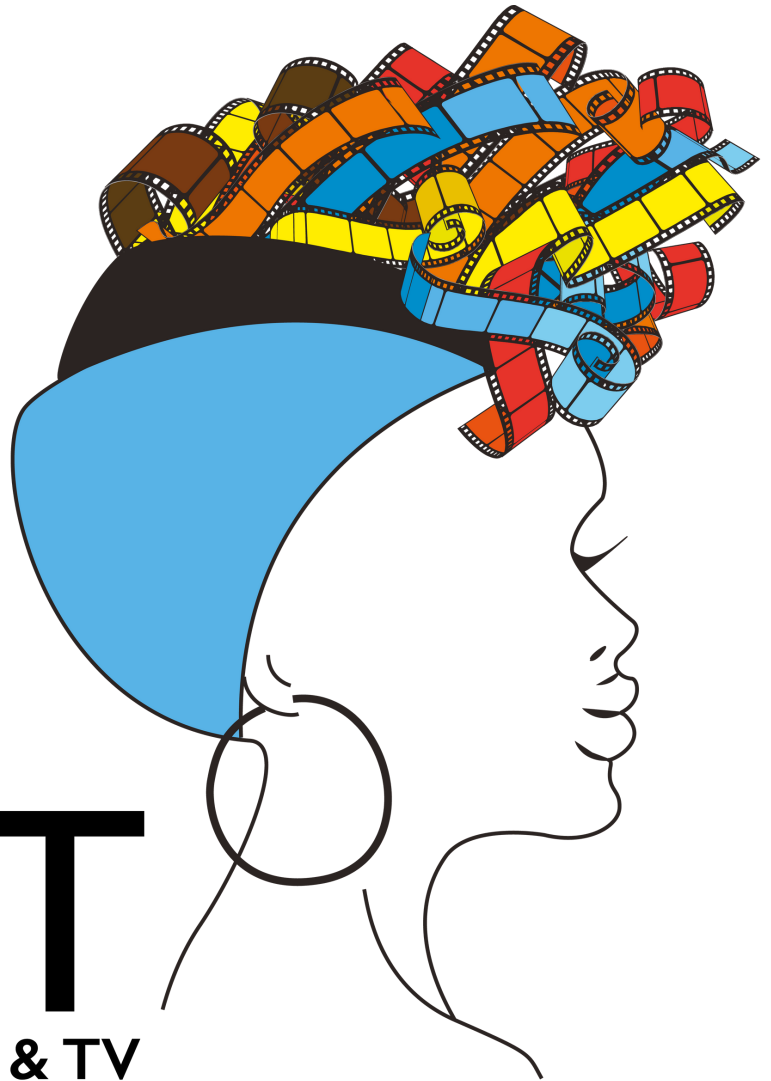




SWIFT

Sisters Working in Film & TV

Annual Report

2020-2021

SWIFT BOARD: Zanele Mthembu (Chair); Jacintha de Nobrega (Vice-Chair); Pearl Munonde (Treasurer); Maganthrie Pillay; Jessica Singh; Rea Moeti



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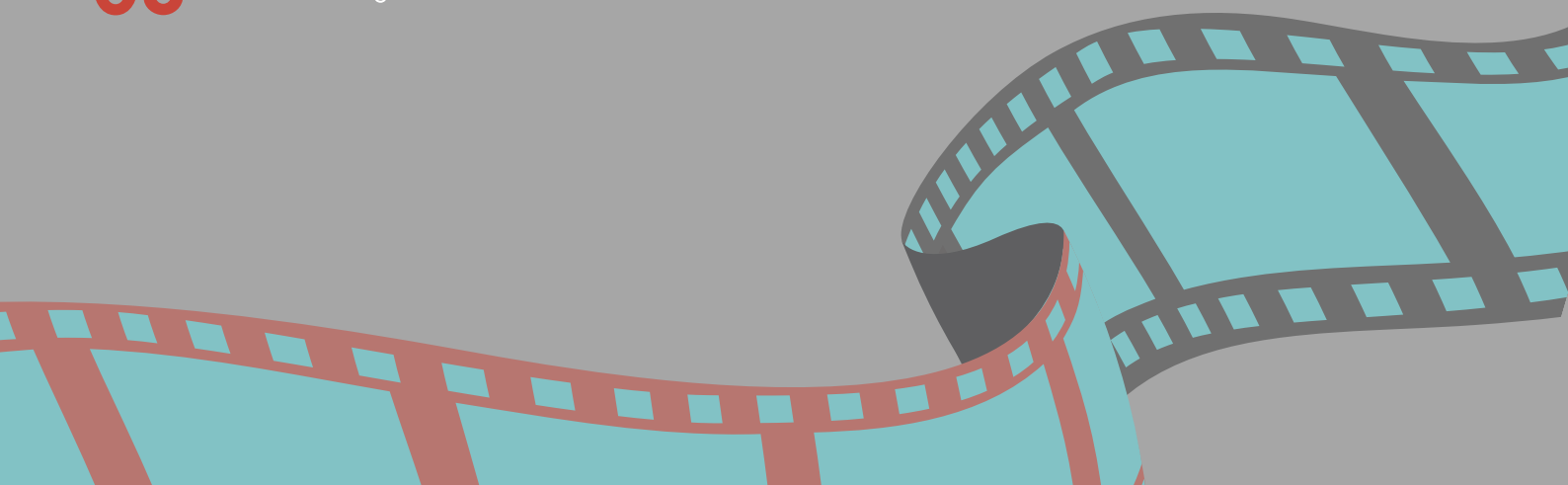
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Mission

SWIFT is a women's collective and is made up of professionals in the film and TV industry. Our mission is to challenge gender inequality in all facets of our industry. We want women's voices to be heard, their talent recognised, their stories told and for them to have an equal share in all available opportunities – funding, training, work.

Vision

SWIFT's main objective, therefore, is to drive opportunities for women in our industry. We do that by providing space for women to engage on issues of common interests, continuing to develop their skills and talents as well as advocating with relevant stakeholders.

Values

Transparency
Integrity
Transformation

Genuine Empowerment
Professionalism – ethics, standards, governance

A MESSAGE FROM THE CHAIR

I am pleased to share the SWIFT's 2020/2021 annual report outlining an overview of the performance of SWIFT, and achievements for the period under review. In spite of the challenges we have faced over the past year and the unpredictable future we face as an industry and nation we remain focused on delivering on our mandate of growing and developing our organisation, working towards eradicating sexual harassment in the industry and affording opportunities to the previously marginalised and disadvantaged individuals to participate in the industry.

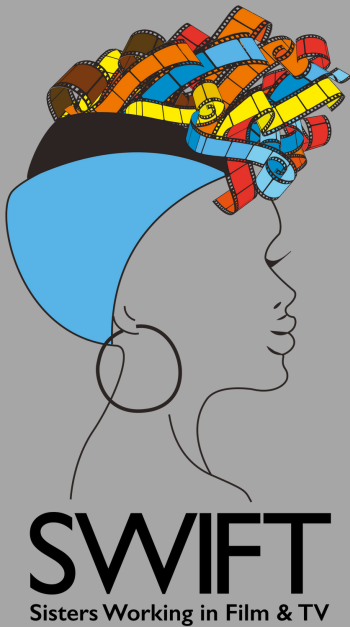
Working together with Tracy Clayton who was appointed temporarily to oversee the operations of the organisations and the different project managers we ensured that SWIFT continued to deliver on its mandate of ensuring that our voices as women in the Audio-visual sector are heard, that our talent is recognised and developed, our stories are told and for women to have an equal share in all available opportunities – funding, training, work.

We have managed to build on the great work that we began in 2019/2020 inspite of the challenges and negative impact on the sector brought on by the onset of COVID -19. We have not been left untouched by this dreaded pandemic which has taken many lives in our sector and left many without an income.



**Zanele
Mthembu**

SWIFT BOARD CHAIR



ENTITY PERFORMANCE

Overall, I am pleased with the performance of SWIFT in spite of the lack of operational capacity and the effect of the pandemic on the sector.

Funding continues to be a challenge for SWIFT.

However where funding was secured for SWIFT programmes the various subcommittee members were able to deliver on the objectives of the programmes.

CAPACITY BUILDING

SWIFT finalised an organisation strategy and a business plan for the organisation with priorities for the organisation for the coming year and to assist in our fund-raising efforts for the organisation.

In the strategy SWIFT identified the need to build capacity to ensure that the organisation can deliver on its mandate and ensure that there is proper governance within the organisation.

SWIFT applied for and received Capacity Building funding of R500 000 for the 2020/2021 from DSAC for the 2020/2021 Financial Year. The funding was received in November 2020. The funding was utilised to provide Operational capacity for SWIFT. In this regard a Bookkeeper and Administrator, a Communications Officer were employed and an Operations Manager only for 3 months. SWIFT Board has now advertised and is in the process of finalising the position for an Executive Officer who will be responsible for overseeing the administration, programs and strategic plan of the organization. Other key duties include fundraising, marketing, and community outreach. The position reports directly to the Board.

As a member organisation of the South African Screen Federation (SASFED) SWIFT has received R150 000 funding through the South African Screen Sector Support Fund (SASSSF) which was awarded from the joint application submitted by SASFED.

SWIFT has applied and is currently awaiting further CAPACITY funding of R500 000 from DSAC for the 2021/2022 financial year.

ACHIEVEMENTS:

SCO PROGRAMME

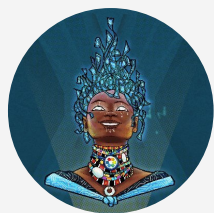
Between September 2020 and end January 2021 the Advocacy subcommittee completed the recruitment and training of 6 Safety Contact Officers (SCO) and carried out a pilot to test the feasibility of the programme. To date 4 SCOs are currently working in the provinces of KZN, GP and WC and an SMS line and email address for the SCOs has been provided as reporting structure for incidents of sexual harassment and to allow women to receive much needed assistance and guidance when reporting incidences of sexual harassment. An SCO programme business plan has been drafted and is ready for implementation once the funding has been secured. STAKEHOLDER RELATIONS SWIFT represented the interests and concerns of women on various platforms such as the Department of Sports, Arts and Culture (DSAC) Audio-visual Reference Group and the Transformation Charter subcommittee of the Reference Group. This led to the adoption of the SWIFT code of Good Practice on Handling sexual harassment by all organisation present at the DSAC Reference Group.

SWIFT was also represented on a number of panels discussing women in Film and television at the various film festivals on topics.

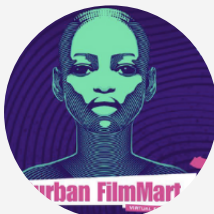
A number of government departments and agencies have adopted the Code of Good Practice in its entirety or a version thereof. Gender Links, leading through our partnership with GIZ on the Step It Up programme, has incorporated the SWIFT SCO material and Code in the manual for gender sensitivity trainings.

FESTIVAL PARTNERSHIPS

SWIFT has continued its partnership with key film festivals to ensure that the voice of women and their interest are amplified. Further that the work created by women are exhibited to the South African public.



DIFF (Durban International Film Festival) – Isiphethu programme
SWIFT participated on two panels – one was a report back on the SCO programme and to promote the work of the SCOs. The second panel was to encourage women to join SWIFT by outlining the work that SWIFT does.



DFM (Durban Film Mart)
SWIFT hosted a DFM Hangout looking at women participating in front and behind the scenes. The SWIFT chairperson participated as a panelist on Africa in Focus: Women in Film



Encounters International Film Festival
SWIFT hosted as Women in Wildlife panel which was organised and Facilitated by Maganthrie Pillay.

SKILLS DEVELOPMENT & JOB CREATION

To help alleviate the impact of the COVID pandemic on women in the sector SWIFT applied for the Presidential Employment Stimulus Package (PESP) to implement the SWIFT Industry readiness programme which ran for 3 months. The objective was to help create jobs for women in our sector while ensuring that we provide necessary skills women entering the industry so that they can thrive. 160 jobs were created for interns, industry professionals who worked as facilitators and other companies in supporting industries, such as catering, who further provided jobs for their employees.

CHALLENGES:

CAPACITY DEVELOPMENT AND FUNDING

Funding continues to be a key challenge to allow SWIFT to carry out its mandate to ensure proper governance in the organisation by separating the management of the organisation from the duties and oversight role of the board. Fundraising efforts continue to be a priority for SWIFT and must continue in earnest to carry out its mandate.

The national lockdown in response to the COVID-19 pandemic disrupted our ability to move forward with the implementation of some projects for a few months but also shifted the focus of our industry on other more pressing issues, such as access to funding, and financial sustainability for our freelance members.

Member Meetings. Even though in some instances sessions were conducted online to ensure more individuals participated however the turnout for engagements were affected with a low turnout. What further exacerbated the challenge was the resignation of board members which put further strain on the remaining board members to deliver on the organisations plans. There was therefore inconsistency in hosting. The inconsistency in hosting of members meeting further contributed to the low turnout when events were hosted.

The employment of the operations personnel particularly the Executive Officer and her support team will ensure that there is smooth running of the organisation and the implementation of the strategic plan.

RECOMMENDATIONS:

In light of the events of the past year and the continued challenges due to the lack of capacity we reviewed our plans and goals to ensure that in the coming year SWIFTs reviews its priorities to match the funding currently available to implement its programmes.

- **Capacity and Governance**

- Conduct a 2- 3 day induction for new board members to equip them in their role and ensure there is clarity and understanding of their roles and responsibilities as board members.
- Review the composition of the board to include additional Skills outside of the industry to assist the board and the organisation in its mandate.
- Prioritise fundraising and revenue generation for the organisation.

- **Advocacy**

- Fundraising and implementation of the SCO programme.
- Establish a Research Unit to collect data that will support the advocacy work.
- Continue partnerships with the NFVF, GFC on skills development programmes.

- **Skills and Mentorship**

- Host one mentorship programme per quarter – for new entrants and for further development of professionals.
- Continue partnerships with the NFVF, GFC on skills development programmes and establish new partnerships with KZNFC.

- **Comms & Marketing**

- Improve internal comms by producing monthly newsletter and hosting meetings
- Continue to build up the profile of the organization by promoting SWIFT initiatives on social media and other platforms
- Continue to respond to issues as they arise in the industry and country

- **Sisterhood Cinema**

- Quarterly strategic partnerships with Festivals to showcase women's cinema.

ACKNOWLEDGEMENTS

SWIFT

Sisters Working in Film & TV



I would like to acknowledge and extend our gratitude for the continued partnerships with and financial support of Ministry and Department of Sports, Arts and Culture (DSAC), the NFVF, GFC and Swedish Embassy.

Through our festival partnerships with DFM, DIFF, Encounters and ARIFF we continue to ensure that content made by women is seen.

I also extend my appreciation to the board for all their hard work and dedication. While some board members had to resign due to work commitments and for personal reasons the remaining board members continued to ensure that SWIFT delivers on its mandate under very trying circumstance.

Last but certainly not least I would like to thank our members for their continued support and ensuring that they pay their membership fees to ensure that the organisation continues its work especially under this difficult climate brought on by COVID.

We look forward to a brighter future for SWIFT and with the new board all the very best in taking the organisation forward.

Zanele Mthembu

SWIFT BOARD CHAIR

REPORT - Advocacy

By: Zanele Mthembu

SWIFT AIMS TO ADVOCATE FOR WOMEN BY:

- Transforming the industry to a more equitable sector in terms of gender and race by advocating for safe working environments free from sexual harassment and discrimination, equitable representation and participation of women throughout the industry value chain, pay parity and an end to the race and gender pay gap.
- Creating a research unit that collects information about women's participation in the industry that can serve as a basis for strong advocacy.
- Creating a strong advocacy unit for women in the industry as a vehicle in which to address historical social inequalities and its pertaining effects on the industry.
- Lobby government wherever necessary to change legislation and policy to create an equitable industry for women to thrive.

In the past year SWIFT set out the following strategic objectives for the Advocacy subcommittee

- Safety Contact Project – the development and setting up of the Safety Contact project to address the need to support victims of sexual harassment and discrimination in the industry.
- Set Up a research Unit - conduct research to benchmark what is best practice.
- Continue and accelerate partnerships in advocating for transformation in the AV industry

Recognising that women cannot progress in the film and audiovisual industry until they can be safe from sexual harassment and violence in all workplaces throughout the value chain SWIFT has continued to prioritise its efforts in helping to create safe working spaces for women in the industry.

SWIFT has therefore focused on the following objects in the past year:

(i) Safety Contact Officer (SCO) Programme

Objectives	Activities	Outcome
(i) Development of Safety Contact Officer (SCO) Programme & recruitment and training of 6 SCOs for the pilot; Timeframe: September 2020	(i) Recruit 6 SCOs in Gauteng, KZN and WC	6 SCOs recruited 2 have resigned, with 4 remaining (2 in KZN, 1 in GP and 1 WC)
(ii) Conduct Pilot Timeframe: October 2020 – January 2021	Introduction of SCO project to selected production companies and Film Commissions to: - Offer of free sexual harassment Impact Sessions to production companies and Film Commissions for the duration of the pilot - Placement of SCOs on participating productions • - Marketing of the SCO services and the SMS number to the industry and SWIFT members - Set up & monitoring of the SCO SMS and email	SCOs are trained in legal, psychosocial, trauma and containment, complaint investigation, police reporting procedures, mediation, intimacy coordination and on set etiquette.
Revise SWIFT Code of Conduct to SCO training to serve as the industry standard; Timeframe: January 2021 – May 2021	Written up and alignment, plus design and layout, and printing of: - Sexual Harassment Guide 2nd Edition - Code of Good Practice Revision - Revise Sexual Harasse Guide	The following resources are available and ready to be formatted and layout: Development of the Sexual Harassment Guide 2nd Edition – adding an Aftermath section, updating Resources and reworking to be of the most use to those working in the South African audiovisual industry Reworking of the Code of Good Practice: Handling Sexual Harassment in the SA Film and TV Industry – version 5, with input from Tokiso and Farren van Niekerk of Irish Macleod inc.
Develop a Business Plan & funding strategy to ensure SCO programme is sustainable resourced Timeframe: June 2021	Drafting of Business plan	SCO Business Plan completed. Fundraising Strategy (To be Finalised) - SCO training materials such as videos and the Code of Good Practice. SCO brochure for marketing and awareness of the SMS line.
Form a Steering Committee of key industry partners to oversee an industry wide Prevention Policy to address sexual and gender harassment & SCO Programme oversight	Identify key partners, draft letter of invitation, Draft TORs (Terms of Reference) for SCO Steering Committee	Key partners identified Recruitment Letter ready to be sent out. Steering Committee TORs to be drafted.

(ii) Establish a Research Unit –

SWIFT had set as an objective to conduct research to benchmark what is best practice. This goal was not attained this year primarily due to lack funding and focus on the SCO programme.

(iii) SWIFT Lobbying and Stakeholder Engagements

- South African Screen Federation (SASFED)

SWIFT engages wherever necessary to affect legislation and policy to create an equitable industry for women to thrive. As a Council Member of SASFED , SWIFT is part of the collective core of South Africa's independent film and television industry, and has representation and input on a number of industry and government forums, seeking to transform and fulfil the social and cultural potential of this creative sector.

SASFED represents the industry through the following partnerships

- SOS Coalition (Supporting Public Broadcasting Coalition.)

- NFVF (National Film and Video Foundation (SWIFT is also represented in its individual capacity at the NFVF Stake holder engagement structure)

- The Creative Industries Master Plan as part of the Creative Industries Reference Group convened by the Department of Small Business Development

- Department of Sports arts and Culture (DSAC) Reference Group

The DSAC Reference Group is an industry tactical forum mandate to recommendations of specific deliverables/programmes of the SA Audiovisual summit from the Film Summit in January 2019.

SWIFT was represented by two of two of the board members in the Reference Group. Pearl Munonde in that Values Chain subcommittee and Zanele Mthembu in the Transformation Charter and Bargaining Council subcommittee.

The term of the Reference group ended in September 2020.

Announcement with regard to the reconstitution of the AV Reference Group and continuation of the work in the current term will be done in due course. The new SWIFT board will need to appoint two board members to represent SWIFT once the AV Reference group is reconstituted.

- **Intimacy Coordinator Protocols**

The introduction of Intimacy Coordinator to the industry is a key objective of the SWIFT SCO programme to helping in combating sexual harassment on sets. SWIFT coor created the Intimacy Protocols together with other industry bodies. The Intimacy Protocols were officially launched to the SA Audio Visual industry in April 2021. Protocols.

1. Step it Up for Gender Equality in South African Media

SWIFT is continues to serve in the advisory group for the GIZ and UN Women Step It Up for Gender Equality in South African Media project.

ACHIEVEMENTS:

- Successfully conducted a pilot and launched the SCO programme in the industry
- SCO Business Plan completed.
- Ran partnership events and campaigns with NFVF and GFC for SCO programme.
- Contributed to the formulation and adoption of Intimacy protocols
- Development of the Sexual Harassment Guide 2nd Edition – adding an Aftermath section, updating Resources, and reworking to be of the most use to those working in the South African audio-visual industry
- Reworking of the Code of Good Practice: Handling Sexual Harassment in the SA Film and TV Industry – version 5
- Represented SWIFT at the DSAC reference group Transformation Charter Subcommittee –
- Represented SWIFT at the Step it up for Gender Equality

The Coming Year

SWIFT will continue to prioritise its flagship SCO programme in its efforts to eradicate sexual harassment and create a safe working environment for women in the Audio-Visual sector.

SCO Programme Recommendations & Way Forward

- ❖ Fundraise for the roll out of the SCO Programme in line with Business Plan.
- ❖ Pursue identified non-financial partnerships to support the SCO Programme incl. government, NGOs & supporters.
- ❖ Provide paid for SCO services on set and paid for sexual harassment impact workshops (virtual/physical) for production companies, funders etc.
- ❖ Engagement with industry to establish Steering Committee in line with developed Terms of Reference.
- ❖ Continued marketing and publicity of the SCO Programme and Resources (Code of Good Practice, SCO Handbook, Code of Conduct for SCOs).

Research Unit

SWIFT will also focus on ensuring the establishment of a Research Unit in the industry. The collection of data plays an important role for effective, evidence-based advocacy. Such data will be used to sway stakeholder opinion, to identify policies that require revision, and to develop recommendations for systemic change with the industry.

Compiled and prepared by:

Zanele Mthembu – SWIFT Advocacy Chair

REPORT - Skills & Mentorship

By: Pearl Munonde

From 2020 into 2021 The Skills & Mentorship subcommittee consists of: Pearl Munonde (Head), Maganthry Pillay, Caroline Ralefeta-Kganyago, Jessica Singh, Simangele Lukheleni, Londeka Mlawuza, Veronica Van Der Riet

October 2020 – August 2021

With COVID-19 and Lockdown most plans from 2020 were put on hold.

February 2021

1. Financial Literacy

A financial expert, Busisiwe Mdletshe was brought in to engage the members in financial systems and how they can make it work for their productions or businesses. She has since offered her services to SWIFT Members. A SWIFT Finance hour was to be arranged twice a month where members will consult with BTMT Capital for free.

March 2021

2. Swedish Embassy Master classes : Digitally Yours

The digital series was launched by the Embassy of Sweden in South Africa at the onset of the global lockdown in March 2020 as a means to connect Swedes and South Africans across many disciplines and empowering artists to both perform and create during this restrictive time.

This particular episode is a SWIFT members initiative to connect with counterparts in Sweden and Southern Africa to exchange on the progress of 50/50 declaration and information sharing on co-production opportunities. SWIFT's episode featured conversation and performance by Swedish and South African artists.

3. Isiphethu Panel Discussion @ DFM

The objective of the discussion was to emphasize that we are partnering with Isiphethu to run these month-long programmes from 2022, with the end goal being to encourage females in the communities to upskill themselves in order to increase the presence of females in the film industry, as well as to grow KZN as a film city. It was also to encourage these females to consider signing up as SWIFT members and take advantage of the benefits that the membership offers them.

4. SWIFT Mentor Talks – September 2021

The initial idea was to host the 2nd annual Mentor/Mentee initiative whereby we pair seasoned professionals with emerging filmmakers in order to promote growth and knowledge share.

While we received a number of responses, those were mostly from mentee applicants and we had less response from the Mentor aspect due to availability. We only had 3 individuals who were available to mentor and +15 mentee applicants. The scales did not balance.

In order to utilise the initiative, an idea is to host a webinar which will only benefit the mentee applicants but other filmmakers as well by broadcasting it online. The areas of interest were Script-writing, Directing and Producing.

The webinar recruited the 3 mentors that responded to the mentorship initiative.

In order for the sessions to be productive and fruitful, we've requested questions from the mentee respondents ahead of time to allow mentors to prep accordingly. Each mentor will have 30 minutes, which includes an intro and dive straight into answers. The mentors are Diana Keam (Directing), Cate Wood Hunter (Screen-writting) and Okuhle Dyosopu (Filmmaker).

The webinar will take place on 7 September 2021 from 13:00 - 15:00 and will be recorded on Zoom, Instagram and Facebook.

5. SWIFT Industry Readiness Programme – 2021

The pilot of the SWIFT Industry Readiness Programme for Film & Television rolled out across four provinces in April 2021 and ran until June 2021; these provinces included Kwazulu-Natal, Western Cape, Gauteng and Limpopo. Previously disadvantaged individuals were the primary candidates for this first-of-its-kind, women-only skills development, and industry training initiative. Due to covid restrictions and the size of the training venues secured, each province could only take in 20 learners in order to ensure safe social distancing between desks.

The SWIFT Industry Readiness Programme was a comprehensive, intensive 3-month programme designed to prepare our female youth and women for a career in the film and television industry. This programme was made up of a combination of 24 masterclasses and workshops, which ran two times a week over three months (12 weeks). Non-facilitation days comprised of take-home practical assignments for the students to complete.

Seasoned industry professionals facilitated the masterclasses and workshops. The first month of the programme focused on teaching the learners soft skills, while the second and third months focused on purely industry-related skills (with practical assignments and industry- related assessments). At the end of three months the learners had a comprehensive portfolio of evidence that showcased the hands-on practical experiences they were exposed to during the three-month SWIFT Industry Readiness Programme.

Government Priorities that this programme addressed included:

Education - first class education and training presented by industry professionals.

Skills Development – the training provided vital skills development in core areas.

Poverty alleviation - unemployed females acquired industry skills to become employable.

Community Development – upskilled young and older women.

Health - health & safety protocols on production sets were part of the course.

Across four provinces 13 full-time staff, 56 contracted facilitators, 81 enrolled learners, and 10 contracted catering staff earned income during the SWIFT Industry Readiness Programme. A total of 160 jobs were created.

We look forward to greater growth next year, with regular meetings with all members of the sub-com, when situations such as COVID-19 are no longer dominating our lives...hopefully.

Report: Sisterhood cinema

By: Rea Moeti &
Maganthrie Pillay

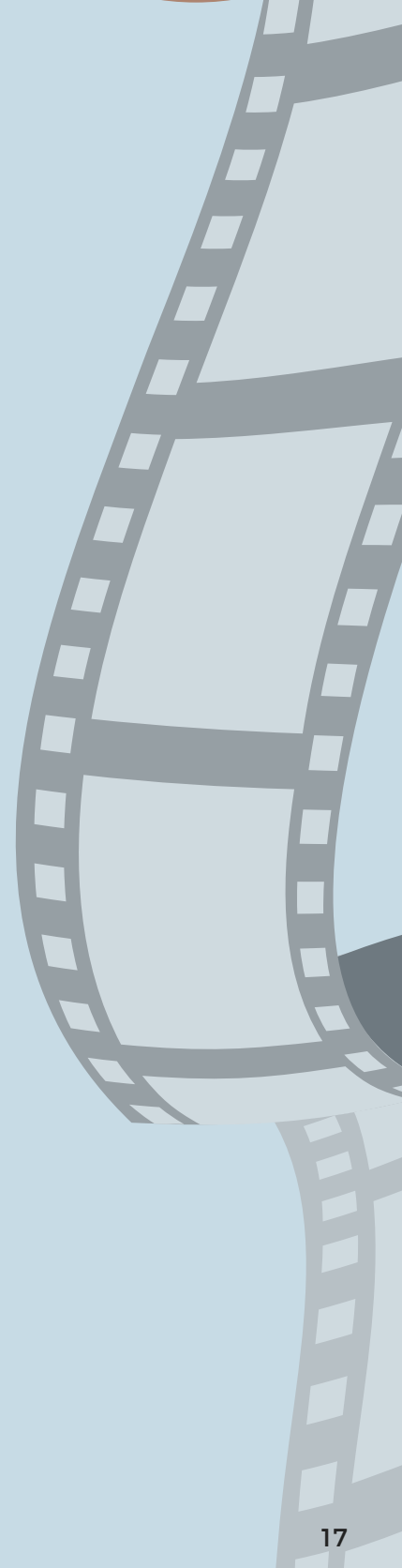
This subcommittee's objectives are to create a platform to share and screen content that's made by our members and by the women in the South African film and TV industry at large. We want women's stories to be seen, voices to be heard, skills to be noticed and work and opportunities to be created. To kick start 2020, the subcommittee's intention was to host an event on 20 Feb to welcome all swifties, introduce the board and have a panel discussion with Kate D'hotman and Sihle Hlophe to talk about their recent industry experiences. Rea Moeti would moderate this discussion and share from her side too. Kate allowed us to screen her award winning film and this was set to definitely be a good networking session.

Hands were on deck to organise the following;

1. A venue
2. Send out invitations (flyers)
3. Get snacks and refreshments
4. Put up banners
5. Be present on: set up and clean up after
6. Photographer

COVID 19 hit and all in-person events were put on hold and a series of online events began right through to 2021. We were excited about the Sweden/Southern Africa Conversation Women in Film and TV, 5050 by 2030.

We asked members to assist by amplifying to their social media networks, we invited our members and encouraged them to bring their friends. We requested each subcommittee to ask between at least 3 questions during the live event which was streamed on multiple platforms so that we could have interactivity. This event was successful and had a lot of interest from our main member group.



WATCH-A-LONGS

Since we are still living in a pandemic, we came up with the idea to do safe screenings by all tuning in from home and watching something that has a public broadcast on linear TV or VOD.

MONTH	THEME	CONTENT	Q & A
May	Worker's Month	NFVF Short film - Beloved (SABC 1)	Director - Nthabiseng Mosiane and Producer - Tshego Molete Khanyile
June	Youth Month	Jaiva (Netflix)	DOP - Gaopie Kabe
July	Strength	All Women (Netflix)	Actor - Hlubi Mboya (Postponed)
August	Women's Month	TBC	TBC
September	Heritage	TBC	TBC
October	Mental Health	TBC	TBC
November	TBC	TBC	TBC
December	Celebration	How To Ruin Christmas	Reti Ramphakele

FILM FESTIVALS

Sisterhood would like to build relationships and form MOUs with a lot of festivals in SA, many of whom are signatories and endorse the 50/50 by 2030 pledge. We'd like to participate at festivals by hosting talks, panels, encouraging members and female participation, broadening the understanding on our Advocacy policies around equal pay and Sexual Harassment awareness. As SWIFT we can support in suggesting Jury members who are women, connecting festivals to our member groups and the work they produce and spreading knowledge and information about what the particular festival is about.

Encounters Film Festival

Contact Person - Mandisa Zita

Only one event was done with them

This can be a strategic relationship with this organisation

Observation - lack of black women documentary filmmakers

Many apply to the NFVF

Many don't tier themselves correctly, many apply for both development and production at the same time. Suggestions - SWIFT can collaborate with the NFVF to push for support with applicants, and possibly a programme to encourage and create a platform for filmmakers and facilitation.

Jozi Film Festival Contact Person

Lisa Henry

Rea's made contact to form partnership

Durban Film Mart

Moved from July to aug 2 sessions we participated in as swift

- Women led organisations in Africa led by Zanele Mthembu
- Women content creators, facilitated by Ayanda Duma. On the panel were Bianca Issacs, Mmabatho Kau, Busi Ntintili, and Bridget Pickering. People shared their experiences, their challenges, victories and have evolved in senior positions

Isuphethu

Organised by Jessica.

The SWIFT panel have participated in a panel

ARIFF

Swift members still finalising an MOU with ARIFF.

International People's Film Festival

Maganthrie has made contact to pursue conversations and partnerships.

Report: Communications

By: Jacintha de Nobrega & Sade Starkey

OBJECTIVES

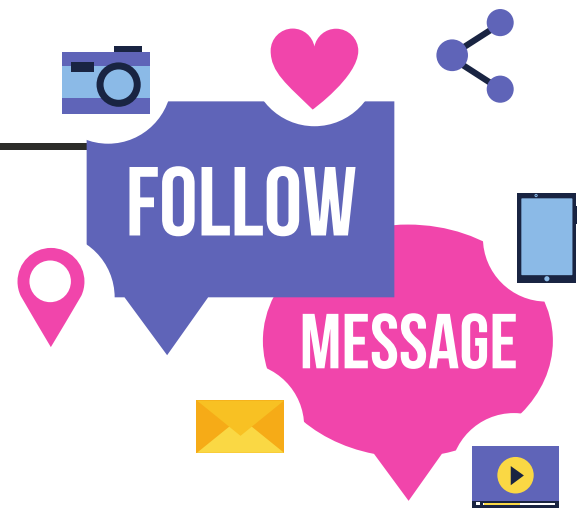
- Encourage prospects to join SWIFT. Promote organisation, programmes & initiatives to target market/audience
- Activating a withdrawn membership through incentives/opportunity posting
- Advance communication with internal and external stakeholders/partners
- Connect members with clear communication, increase visibility of SWIFT initiatives such as PSAs and SCO project

GOALS

- Increase memberships
- Grow SWIFT community on all social platforms
- Advance visibility and form relationships with industry, increasing social media engagement through involving members by having them profiled and hosting #FemaleFilmmakerFriday

CHALLENGES

- Capacity and availability of members; Largely inactive board with limited time to tangibly interact with ideas
- COVID-19 restricted certain activities
- Service providers not delivering i.e. website development/payment gate and sign up form.



CONTENT PILLARS

- #SWIFTTalks we have called out for fellow Swiftees to host the Instagram Interview -involving our community
- #WomenCrushWednesday - aimed at promoting a Swiftee that was featured on #FemaleFilmmakerFriday
- Using social media as a recruitment tool for new members
- SCO highlight & consistent topic focus on platforms like twitter as organizations like Durban Film Festival & DFM engage and educate on the topic

NEWLY IMPLEMENTED

- Creation of Briefing Document: sent out to committee's to formalize their ideas & call to action
- Creation of Content Calendar: created on Google Docs, aimed at holding the team accountable for content creation & posting
- Social Media platforms split between 3 people: Since inception of social media manager we have split our platforms, so that each account has a "Community Manager"
- Recreation of Swift Joining Form: with the website still being under construction this Google Form is the perfect way to direct prospect members
- Media & communication coordinator (NFVF Intern Rethabile) placed for one year
- Call for Executive Director

Thank You

Gratitude to Zanele for supporting initiatives such as providing data for #FFF and allowing boosting of posts



COMMUNITY MANAGEMENT

- Telegram: Sade, Rethabile & Lerato manage content, queries & opportunity making sure the group is growing & adding value to our SWIFT Community
- MailChimp: Sade & Rethabile create emailers for distribution to media and Swifties. Lerato sends out email addresses to be added
- Instagram: Bontle & Rethabile manage the Instagram community, facilitate IG Live interviews as well as posting, responding to direct messages & comments
- Twitter: Sade manages twitter, engages in chats, direct messages & grows followers
- Facebook: Rethabile manages FB, grows followers, engages with community and msgs



COVID VACCINATIONS - Sent

Request from The
Department of Sport
Arts and Culture

Regular · List_Oct2017

Sent Fri, July 23rd 4:50 pm
to 736 recipients by you

36.4%
Opens

0.0%
Clicks

June, 2021 (1)



Durban FilmMart
Complimentary passes
up for grabs

Regular · List_Oct2017

Sent Tue, June 15th 10:10
am to 747 recipients by you

Sent

236
Opens

8
Clicks



Protection of Personal
Information Act (POPIA)

Regular · List_Oct2017

Sent Tue, July 6th 12:39 pm
to 739 recipients by you

Sent

27.0%
Opens

0.0%
Clicks



Virtual Critical Skills
Workshop Opportunity
Available only to Paid up
Members!

Regular · List_Oct2017

Sent Thu, August 19th 6:21
pm to 749 recipients by you

Sent

30.0%
Opens

0.0%
Clicks



SWIFT MEMBERS: CALL
FOR MENTEE AND
MENTOR INITIATIVE

Regular · List_Oct2017

Sent Tue, July 6th 10:30 am
to 740 recipients by you

Sent

281
Opens

0
Clicks



NOTICE OF SWIFT AGM
Regular · List_Oct2017

Sent Tue, August 10th 10:17
am to 751 recipients by you

Sent

201
Opens

13
Clicks



SWIFT is hiring:
Executive Director
Regular · List_Oct2017

Sent Tue, August 3rd 9:30
am to 738 recipients by you

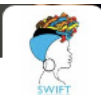
Sent

31.7%
Opens

0.0%
Clicks



MailChimp



Account home

SWIFT (Sisters Working in Film & TV) @swiftsafrica

Page updated

28 day summary with change over previous period



Aug 2021 • 19 days so far...

TWEET HIGHLIGHTS

Top Tweet earned 18.8K impressions

SWIFT is hiring - Executive Director, if you meet the requirements, email your CV to admin@swiftsa.org.za by 6th August 2021. Check link below for Executive Director overview mailchi.mp/5c50b58ab278/s... pic.twitter.com/XJivfyALXv

South African Film & TV industry.

We're Hiring

Top mention earned 63 engagements



Durban FilmMart SA

@durbanfilmmart • Aug 15

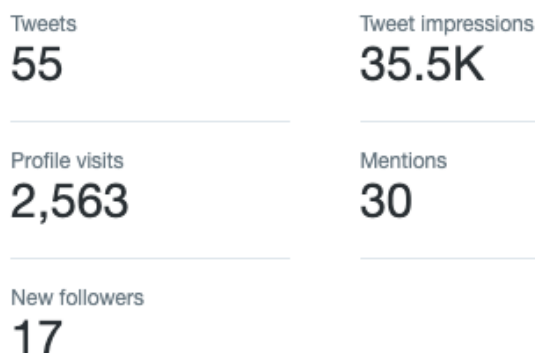
Welcome to our **#DFM2021 Africa in Focus: Womxn in Film** speakers:

Edima Otuokon – [@LadimaAfrica](#)
 Zanele Mthembu – [@swiftsafrica](#)
 Antoinette Engel – [@BlackWDisrupt](#)
 Iyabo Boyd – [@browngirlsdocm](#)

AUG 2021 SUMMARY



JUL 2021 SUMMARY



Top Follower followed by 14.9K people



Sbi Techn

@SbiTechn FOLLOWS YOU

[#change](#) out net nou | here 👉👉

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← 2 ↻ 3 ❤ 14

[View Tweet](#)

Top media Tweet earned 2,390 impressions

This is to the brave women in our lives. May we know them, may we be them, may we raise them. Happy Women's Day Mzansi sisters. pic.twitter.com/9aNNJ6ZmLC



← 1 ↻ 2 ❤ 7

[View Tweet activity](#)

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JUN 2021 SUMMARY





3,833
Total Page Likes
▲ 48 last 28 days



Thembi Malesedi Radebe, Noir'Zizwe Dube and 3.8 other people like your Page

22 July - 18 August • Last 28 days

5.8K Post Reach
1K Engagements
58 Link Clicks

Posts ?

26 posts published in the last 28 days.

MOST ENGAGING

RECENT

	We're crushing on Tracey-Lee Rainers, ... 18 August	Reach Engagements	583 33
	This week for #femalefilmmakerfr... 18 August	Reach Engagements	285 8
	DFM Presents Africa in Focus: Womxn in ... 15 August	Reach Engagements	381 11
	Director Liesl Tommy on Making Her First ... 14 August	Reach Engagements	1.1K 60



← Page Insights

22 July - 18 August

Last 28 days ▼

Post Reach 5,772 ▲ 29%	Post Engagements 1,026 ▲ 42%	New Page Likes 48 ▲ 71%
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Posts ?

SEE MORE

26 posts published in the last 28 days.

MOST ENGAGING POSTS

	SWIFT sends our deepest sympathie... 30 July	Reach Engagements	1.9K 189
	#WomenCrushWednesdays We're crushin... 4 August	Reach Engagements	1.1K 125
	SWIFT is hiring - Executive Director ... 3 August	Reach Engagements	1.8K 76

← Audience Insights

3,833 Total Page Likes
Lifetime

▲ 48 New Page Likes
Last 28 days

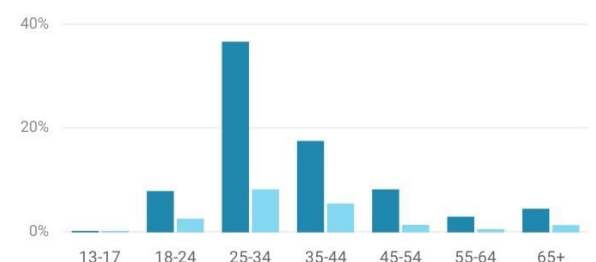


Thembi Malesedi Radebe, Noir'Zizwe Dube and 3.8K other people like your Page

Age and Gender

People who like your Page are in these age and gender groups. These numbers are estimates.

2.9k (78%) Women 755 (20%) Men





Sister Working In Films and Television
(Registration number NPO 186- 039)
Financial statements
for the year ended 28 February 2021

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

General Information

Nature of business and principal activities	Non-Profit Organisation
Registered office	50 Richmond Avenue Auckland Park 2092
Bankers	Standard Bank
Accounting officers	Btmt Capital 12 Wessel Road, Sandton
Company registration number	NPO 186- 039
Tax reference number	9014090279
Issued	26 August 2021

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Index

The reports and statements set out below comprise the financial statements presented to the shareholder:

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Statement of Cash Flows	7
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Published

26 August 2021

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Board Members Responsibilities and Approval

The board members are required by the NPOs Act, to maintain adequate accounting records and are responsible for the content and integrity of the financial statements and related financial information included in this report. It is their responsibility to ensure that the financial statements fairly present the state of affairs of the entity as at the end of the financial year and the results of its operations and cash flows for the period then ended.

The financial statements are prepared in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities and are based upon appropriate accounting policies consistently applied and supported by reasonable and prudent judgements and estimates.

The board members acknowledge that they are ultimately responsible for the system of internal financial control established by the entity and place considerable importance on maintaining a strong control environment. To enable the board members to meet these responsibilities, the board sets standards for internal control aimed at reducing the risk of error or loss in a cost effective manner. The standards include the proper delegation of responsibilities within a clearly defined framework, effective accounting procedures and adequate segregation of duties to ensure an acceptable level of risk. These controls are monitored throughout the entity and all employees are required to maintain the highest ethical standards in ensuring the entity's business is conducted in a manner that in all reasonable circumstances is above reproach. The focus of risk management in the entity is on identifying, assessing, managing and monitoring all known forms of risk across the entity. While operating risk cannot be fully eliminated, the entity endeavours to minimise it by ensuring that appropriate infrastructure, controls, systems and ethical behaviour are applied and managed within predetermined procedures and constraints.

The board members are of the opinion, based on the information and explanations given by management, that the system of internal control provides reasonable assurance that the financial records may be relied on for the preparation of the financial statements. However, any system of internal financial control can provide only reasonable, and not absolute, assurance against material misstatement or loss.

The board members have reviewed the entity's cash flow forecast for the year to 28 February 2022 and, in the light of this review and the current financial position, they are satisfied that the entity has or has access to adequate resources to continue in operational existence for the foreseeable future.

The independent accounting officer is responsible for independently accounting and reporting on the entity's financial statements. The financial statements have been examined by the entity's independent accounting officer and their report is presented on page 4.

The financial statements set out on page 5, which have been prepared on the going concern basis, were approved by the board on 26 August 2021 and were signed on its behalf by:

Approval of financial statements



Board Member : Treasurer



Board Member: Chairperson

Accounting Officer's and Compilation Report (Combined)

To the Shareholder of Sister Working In Films and Television

We have performed the duties of accounting officer to Sister Working In Films and Television for the year ended 28 February 2021 as required by the NPOs Act. The financial statements of Sister Working In Films and Television set out on pages 4 - 11 are the responsibility of the board members. No audit or review is required to be carried out by the NPOs Act and no audit or review was conducted. Accordingly, We do not imply or express an opinion or any other form of assurance on the financial statements.

Compilation Engagement

We have applied our expertise in accounting and financial reporting to assist you in the preparation and presentation of these financial statements in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities and the requirements of the NPOs Act. We have complied with relevant ethical requirements, including principles of integrity, objectivity, professional competence and due care.

These financial statements and the accuracy and completeness of the information used to compile them are your responsibility.

Since a compilation engagement is not an assurance engagement, we are not required to verify the accuracy or completeness of the information you provided to us to compile these financial statements. Accordingly, we do not express an audit opinion or a review conclusion on whether these financial statements are prepared in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities.

Duties of Accounting Officer

We report, as required in terms of the NPOs Act, having performed such procedures and conducted such enquiries in relation to the accounting records as we considered necessary in the circumstances, that:

- the financial statements are in agreement with the accounting records, summarised in the manner required by NPOs Act; and
- the accounting policies presented to us as having been applied in the preparation of the financial statements, are appropriate to the entity.

Btmt Capital
Director

12 Wessel Road, Sandton

Sandton

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Statement of Financial Position as at 28 February 2021

Figures in Rand	2021	2020
Assets		
Non-Current Assets		
Property, plant and equipment	8 930	1 798
Current Assets		
Trade and other receivables	587 424	342 486
Cash and cash equivalents	496 432	313 911
	1 083 856	656 397
Total Assets	1 092 786	658 195
Equity and Liabilities		
Equity		
Retained income	1 041 186	658 195
Liabilities		
Current Liabilities		
Trade and other payables	51 600	-
Total Equity and Liabilities	1 092 786	658 195

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Statement of Comprehensive Income

Figures in Rand	2021	2020
Revenue	1 233 383	1 479 954
Cost of sales	(93 800)	-
Gross Surplus	1 139 583	1 479 954
Other income	8 043	19 737
Operating expenses	(764 635)	(1 058 234)
Operating surplus	382 991	441 457
Surplus for the year	382 991	441 457
Other comprehensive income	-	-
Total comprehensive income for the year	382 991	441 457

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Statement of Cash Flows

Figures in Rand	2021	2020
Cash flows from operating activities		
Cash generated from operations	194 118	315 709
Cash flows from investing activities		
Purchase of property, plant and equipment	(11 597)	(1 798)
Total cash movement for the year	182 521	313 911
Cash at the beginning of the year	313 911	-
Total cash at end of the year	496 432	313 911

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Accounting Policies

1. Basis of preparation and summary of significant accounting policies

The financial statements have been prepared on a going concern basis in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities, and the NPOs Act. The financial statements have been prepared on the historical cost basis, except for biological assets at fair value less point of sale costs, and incorporate the principal accounting policies set out below. They are presented in South African Rands.

These accounting policies are consistent with the previous period.

1.1 Property, plant and equipment

Property, plant and equipment are tangible assets which the company holds for its own use or for rental to others and which are expected to be used for more than one period.

Property, plant and equipment is initially measured at cost.

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

Expenditure incurred subsequently for major services, additions to or replacements of parts of property, plant and equipment are capitalised if it is probable that future economic benefits associated with the expenditure will flow to the company and the cost can be measured reliably. Day to day servicing costs are included in profit or loss in the period in which they are incurred.

Property, plant and equipment is subsequently stated at cost less accumulated depreciation and any accumulated impairment losses, except for land which is stated at cost less any accumulated impairment losses.

Depreciation of an asset commences when the asset is available for use as intended by management. Depreciation is charged to write off the asset's carrying amount over its estimated useful life to its estimated residual value, using a method that best reflects the pattern in which the asset's economic benefits are consumed by the company.

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

Item	Depreciation method	Average useful life
Office equipment	Straight line	3

When indicators are present that the useful lives and residual values of items of property, plant and equipment have changed since the most recent annual reporting date, they are reassessed. Any changes are accounted for prospectively as a change in accounting estimate.

Impairment tests are performed on property, plant and equipment when there is an indicator that they may be impaired. When the carrying amount of an item of property, plant and equipment is assessed to be higher than the estimated recoverable amount, an impairment loss is recognised immediately in profit or loss to bring the carrying amount in line with the recoverable amount.

An item of property, plant and equipment is derecognised upon disposal or when no future economic benefits are expected from its continued use or disposal. Any gain or loss arising from the derecognition of an item of property, plant and equipment, determined as the difference between the net disposal proceeds, if any, and the carrying amount of the item, is included in profit or loss when the item is derecognised.

1.2 Impairment of assets

The company assesses at each reporting date whether there is any indication that property, plant and equipment or intangible assets or goodwill or investment property on the cost model may be impaired.

If there is any such indication, the recoverable amount of any affected asset (or group of related assets) is estimated and compared with its carrying amount. If the estimated recoverable amount is lower, the carrying amount is reduced to its estimated recoverable amount, and an impairment loss is recognised immediately in profit or loss.

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Accounting Policies

1.2 Impairment of assets (continued)

If an impairment loss subsequently reverses, the carrying amount of the asset (or group of related assets) is increased to the revised estimate of its recoverable amount, but not in excess of the amount that would have been determined had no impairment loss been recognised for the asset (or group of assets) in prior years. A reversal of impairment is recognised immediately in profit or loss.

1.3 Revenue

Revenue is recognised to the extent that the company has transferred the significant risks and rewards of ownership of goods to the buyer, or has rendered services under an agreement provided the amount of revenue can be measured reliably and it is probable that economic benefits associated with the transaction will flow to the company. Revenue is measured at the fair value of the consideration received or receivable, excluding sales taxes and discounts.

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

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Notes to the Financial Statements

Figures in Rand	2021	2020
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2. Property, plant and equipment

	2021			2020		
	Cost or revaluation	Accumulated depreciation	Carrying value	Cost or revaluation	Accumulated depreciation	Carrying value
Office equipment	13 395	(4 465)	8 930	1 798	-	1 798

Reconciliation of property, plant and equipment - 2021

	Opening balance	Additions	Depreciation	Closing balance
Office equipment	1 798	11 597	(4 465)	8 930

3. Trade and other receivables

Trade receivables	587 424	342 486
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4. Cash and cash equivalents

Cash and cash equivalents consist of:

Bank balances	496 432	313 911
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5. Trade and other payables

Trade payables	51 600	-
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6. Revenue

Membership fees	113 250	125 575
GlZ Project funding	321 485	516 214
DAC project funding (Capacity Building)	118 250	-
Service Revenue	128 475	581 300
Miscellaneous project revenue	100 000	10 000
DAC Project funding	451 923	246 865
	1 233 383	1 479 954

7. Cost of sales

Cost of sales

Cost of services	93 800	-
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8. Other income

Interest received	8 043	19 737
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9. Operating surplus

Operating surplus for the year is stated after accounting for the following:

Depreciation on property, plant and equipment	4 465	-
Employee costs	33 357	-

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Notes to the Financial Statements

Figures in Rand	2021	2020
10. Employee cost		
Employee costs		
Basic (Filtered)	33 357	-
11. Taxation		
12. Cash generated from operations		
Profit before taxation	382 991	441 457
Adjustments for:		
Depreciation and amortisation	4 465	-
Opening retained earnings	-	216 738
Changes in working capital:		
Trade and other receivables	(244 938)	(342 486)
Trade and other payables	51 600	-
	194 118	315 709
13. Categories of financial instruments		
Debt instruments at amortised cost		
Trade and other receivables	587 424	342 486
Cash and cash equivalents	496 432	313 911
	1 083 856	656 397
Financial liabilities at amortised cost		
Trade and other payables	51 600	-

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Detailed Income Statement

Figures in Rand	2021	2020
Revenue		
Membership fees	113 250	125 575
GIZ Project funding	321 485	516 214
Miscellaneous project revenue	100 000	10 000
Commissions received	451 923	246 865
DAC Capacity Building	118 250	-
Services revenue	128 475	581 300
	6 1 233 383	1 479 954
Cost of sales		
Cost of services	(93 800)	-
Gross surplus	1 139 583	1 479 954
Other income		
Interest received	8 043	19 737
Expenses (Refer to page 13)	(764 635)	(1 058 234)
Surplus for the year	382 991	441 457

Sister Working In Films and Television

(Registration number: NPO 186- 039)

Financial Statements for the year ended 28 February 2021

Detailed Income Statement

Figures in Rand	2021	2020
Operating expenses		
Accounting fees	(49 195)	(52 950)
Administration and management fees	(9 375)	(4 261)
Branding & Marketing	(6 000)	(235)
Bad debts	(374 971)	(42 830)
Bank charges	(4 114)	(4 082)
PSA Project	-	(486 639)
Depreciation, amortisation and impairments	(4 465)	-
Employee costs	(33 357)	-
Communications	(6 854)	(16 000)
Affiliated membership	(3 000)	(3 000)
DAC Project	(159 326)	(126 894)
Board meetings	-	(40 976)
Surveys	-	(8 960)
GIZ Project	(93 192)	(199 196)
Domain Hosting	(1 065)	(1 754)
Catering	-	(3 474)
Postage	(311)	(100)
Printing and stationery	-	(714)
Telephone and fax	(3 885)	(828)
Training	(15 125)	(53 846)
Travel - local	(400)	(11 495)
	(764 635)	(1 058 234)