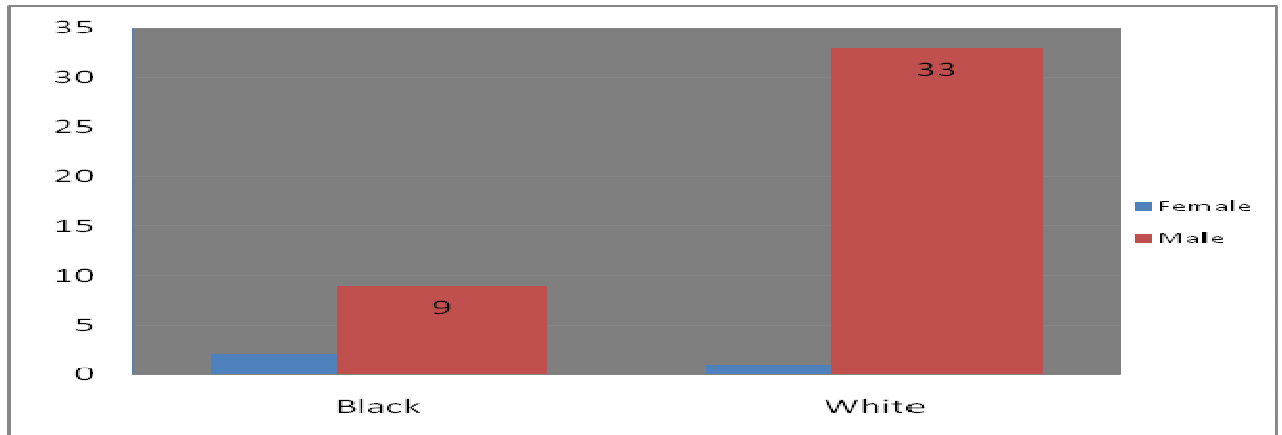


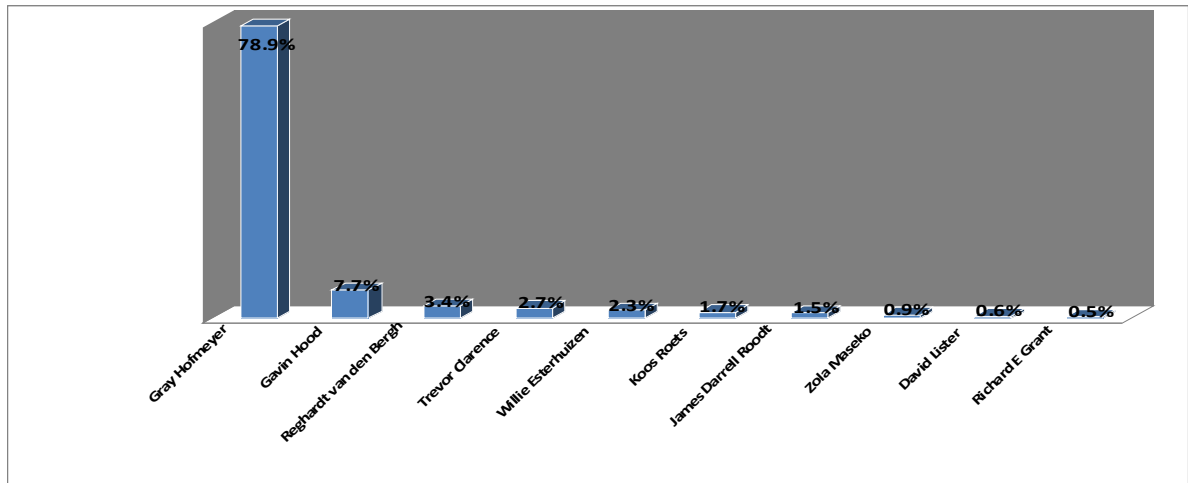
Table 14 shows the top 10 South African directors based on their top grossing films. Gray Hofmeyer was the most productive, with three films (Mr. Bones, Mama Jack, Oh Shucks I’m Gatvol) in the top 10, grossing over R83, 000, 000 (79% of total gross of top 10 directors) between them. 1 black SA director, Zola Maseko feature in the top 10 list at number 8.

Table 14: Top 10 SA directors based on top grossing films

Director	Number of films	Film(s)	Total gross box office
Gray Hofmeyer	3	Mr Bones, Mama Jack, Oh Shucks I’m Gatvol	R 83 787 194
Gavin Hood	1	Tsotsi	R 8 152 864
Reghardt van den Bergh	1	Faith Like Potatoes	R 3 580 335
Trevor Clarence	1	Crazy Monkey Straight Outta Benoni	R 2 852 660
Willie Esterhuizen	1	Poena Is Koning	R 2 447 025
Koos Roets	1	Running Riot	R 1 755 603
James Darrell Roodt	1	Yesterday	R 1 564 382
Zola Maseko	1	Drum	R 917 368
David Lister	1	Story of an African Farm	R 601 441
Richard E Grant	1	Wah-Wah	R 515 489

Figure 3 shows top 10 film directors and their percentage share of total gross.

Figure 3: Top 10 directors gross percentage share



5.2 Producers

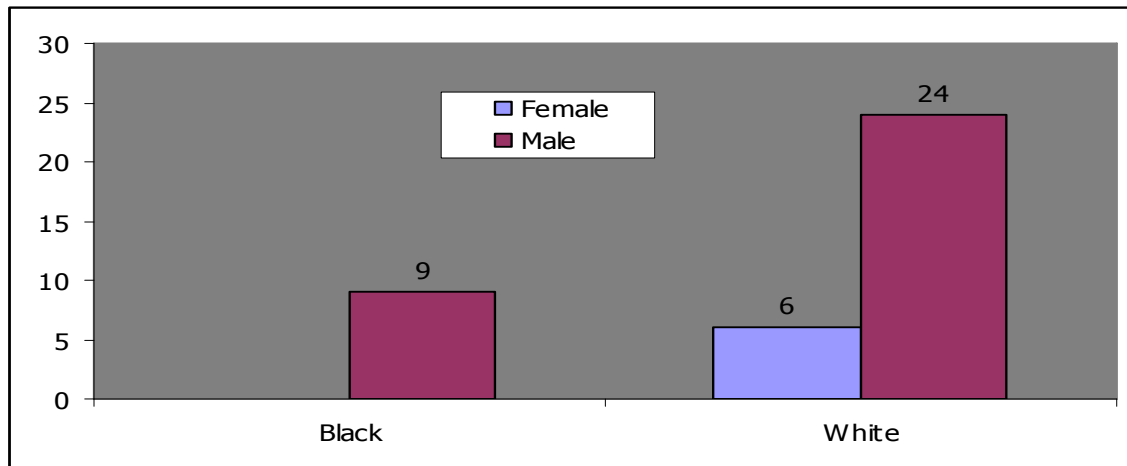
71% of the films were produced by South African producers while 29% were produced by foreign producers. All local productions were produced by South African producers while 16 (73%) co-production films out of 22 were produced by foreign producers.

Table 15: Nationality of Producers nationality

Nationality	Local production	Official co-production	Unofficial co-production	Grand Total
Foreign Producer	0	3	13	16
South African Producer	33	1	5	39
Grand Total	33	4	18	55

Helena Spring and Anant Singh co-produced the highest number of films, producing 7 films together (Mr. Bones (2001), The Long Run (2001), Yesterday (2004), Mama Jack (2005), Red Dust (2005), Faith's Corner (2005) and More Than Just a Game (2007)) while the other 48 films were produced by different producers. Figure 2 illustrates race and gender of South African producers.

Figure 4: Race and gender of SA producers



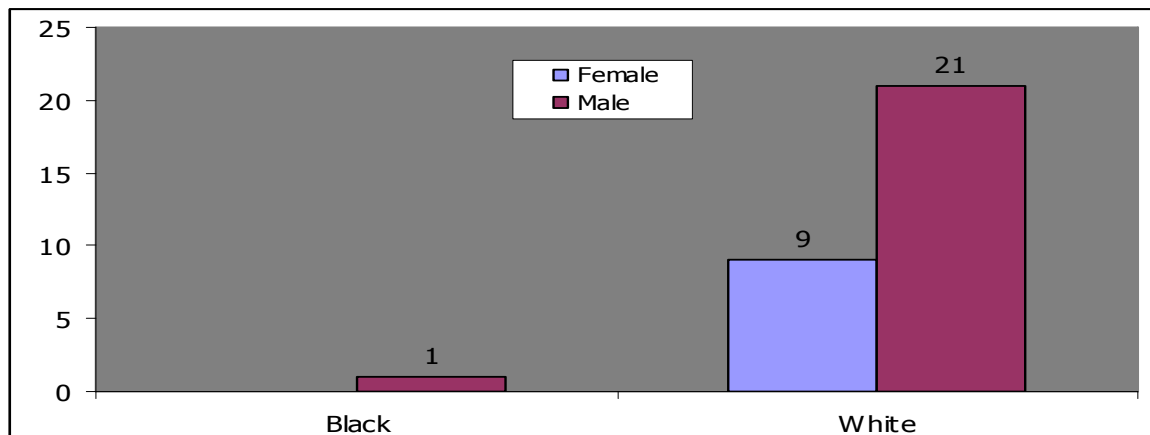
5.3. Editors

Table 16: Nationality of editors

Nationality-Editor	Co-production	Local production	Grand Total
SA Editor	6	25	31
Foreign Editor	15	6	21
Info not available	1	2	3
Grand Total	22	33	55

31 films out of 52 films had South African Editors, 21 had foreign Editors. In local production, 25 films out of 31 had South African Editors and 6 films had foreign Editors. In co-production most films (15 out of 21) had foreign Editors.

Figure 5: Race and gender of SA editors



51 of the 55 films were edited by whites (of those 17 were females, 36 males), only 1 film was edited by a black male South African Editor. Information about Editors for 3 films was unavailable.

Ronelle Loots and Avril Beukes edited the highest number of films, each editing 5 films. Table 18 is a list of South African editors and the number of films that they edited.

Table 17: SA Editors and number of films edited

SA Editor	Number of films
Andrew Cassels	1
Ronelle Loots	5
Johan Lategan	3
Megan Gill	1
Richard Starkey	1
Avril Beukes	5
Josh Galvin	1
Sakkie Bergh	1
Sarah Thomas	1
C.A. van Aswegen	1
Damon Foster	2
Alistair Thomas	1
Oliver Schmitz	1
Izeldi Gerber	1
Melanie Jankes Golden	1
Catherine Meyburgh	1
Bata Passchier	1
Rehad Desai	1
Pieter Esterhuizen	1
Grand Total	31

5.4. Directors of Photography (DOP's)

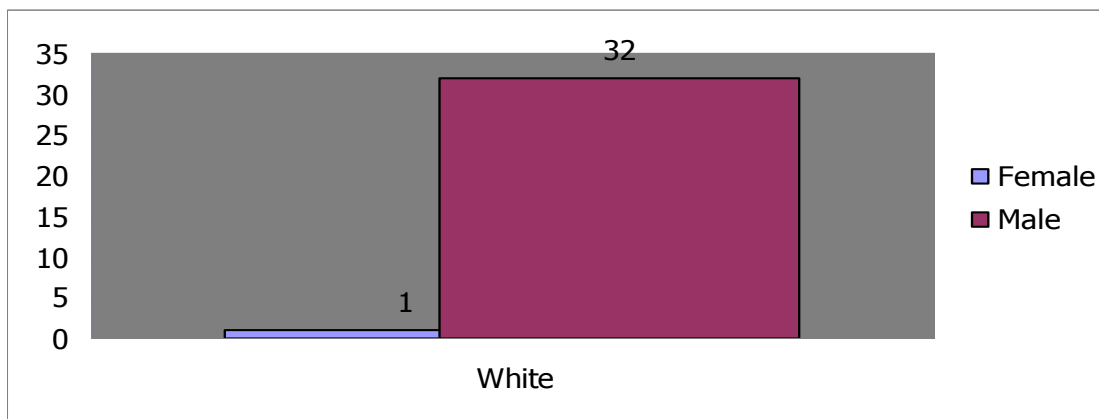
Table 18: Nationality of DOP's

Nationality-DOP's	Co-production	Local production	Grand Total
Foreign	16	1	17
South African	6	27	33
Information unavailable	0	5	5
Grand Total	22	34	55

Foreign DOP's directed 17 films and 33 films were directed by SA DOP's. In co-productions, foreign DOP's directed most films (16 out of 22) while in local production, local DOP's directed most films (27 out of 28).

50 DOP's were white, 1 was black (foreign) and race information for 4 DOP's was not available. 48 DOP's were males, 3 were females (2 foreign DOP's and 1 SA DOP) and gender information for 4 DOP's was not available.

Figure 6: Race and gender of SA DOP's



Michael Brierley was the Director of Photography for 5 films, Giulio Biccari directed 3 films, Buster Reynolds and Lance Gewer each directed 2 films. Table 20 shows SA DOP's and the number of films they directed.

Table 19: SA DOP's and number of films they directed

DOP's	Number of films
Andre van den Heever	1
Buster Reynolds	2
Chris Schutte	1
Clive Sacke	1
Clive Sacke, Ivan Leathers	1
Craig Foster	1
Craig Foster, Damon Foster	1
Dave Aenmey	1
Eran Tahor	1
Giulio Biccari	3
Ivan Leathers	1

James Frater	1
Keith Shirlaw	1
Lance Gewer	2
Marius Adams	1
Marius van Graan	1
Mark Rowston	1
Mark Vicente	1
Matthys Mocke	1
Michael Brierley	5
Mike Downie	1
Natalie Haarhof	1
Peter Tischhauser	1
Robert Malpage	1
Grand Total	32

5.5 Screenwriters

67% of feature films were based on stories and characters created by South African writers. As shown in Table 16, 29 out of 30 films in local productions were based on stories written by South African writers while in co-productions, 8 films out of 20 were based on stories and characters written by South African writers.

Table 20: Nationality of screenwriters

Nationality	Local production	Official co-production	Unofficial co-production	Grand Total
Foreign Screenwriter	1	3	9	13
South African Writer	29	1	7	37
Information unavailable	3	-	2	5
Grand Total	33	4	18	55

11 films were based on stories written by black writers while 40 films were based on stories written by white writers.

9 films were based on stories written by female writers while 42 films were based on stories written by male writers.

3 films (Mr. Bones (2001), Oh Schucks I'm Gatvol (2004) and Mama Jack (2005)) were based on stories and characters written by Leon Schuster, 2 films (Yesterday (2004) and Faith's Corner (2005)) were based on stories and characters written by Darrel James, the rest of the films were based on stories by different writers.

6. Size distribution of budgets

Table 16 shows budget shares of local productions and co-productions (official and unofficial co-productions). Co-productions constituted 39% of SA productions but had the highest budget share of 84% which can be attributed to that 78% of co-productions had a budget of over R50m compared to local productions with 41% of the films produced with a budget under R10m.

Table 21: Budget distribution of local productions and co-productions

Category	Combined budget	Percentage
Local productions	R 179 482 045	16%
Co-productions	R 922 216 038	84%
Grand Total	R 1 101 698 083	100%

4 out 21 local productions were produced with a budget of under R3m, constituting 3% of total budget. Most of the local productions fall in the budget range of between R3m and R10m (12 out 21 were figures were available) accounting for 38% of the combined budget. 3 productions were produced within the budget range of R20-R50m but accounted for the highest percentage of 46% of the combined budget. No local production had a budget over R50m. The lowest budget for local productions was R60 000 and the highest budget was R34 million. Table 17 shows budget bands of local productions.

Table 22: Size distribution of budgets, local productions

Budget band	Number	Total budget	% of total budget
Under R3m	4	R 4 960 000	3%
R10m	12	R 68 547 170	38%
R10-R20m	2	R 23 593 122	13%
R20-50m	3	R 82 381 753	46%
R50m+	0	0	0
Figures unavailable	12	0	0

Grand Total	33	R 179 482 045	100%
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6 co-productions with budget of over R50m were figures were available accounted for 78% of the combined budget (Table 16). Compared with local productions, where 16 out of 21 films were in the budget of under R10m, no co-production film under the budget of R10m was produced. The lowest budget for co-productions was R13 million and the highest budget was over R213 million.

Table 23: Size distribution of budgets, co-productions

Budget band	Number	Total budget	% of total budget
Under R10m	0	R 0	0%
R10-R20m	2	R 27 000 000	3%
R20-50m	6	R 175 873 180	19%
R50m+	6	R 719 342 858	78%
Figures unavailable	8	R 0	0%
Grand Total	22	R 922 216 038	100%

7. Local Performance of South African films at the box office

Out of 47 films released between 2000 and 2007 where box office figures are available, 9(19%) films grossed less than R100 000, with the lowest performer, Boesman and Lena grossing R8 805 and the highest performer, Mr. Bones grossing over R33m. Most films did not recoup 50% of the production cost at the local box office. Helen Kunn, head of local content at Ster-Kinekor however pointed out that the fact that most of South African films do not make their money back at the local box office is not necessarily a cause for alarm as very few films make a profit in their own territory and it is completely unrealistic to expect them to.⁷

The total local box office gross for 47 films was over R115m. Comedy constituted the highest percentage gross at 80% for 10 films. The second highest grossing genre or format was

⁷ <http://www.writingstudio.co.za/page860.html>

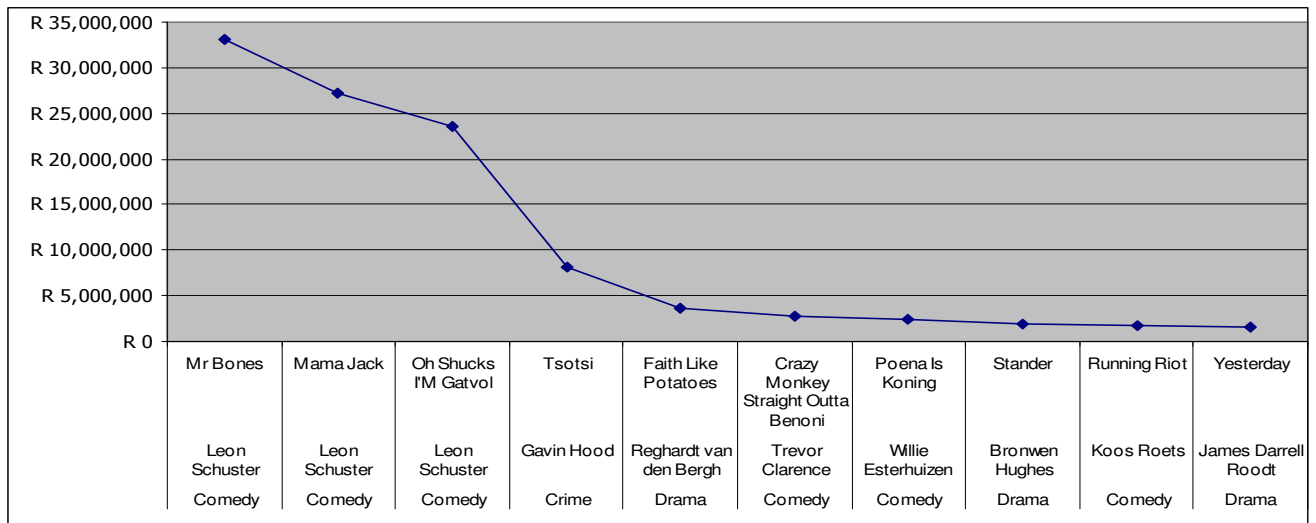
Drama which constituted 11% of total office gross but had the highest number of films (25 films).

Table 24: Films per genre and total box office gross

Genre	Number of films	Total box office gross	Total gross (%)
Adventure	1	R 218,639	0.2%
Comedy	10	R 92,219,816	80.1%
Crime	2	R 8,324,883	7.2%
Documentary	7	R 1,055,876	0.9%
Drama	25	R 12,037,911	10.5%
Romance	1	R 294,035	0.3%
Thriller	1	R 917,368	0.8%
Grand Total	47	R 115,068,528	100.0%

9 films in the top 10 highest grossing films had South African directors. 6 of these films were comedy, 3 were drama and 1 was a crime feature film. Figure 4 illustrate the local top 10 feature films by director and film genre.

Figure 7: Top 10 SA grossing films, director and genre



7. 1 Performance of South African films in foreign territories

South African films are marketed in many territories around the world to increase their profits. The biggest challenge remains that most South African films that do find international distributors are released as art-house films in small prints run.⁸

Box office figures for most films that were released internationally are unavailable as film producers were not willing to give out the information and desktop research efforts to search for the information were fruitless.

SA films where box office figures are available, have performed far much better in other territories than at the local box office. According to www.imdb.com, Catch a Fire grossed \$4,291,965 in the US alone, Hotel Rwanda grossed \$23,472,900 in the US, received 187,477 admissions in Germany and 210,240 admissions in Spain, Racing Stripes grossed \$49,772,522 in the US, grossed £5,962,401 in the UK and received 119,168 admissions in Germany, Amandla which grossed R315, 492 in the local box office grossed \$398,981 in the US alone.

8. Conclusion

South African feature films production has increased over the past 7 years however there are still challenges that need to be overcome to move the industry forward and to position it to be a serious player both locally and internationally as the industry is not making enough films consistently to develop audiences by giving them what they need when they need it.

Even though there is emergence of black film talent in the industry, it is happening in a slow pace. Of the 55 films that were released between 2000 and 2007, only 1 Editor was black and there was no black DOP.

⁸ <http://www.writingstudio.co.za/page860.html>

Most of SA feature films do not make money in the local box office. For instance, more than 50% of feature films produced in the period 2000 – 2007 failed to recoup 10% of production cost in the local box office.

Appendix 1: SA production by year of release, genre, language and Countries

Title	Release Year	Genre	Language	Countries
Oil On Water	2007	Drama	English	SA
Catch A Fire	2006	Drama	English	SA/UK/USA/FR
Critical Assignment	2004	Action	English	SA/UK
Ghost Son	2007	Horror	English	SA/ITALY
Hotel Rwanda	2004	Drama	English	SA/UK/ITALY
Racing Stripes	2005	Adventure	English	SA/USA
34 South	2004	Comedy	English	SA
Wooden Camera	2003	Adventure	English	SA/UK/FR
Mr Bones	2001	Comedy	English/Xhosa	SA
Mama Jack	2005	Comedy	English	SA
Oh Shucks I'M Gatvol	2004	Comedy	English	SA
Tsotsi	2006	Crime	Zulu/Xhosa/Sotho	SA/UK
Faith Like Potatoes	2006	Drama	English/Zulu	SA
Crazy Monkey Straight Outta Benoni	2005	Comedy	English	SA
Poena Is Koning	2007	comedy	Afrikaans	SA
Stander	2003	Drama	English/Afrikaans/Zulu	SA/UK/GER/CAN
Running Riot	2006	Comedy	English	SA
Yesterday	2004	Drama	Zulu	SA
Drum	2004	Thriller	English	SA/USA
Story of an African Farm	2004	Drama	English	SA
Wah-Wah	2006	Drama	English	SA/UK/FR
Number 10	2006	Drama	English	SA
Big Fellas	2007	Comedy	English	SA
The Flyer	2005	Drama	English	SA
Bunny Chow: Know Thyself	2007	Comedy	English	SA
Sarafina(re-release)	2006	Drama	English	SA
Lumumba	2002	Drama	English	SA/FR/BEL/HAITI/GER
Forgiveness	2004	Drama	English/Afrikaans	SA
Max and Mona	2005	Comedy	English	SA
Ouma Se Slim Kind	2007	Drama	Afrikaans	SA

Amandla	2003	Documentary	English/Zulu	SA/USA
Red Dust	2005	Drama	English	SA/UK
uCarmen eKhayelitsha	2005	Romance	Xhosa	SA
The Great Dance: A Hunter's Story	2000	Documentary	English	SA/USA
Beat the Drum	2006	Drama	English/Zulu	SA/USA
I Wish I Was In Jail	2006	Comedy	English	SA
Footskating 101	2007	Adventure	English	SA
Ingrid Jonker: Her Lives And Time	2007	Documentary	English	SA
Hijack Stories	2003	Crime	English	SA/UK/GER/FR
In my country	2005	Drama	English/Afrikaans	SA/UK/IRELAND
A Boy called Twist	2005	Drama	English	SA
Zulu Love letter	2005	Drama	English/Zulu	SA/FR/GER
God is African	2003	Drama	English	SA
Cosmic Africa	2003	Documentary	English	SA
The Long Run	2001	Drama	English	SA
More Than Just A Game	2007	Drama	English	SA
Sophiatown	2005	Documentary	English/Afrikaans	SA/UK
Malunde	2003	Drama	English	SA/GER
Heaven's Herds	2006	Documentary	English	SA
Soldiers Of The Rock	2005	Drama	English	SA
Mama Africa	2002	Drama	English	SA/FR/BUR
Born into Struggle	2004	Documentary	English	SA
Conversations On A Sunday Afternoon	2006	Drama	English	SA
Faith's Corner	2005	Drama	Zulu	SA
Boesman and Lena	2001	Drama	English/Afrikaans	SA/FR

Appendix 2: Films by year of release and Country

Title	Release Year	Countries	Category
Oil On Water	2007	SA	Local production
Catch A Fire	2006	SA/UK/USA/FR	Unofficial co-production
Critical Assignment	2004	SA/UK	Official co-production
Ghost Son	2007	SA/ITALY	Official co-production
Hotel Rwanda	2004	SA/UK/ITALY	Official co-production
Racing Stripes	2005	SA/USA	Unofficial co-production
34 South	2004	SA	Local production
Wooden Camera	2003	SA/UK/FR	Unofficial co-production
Mr Bones	2001	SA	Local production
Mama Jack	2005	SA	Local production
Oh Shucks I'M Gatvol	2004	SA	Local production
Tsotsi	2006	SA/UK	Official co-production
Faith Like Potatoes	2006	SA	Local production
Crazy Monkey Straight Outta Benoni	2005	SA	Local production
Poena Is Koning	2007	SA	Local production
Stander	2003	SA/UK/GER/CAN	Official co-production
Running Riot	2006	SA	Local production
Yesterday	2004	SA	Local production
Drum	2004	SA/USA	Unofficial co-production
Story of an African Farm	2004	SA	Local production
Wah-Wah	2006	SA/UK/FR	Unofficial co-production
Number 10	2006	SA	Local production
Big Fellas	2007	SA	Local production
The Flyer	2005	SA	Local production
Bunny Chow: Know Thyself	2007	SA	Local production
Sarafina(re-release)	2006	SA	Local production
Lumumba	2002	SA/FR/BEL/HAITI/GER	Unofficial co-production
Forgiveness	2004	SA	Local production
Max and Mona	2005	SA	Local production
Ouma Se Slim Kind	2007	SA	Local production

Amandla	2003	SA/USA	Unofficial co-production
Red Dust	2005	SA/UK	Official co-production
uCarmen eKhayelitsha	2005	SA	Local production
The Great Dance: A Hunter's Story	2000	SA/USA	Unofficial co-production
Beat the Drum	2006	SA/USA	Unofficial co-production
I Wish I Was In Jail	2006	SA	Local production
Footskating 101	2007	SA	Local production
Ingrid Jonker: Her Lives And Time	2007	SA	Local production
Hijack Stories	2003	SA/UK/GER/FR	Unofficial co-production
In my country	2005	SA/UK/IRELAND	Unofficial co-production
A Boy called Twist	2005	SA	Local production
Zulu Love letter	2005	SA/FR/GER	Unofficial co-production
God is African	2003	SA	Local production
Cosmic Africa	2003	SA	Local production
The Long Run	2001	SA	Local production
More Than Just A Game	2007	SA	Local production
Sophiatown	2005	SA/UK	Official co-production
Malunde	2003	SA/GER	Official co-production
Heaven's Herds	2006	SA	Local production
Soldiers Of The Rock	2005	SA	Local production
Mama Africa	2002	SA/FR/BUR	Unofficial co-production
Born into Struggle	2004	SA	Local production
Conversations On A Sunday Afternoon	2006	SA	Local production
Faith's Corner	2005	SA	Local production
Boesman and Lena	2001	SA/FR	Unofficial co-production