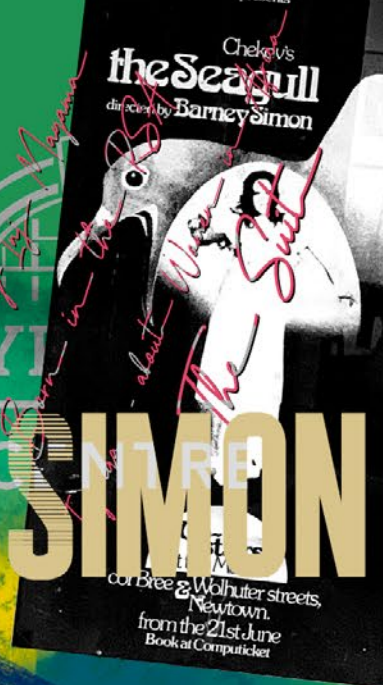


A sign on the wall
MARKET
THEATRE

THE WINDY
ARTS CENTRE

BARNEY SIMON



THE
MARKET
THEATRE
LABORATORY

COMPANY: JOHANNESBURG
STER H
BY
ATHOL F
AND TH



THE MARKET THEATRE
FOUNDATION

ANNUAL REPORT

2021
2022

THE
MARKET
PHOTO
WORKSHOP

Death of a Salesman
Blood Knot
Rose
Sly Fox
Angular

THE MARKET THEATRE FOUNDATION IS AN AGENCY OF THE DEPARTMENT OF SPORT, ARTS AND CULTURE



THE TRAIN DRIVER
THE QION AND THE QAND
THE ISLAND
SIZWE
THE MAIN
THEATRE

Major
Journal

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GENERAL COMPANY INFORMATION

REGISTERED NAME OF THE PUBLIC ENTITY Market Theatre Foundation | REGISTERED OFFICE ADDRESS 138 Lilian Ngoyi St, Newtown, Johannesburg, 2001 | POSTAL ADDRESS The Market Theatre Foundation, PO BOX 8656, Johannesburg, 2000 | CONTACT TELEPHONE NUMBERS (011) 832 1641 | EMAIL ADDRESS info@markettheatre.co.za | WEBSITE ADDRESS www.markettheatre.co.za

EXTERNAL AUDITORS INFORMATION

NAME OF THE EXTERNAL AUDITOR Auditor General South Africa | PHYSICAL ADDRESS 4 Daventry Street, Lynnwood Bridge Office Park, Lynnwood Manor, Pretoria | POSTAL ADDRESS PO Box 446, Pretoria, 0001 | TELEPHONE 012-426-8000 | FAX 012-426-8257

BANKERS INFORMATION

NAME OF THE BANK Nedbank Limited | PHYSICAL ADDRESS 135 Rivonia Rd, Sandown, 2196

COMPANY SECRETARY

NAME OF COMPANY SECRETARY Steve Mbengo | COMPANY Ukhozi Transcribers & Secretaries

PART C

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LIST OF ABBREVIATIONS

Lab Market Theatre Laboratory	MRM Modal Regeneration Movement	AFF Addis Foto Fest
MPW Market Photo Workshop	AGSA Auditor General of South Africa	GBV Gender Based Violence
MTF Market Theatre Foundation	PFMA Public Finance Management Act	ENSP École Nationale Supérieure de la Photographie
WAC Windybrow Arts Centre	AoPO Audit of Predetermined Objectives	ISANG Iziko South African National Gallery
HR Human Resources	DSAC Department of Sports, Arts and Culture	

HIGHLIGHTS

Productions

- *A Better Life*, a new work written by Paul Grootboom and directed by Joseph Komane, who was mentored by Paul Grootboom. The play won the 2022 Naledi Award for Best Production and Best Actor
- *Coloratura* - A classical tribute to Puccini, Verdi, Bellini, Strauss and Mozart. With an orchestra conducted by Kutloano Masote.
- *Brothers* reflected the social strata and attitudes that existed within a poor white family who eked out a meagre existence in a harsh and desolate area of the Eastern Cape in the 1950's. It was written by Victor Gordon and directed by Francois Jacobs. This piece won a Naledi Award for Best Breakthrough Performance.
- *Diaparo tsa Mama*, sisters who are desperately running out of time, have to find a solution very quickly. A new commissioned

work written and directed by Rorisang Motuba .

- *Nine Lives*, a Continental offering set in Zimbabwe, written by Zodwa Nyoni and directed by Diamond Mokoape.
- *House of Pink [Volume One]*, a celebration of Queer Lives at the Market, created and directed by Lebo Toko.

Market Theatre Laboratory

- *Peeling Shadows*, a production devised by KwaSha Theatre Company, won the Naledi Award for Best Tertiary/Incubator Production. The Market Theatre Laboratory was the only organisation with nominated productions in this category. The nominees were *Text Me When You Arrive*, a production devised by Lab alumni, and *Skullkandy*, a production performed by the Lab second years and written and directed by Mongiwekhaya.

- KwaSha Theatre Company, as well as past members of KwaSha, participated in the online Impulse Academy, part of the Impulse Theater Festival in Dusseldorf, with artists from four other countries. The theme was: LOST IN SPACE - Theatrical Communities, Protest and International Collaboration in a Disembodied Time.
- Selected first year students participated in an online congress as part of the Theater Der Welt, which gave them the opportunity to connect with young people from nine other countries. We collaborated with Ukwanda Design and Puppetry Collective on this project. As a result, The Lab was invited to participate in *Urgent Interactions*, an international collaboration that saw students traveling to São Paulo and Dusseldorf, and hosting groups from Germany and Brazil in South Africa.

- The Lab presented a digital audio project of *Between the Pillar and the Post* on the virtual National Arts Festival main platform.
- The Theatre Communications Group, a national USA theatre organisation, commissioned the Lab to create a performance insert for their annual theatre awards ceremony.
- The Lab launched its highly popular *Think Tank* project, seeking to widen conversations on the contemporary art practices and processes of artists in/from South Africa.

The Lab started three new part-time courses: Screen Writing,

Screen Acting and Dance.

Market Photo Workshop

- 100 Students trained through both short and long courses
- 20 Public Engagement Programmes conducted
- 13 exhibitions held
- 5 Mentorships completed
- 103 Photographers and curators supported
- 5 Publications produced in the financial year

Management and Finance

- 83% of the performance indicators were achieved, 17% were not achieved.
- Cash on hand at year end amounted to 69,9 million on 31 March 2022 (2021: R76,1 million) of which R63.6 mil (2021: R69.6 million) is unspent conditional grants.
- The Foundation maintained its going concern status and ended the year with an accumulated surplus of R17 million (2020: R16,3 million).
- The total assets R250 million of the Foundation exceeded total liabilities by R182 million



The Brothers Size | ©Lungelo Mbulwana

SUBMISSION OF THE ANNUAL REPORT TO THE EXECUTIVE AUTHORITY

In accordance with the provisions of the Public Finance and Management Act, 1999 (Act 1 of 1999), we have pleasure in submitting for presentation to Parliament this report of the activities of The Market Theatre Foundation for the financial year ended 31 March 2022.

Applicable Acts

This report is submitted in compliance with the Constitution of the Republic of South Africa, 1996 (Act 108 of 1996), the Public Finance and Management Act, 1999 (Act 1 of 1999 as amended by Act 29 of 1999), Treasury Regulations, 2001, amongst other applicable acts and regulations.

Vision

The vision of The Market Theatre Foundation is to create an authentic South African arts and culture experience which is committed to providing the highest level of artistic excellence.

Mission

In order to realise our vision, our mission is to ensure the long-term future of the MTF by:

1. Producing and providing a platform for a professional performing and visual arts repertoire that is authentic and artistically excellent;
2. Developing the next generation of SA performing and visual arts talent;
3. Engaging, educating and developing a diverse community through the performing and visual arts to become enthusiastic audience members and supporters.

Values

In pursuing our legislated mandate:

- We are proudly South African and deeply conscious of our history and current social context.

- We value and protect our artistic independence and right of free expression.
- We produce and present authentic SA and international art that is innovative and of the highest quality.
- We value our clients and aim to please them with our offerings and service.
- We are conscious of and accept our social responsibility to train quality performing and visual artists and to use our art forms to improve people's lives.
- We are custodians of the Market and always act in its best interest within the parameters of the Constitution, Bill of Rights, legislation and the principles of good governance.
- We acknowledge the commitment of our staff and recognise them as our most valuable asset.

FOREWORD BY THE CHAIRPERSON



The year under review coincides with the first year of our term as Council. The institution's operating environment was one where there had been a significant change in the management team and the challenges brought on by the pandemic continued.

As an incoming Council, we remain focused on and committed to the Market Theatre Foundation's (MTF) focus areas as outlined in its 5-year Strategic Plan (SPP) and as part of our first orders of business, we undertook a joint strategic workshop with Management which primary focus was on consensus-making between the strategic and operational levels of the entity.

We approached the two days as a workshop in a process to (1) identify the critical issues faced by the organisation, (2) build consensus between Management and Council on critical issues, (3) inspire innovative thinking and asset based focus to (4) collectively develop a roadmap to a healthy, agile, effective and responsive organisations for all its stakeholders. This approach ensured that the organisation, with the guidance of Council and the deliverables through Management, can correct and address the systemic issues which impede its long term wellness and sustainability. Using the outcomes identified in the SPP, over the two day workshop, we identified the degree to which the critical issues impact the 5 outcomes in the SPP and devised solutions that are realistic, achievable and time bound.

We were only able to achieve 83% of our Annual Performance Plan (APP) targets. The 17% of targets that were not met, generally fall within three categories: (1) those impacted by venue capacity limitations owing to Covid-19 restrictions; (2) financial – both from delayed funding impacting roll out of programmes and/or low enrolment/dropping out of learners due to financial constraints; (3) challenges in recruiting and attracting suitable candidates. While we acknowledge that the reasons for not achieving the targets were out of our control; we do still pride ourselves in achieving as many of our performance targets as possible as this is how we know we are servicing our constituencies and delivering on our mandate.

Lastly, I am proud of the teamwork and governance oversight provided by members of Council. One of the most notable achievements is the reduction in irregular expenditure from R1,5m during the 2020/2021 financial year to R89 763 in 2021/2022. I would also like to thank the Minister, the DG and all our stakeholders for the continued support under very difficult circumstances.

MR PHIL MOLEFE
CHAIRPERSON OF COUNCIL
30 July 2022

CHIEF EXECUTIVE OFFICER'S REPORT

The year under review saw us continue our best efforts to implement our programmes and deliver on our mandate despite the continuation of the Covid-19 pandemic, restrictions, and associated challenges.

With this being my second year leading the institution and also considering that The Market Theatre Foundation (MTF) had undergone significant tumult and change within the institution, as a result of shifts within South Africa, and also significantly as a result of the pandemic; it was necessary that the organisation arrived at a point of stabilisation on the change curve, in order to then develop strategies for restoration and growth. For the first time, the Management Team jointly identified strategic and operational issues needing to first be overcome and through this process reach consensus and prioritise the said issues.

I am happy to report that the Management Team expressed the desire and willingness to programme collaboratively and problem solve together, thus allowing for a shared response to lived challenges and responsibility to resolving them. For the first time, the four business units, i.e., Theatre, Photoworkshop,

Laboratory and Windybrow, joined by the Marketing department and led by the CEO, meet quarterly for an Integrated Planning Meeting. At these meetings, each business unit's artistic programme is reviewed, with synergies, duplication and/or complementary programmes discussed. The results have been beneficial from the following perspectives:

- An asset-based approach where assets and resources available in the Foundation are better leveraged for better outcomes and responsiveness
- Realising the Foundation's mission of being a vertically integrated entity that can cater for a creative practitioner's development and needs – from arts appreciation for school-going children at the Windybrow, post-schooling training at the Laboratory and Photoworkshop and professional practice at the Theatre and galleries. In addition, all units also offer internship opportunities, bridging the gap between study and professional practice in one form or other.

Unfortunately, we only managed to achieve 83% our planned targets, with most causes being out of

our control. However, with the relaxation and repealing of the remaining Covid-19 restrictions, I look forward to improving our performance against our set Annual Performance Plan (APP) targets for the coming year and implementing some of the innovative solutions considered by the Management Team.

This was also the first year of service for our Council. I wish to extend my gratitude to the open and supportive approach adopted by Council which has built trust and rapport with the Management Team and allowed for honest and sometimes difficult conversations about the challenges and opportunities to be had.

I would also like to extend a special word of gratitude to Mrs Christine McDonald who was our CFO for the past 18 years and retired on 31 March 2022. Thank you for your leadership and prudential management of our finances. I wish you a restful retirement spent with your family.

Lastly, I would like to express mine and the Foundation's gratitude to the various funders, sponsors and partners who supported all our programmes during the year. They are:

Augment Agency
Barloworld Empowerment Fund
Barney Simon Trust
Bloomberg Philanthropies
Crossroads Inc
Department of Sports, Arts & Culture
Embassy of the United States of America
Eyesizwe Mining Development Trust
French Institute of South Africa
Goethe Institute
Lucha Lunaka
Mark Turpin
Megan Hart
National Arts Festival
National Institute for the Humanities & Social Sciences
Open Society Foundation for South Africa
Professor Zanele Muholi
South African Chapter – International Association of Women Judges
Theater Der Welt
Tierney Family Foundation
Tshedza Pictures
Wizer Institute
Zikkizimba Productions



TSHIAMO SIBANDE
CHIEF EXECUTIVE OFFICER
30 July 2022



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 is consistent with the annual financial statements audited by the Auditor General.

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 E) have been prepared in accordance with the GRAP standards 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 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, the performance information, the human resources information and the financial affairs of the entity for the financial year ended 31 March 2022.

Yours faithfully

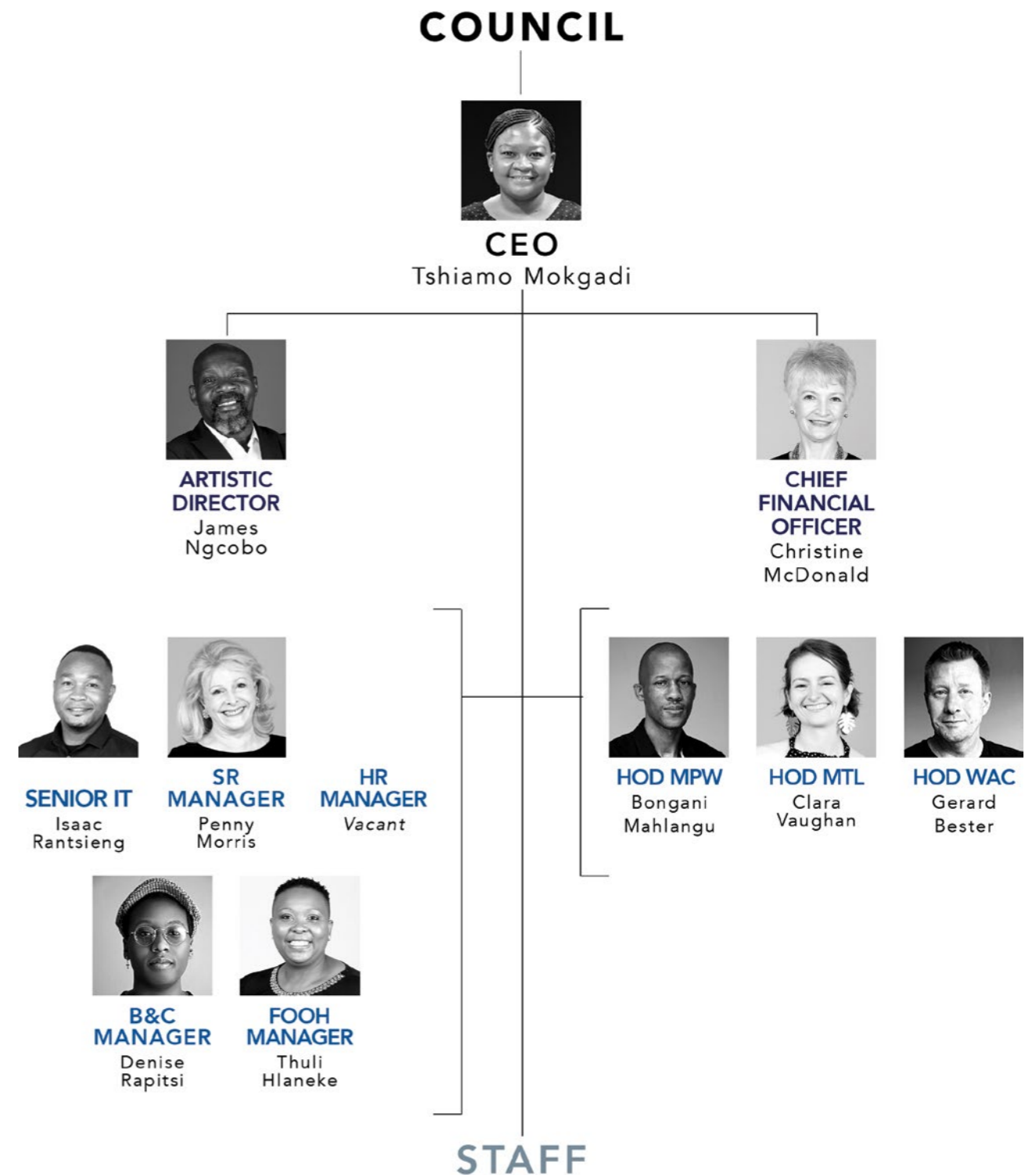


TSHIAMO SIBANDE
CHIEF EXECUTIVE OFFICER
 30 July 2022



MR PHIL MOLEFE
CHAIRPERSON OF COUNCIL
 30 July 2022

ORGANOGRAM



SR - Stakeholder Relationship
 HR - Human Resources
 B&C - Brand & Communications
 FOOH - Facilities Officer, Operations & Housekeeping

HOD - Head of Department
 MPW - Market Photo Workshop
 MTL - Market Theatre Laboratory
 WAC - Windybrow Arts Centre



PERFORMANCE REPORT

STRATEGIC OUTCOME-ORIENTED GOALS

During the year under review, the MTF focused on the following strategic goals:

- Provide strategic direction and leadership
- Development, Preservation and Promotion of Arts, Culture and Heritage within South Africa
- Artistic skills development
- Stakeholder awareness

THE MTF PERFORMANCE OVERVIEW

The MTF only able to achieve 83% of our Annual Performance Plan (APP) targets. The 18% of targets that were not met, generally fall within three categories: (1) those impacted by venue capacity limitations owing to Covid-19 restrictions; (2) financial – both from delayed funding impacting roll out of programmes and/or low enrolment/dropping out of learners due to financial constraints; (3) challenges in recruiting and attracting suitable candidates. While we acknowledge that the reasons for not achieving the targets were out of our control; we do still pride ourselves in achieving as many of our performance targets as possible as this is how we know we are servicing our constituencies and delivering on our mandate.

THE MTF PERFORMANCE OVERVIEW

The Market Theatre Foundation's planned impact for the 2020 – 2025 period is to increase awareness and knowledge of theatre through accessible, relevant, and sustainable theatres, thus contributing meaningfully to nation building, social cohesion and socio-economic transformation.

All four business units' activities centre around the intended impact as is evidenced in our non-financial performance indicators with most corresponding targets met. There is work underway to improve our BBBEE rating in order to deliver on plans to increase our procurement spend on businesses owned by PDIs, women, youth and persons with disabilities.

Performance Indicators	Audited Actual Performance 2019/20	Audited Actual Performance 2020/21	Planned Annual Target 2020/22	Audited Actual Performance 2021/22	Deviation from planned target to Actual achievement 2021/22	Reasons for deviation
Programme 1 ADMINISTRATION						
1.1 Provide strategic direction and leadership to the MTF						
Compliance with regulatory reporting requirements	Reports submitted	Reports submitted	Reports submitted	Reports submitted		Achieved
Percentage of total positions filled (state current vacancy in number in order to have a denominator to calculate the specific %)	95%	92% (5 vacant of 61)	90% (6 vacant)	85% (11 vacant of 61)	5% points	Not achieved Due to budgets constraint, positions were restructured which led to the job sharing for 2 positions. 4 vacancies were advertised for 2022.
Number of skills programmes undertaken by staff	11	15	10	10	0	Achieved
1.2 Provide corporate support services						
Achieve an Unqualified audit	Maintain	Maintain	Maintain	Maintain		Achieved
Annual review of Risk Management Strategy conducted and implemented	Review and implement	Review and implement	Review and implement	Review and implement		Achieved
Internal control environment maintained	Maintain	Maintain	Maintain	Maintain		Achieved
Programme 2 PERFORMING ARTS AND PHOTOGRAPHY PROFESSIONAL SERVICES						
2.1 To identify, develop and produce performing arts productions to progressively advance the cultural wellbeing of all South Africans						
Number of productions staged	40	23	20	31	11	Achieved Partnerships with other arts institute led to an increase in the number of productions staged.
Number of audiences attending shows	49 768	751 432	60 000	18 809	(41,191)	Not achieved The continued Covid restrictions resulted in a decrease in audience numbers. Capacity limitations varied between 50 pax and 50%

Performance Indicators	Audited Actual Performance 2019/20	Audited Actual Performance 2020/21	Planned Annual Target 2020/22	Audited Actual Performance 2021/22	Deviation from planned target to Actual achievement 2021/22	Reasons for deviation
2.2 To identify, develop and produce new photography programmes to progressively advance the cultural wellbeing of all South Africans						
Number of exhibitions held	5	8	8	13	5	Achieved Additional funding was available to do more exhibitions than initially targeted
Number of public programmes (other than exhibitions) convened	16	21	5	20	15	Achieved Additional funding was available to have more public programmes than planned
Number of photographers, curators showcased	69	183	22	104	92	Achieved Additional funding was available to enable hosting of more exhibitions to showcase more curators and photographers hence the target was exceeded
Number of visitors to public programmes	1 956	7 415	1 000	1,528	528	Achieved The easing of Covid restrictions and additional funding for more programmes lead to attendance numbers exceeding the target
Number of publications produced	3	2	1	5	4	Achieved Additional funding made an additional publication possible

Programme 3 ARTISTIC SKILLS DEVELOPMENT

3.1 To identify, develop and contract individuals (with particular focus on youth and women) so as to increase the number of professionals (theatre directors, actors, designers, technical personnel, etc) within South Africa

Number of directors, writers, designers and technical personnel identified for development and/or empowerment on a specific arts skill through mentorship that culminates in a production <i>(Outcome indicator but not controllable by the MTF due to the dependency on donor funding)</i>	5	6	4	24	20	Achieved The incubation project funding from DSAC made the variance possible
Number of directors, writers, actors, designers and technical personnel employed, with particular focus on youth (under 35) and women for development and/or empowerment <i>(Outcome indicator but not controllable by the MTF due to the dependency on donor funding)</i>	153	63	80	157	77	Achieved The incubation project which focuses on youth development enabled increased number of participants

3.2 To train and develop interns, students and community theatre practitioners

Market Laboratory: Number of students registered for the theatre and performance course at first year level	20	20	20	20	0	Achieved
Number of students that have completed the theatre and performance course at first year level <i>(Outcome indicator but not controllable by the MTF)</i>	19	18	20	18	(2)	Not achieved 20 students were initially accepted and 2 did not register due to financial reasons

Performance Indicators	Audited Actual Performance 2019/20	Audited Actual Performance 2020/21	Planned Annual Target 2020/22	Audited Actual Performance 2021/22	Deviation from planned target to Actual achievement 2021/22	Reasons for deviation
Number of students registered for the theatre and performance course at second year level (8 months) <i>(Outcome indicator but not controllable by the MTF)</i>	15	18	14	18	4	Achieved Enrolled additional students to ensure that 14 students completed the second year
Number of students that have completed the theatre and performance course at second year level (8 months) <i>(Outcome indicator but not controllable by the MTF)</i>	14	14	12	18	6	Achieved Additional students completed as more students were enrolled for the second year
Number of festivals organised <i>(Outcome indicator but not controllable by the MTF)</i>	1	0	1	1	1	Achieved
Number of participants at the festivals	52	0	40	17	(23)	Not Achieved The delay in disbursement of DSAC incubation funding resulted in a change in approach which resulted in a decrease in number of participants
Number of audiences attending the festivals	457	0	1 500	148	(1 352)	Not Achieved The continued Covid restrictions resulted in a decrease in audience numbers.

3.3 To empower students, individual participants in photography

Market Photo Workshop: Number of short courses presented <i>(Dependent on funding):</i>						
- Foundation	4	2	4	4	0	Achieved
- Intermediate	2	1	2	2	0	Achieved
Number of year-courses presented <i>(Dependent on funding):</i>						
- Advanced Programme in Photography	1	1	1	1	0	Achieved
- Photojournalism and Documentary Photography Programme	1	1	1	1	0	Achieved
Number of individuals that have registered in the structured training initiatives mentioned above <i>(Output indicator but not controllable by the MTF)</i>	93	51	96	99	3	Achieved Additional enrolment of students for classes in person due to easing of Covid 19 restrictions
Percentage of individuals that have successfully completed the various training initiatives mentioned above <i>(Output indicator but not controllable by the MTF)</i>	73%	91%	75%	100%	25% points	Achieved The students in this group were very bright, hard working and therefore the over achievement in this indicator
Number of mentorship programmes completed <i>(Dependent on funding)</i>	2	4	3	6	3	Achieved Additional external funding raised made the additional mentorship programmes possible

Performance Indicators	Audited Actual Performance 2019/20	Audited Actual Performance 2020/21	Planned Annual Target 2020/22	Audited Actual Performance 2021/22	Deviation from planned target to Actual achievement 2021/22	Reasons for deviation
3.4 Windybrow Arts Centre						
Windybrow Arts Centre: Number of adult (19 years and above) members enrolled at the Pan-African Reading Rooms	N/A	406	30	83	53	Achieved The Write Your Activism campaign attracted a large online engagement.
Number of Children (7 to 18 years) members enrolled at the Pan-African Reading Rooms	N/A	5	35	84	5	Achieved There was an increased registration for our after-school programme.
Number of productions presented/produced by the Windybrow Arts Centre online	N/A	2	3	5	0	Achieved The Kwasha productions and Africa month productions contributed to getting the target achieved.
Number of audiences at shows	N/A	2 170	450	1 100	650	Achieved Hey Hillbrow! Let's Dlala! brought large audiences due to the number of performers and performances took place on the streets of Hillbrow and at Constitution Hill.
Number of public programmes	N/A	8	3	6	3	Achieved We were able to secure a greater number of partnerships for public programmes
Number of attendees of public programmes	N/A	244 094	120	116	(4)	Achieved The higher number of public programmes allowed for a greater number of viewers.

Programme 4 STAKEHOLDER MANAGEMENT AND AWARENESS

4.1 To promote the activities of the MTF in order to promote and enhance the brand of the MTF within South Africa

Number of stakeholder newsletters distributed annually	48	53	48	48		Achieved Additional newsletters were distributed to create awareness of productions
Publicity value achieved annually	R16,1 million	R22,7 million	R8 million	R37,6 million	R29.6 million	Achieved Productions attracted a lot of good publicity. The MTF public profile grew and was featured by various media in a positive light.
Number of total stakeholders registered on the database (emails and cellphone numbers) <i>(Output indicator but not controllable by the MTF)</i>	7 567	7 627	8 000	9 233	1 233	Achieved During the months of hard lock down it was hard to get people to sign up to be on our database. We have implemented an online survey that allows patrons to register online.

4.2 To obtain sufficient funding from donors to support the projects and operations of the MTF

Number of funding proposals submitted to donors	50	50	50	51	1	Achieved
Amount of actual funding secured, excluding DSAC <i>(Outcome indicator but not controllable by the MTF)</i>	R14,2 million	R11,9 million	R10 million	R10,04 Million	R0,04 million	Achieved

LINKING PERFORMANCE WITH BUDGETS

Figures in Rands	2021/2022			2020/2021		
	Budget	Actual Expenditure	Over/Under Expenditure	Budget	Actual Expenditure	Over/Under Expenditure
Programme 1: Administration	22 113	25 169	-3 056	19 222	20 393	-1 171
Programme 2: Performing Arts and Photography Professional Services	39 650	34 347	5 303	21 566	22 893	-1 327
Programme 3: Artistic Skills Development	3 818	13 581	-9 763	15 790	13 685	2 105
Programme 4: Stakeholder Management and Awareness	797	1 869	-1 072	2 468	2 195	273
Total	66 378	74 966	-8 588	59 046	59 166	-120

Over expenditure is funded from own revenue, donations, and conditional grants from DSAC and other funders

REVENUE COLLECTION

The following are the sources of revenue for the MTF as disclosed in the annual financial statement:

Figures in Rands	2021/2022			2020/2021		
	Estimate	Actual Amount Collected	(Over)/ Under Collection	Estimate	Actual Amount Collected	(Over)/ Under Collection
Trading Income	1 600 966	1 606 090	5 124	1 360 821	1 265 479	-95 342
MPW Income	1 075 349	1 091 425	16 076	914 047	723 222	-190 825
Programme Income	1 736 871	2 580 132	843 261	1 476 340	781 568	-694 772
Total	4 413 186	5 277 647	864 461	3 751 208	2 770 269	-980 939

The growth in the Programme Income is due to the increased in enrolment, especially due to new drama classes that were presented on weekends

CAPITAL INVESTMENT

The following are the infrastructure projects were in progress during the financial year, these are funded from the DSAC conditional grants.

Figures in Rands	2021/2022			2020/2021		
	Estimate	Actual Amount Collected	(Over)/ Under Collection	Estimate	Actual Amount Collected	(Over)/ Under Collection
Infrastructure Projects						
Refurbishments to the Windybrow Theatre	0	1 436 913	-1 436 913	0	0	0
LED Theatre Lighting	0	8 730 348	-8 730 348	0	7 409 820	-7 409 820
Refurbishments to the Barney Simon Theatre	0	2 942 864	-2 942 864	0	345 297	-345 297
Total	0	13 110 125	-13 110 125	0	7 755 117	-7 755 117

The condition allocation to fund the Infrastructure projects was received in the 2020 financial year, overspending is therefore funded from unspent conditional grants.

CORPORATE GOVERNANCE REPORT

Background

The MTF subscribes to the sound principles of good corporate governance.

The MTF is a Schedule 3A entity, set up by an act of Parliament in 1998 – the Cultural Institutions Act (119 of 1998, as amended). The corporate governance principles of the MTF are governed by the Cultural Institutions Act, as amended by the Cultural Laws Amendment Act (No 36 of 2001), the Public Finance Management Act (No 1 of 1999, as amended).

The Minister of Sport, Arts and Culture published the withdrawal of the declaration of the Windybrow as a Cultural Institution and announced the amalgamation of the Windybrow with The Market Theatre Foundation in the government gazette on 18 March 2016. The effective date of the amalgamation was 1 April 2016.

The Council Charter was approved by Council with a clear definition of the roles and responsibilities of the constituent elements of the MTF's management structure. This enables Council to plan, execute, control and monitor the Foundation's activities in accordance with the strategic objectives. The Delegated Authorities policy determines levels of authority for Council and

Management in respect of financial and operational decision-making, including major investments, capital expenditure and contractual engagements. The internal audit function monitors compliance with these assigned levels.

In terms of Section 5 of the Act, the MTF functions under the authority of a Council appointed by the Minister of Arts and Culture. The Council consists of at least 8 members.

Governance

In terms of the PFMA we had a functional Audit and Risk Committee and internal audit function (outsourced to Lunika) for the year under review.

Committees of Council

Council has delegated specific responsibilities to several committees which operate within terms of reference approved by the Council. The following Committees were operational for the financial year under review:

- Audit and Risk Committee
- Legal, Governance, Compliance and Ethics Committee
- Building Project Committee

- Artistic Committee
- Human Resources and Remuneration Committee
- Fundraising and Marketing Committee

Meetings

Council:

Council meetings are held annually, at least four times a year. During the period under review, Council held 11 meetings.

Audit and Risk Committee:

The Audit and Risk Committee is chaired by an external member and comprised of 5 members, 2 from Council and 3 external members. The Committee met 6 times.

The Audit and Risk Committee was fully functional as is evident from its report on pages ## and ##.

Risk Policy Framework

A policy was adopted and updated to manage all categories of risk associated with the Foundation's business operations through the development and maintenance of a formal risk policy framework.

A risk profile was developed and updated from which a Risk Assessment Report was prepared detailing the management actions taken and to be taken in relation to each risk identified.

Fraud Prevention Strategy

An anti-fraud policy statement was adopted, and an anti-fraud strategy was developed. No fraudulent activities were identified. An independent Fraud Reporting System was implemented, and employees and clients are made aware of its existence on an ongoing basis.

Internal Audit

Lunika was appointed as internal auditors for three years in November 2019. A Strategic Three-year Rolling and Annual Internal Audit Plan was prepared to provide efficient and effective assurance service to:

- Council
- Chief Executive Officer
- Audit and Risk Committee and
- Management.

Internal audit reports functionally to the Audit and Risk Committee and administratively to the CEO.

The internal audit approach is a risk-based plan to align the priorities of the internal audit function with the objectives and goals of the Foundation and the related strategic risks as identified for the Foundation.

Internal Audit evaluates and contributes to the improvement

of risk management, control and governance systems. Internal Audit is authorized to:

- have unrestricted access to all functions, records, property and personnel of The Market Theatre Foundation;
- have full and uninhibited access to the Audit and Risk Committee;
- allocate its own resources: determine frequencies, subjects, scope of work to be performed, and apply the techniques required to accomplish its audit objectives;
- obtain the necessary assistance of personnel in departments and functions of The Market Theatre Foundation where they perform audits, as well as other specialized services from within or outside the organization.

Internal Audit reports bi-annually to the Audit and Risk Committee and Senior Management. The report to the Audit and Risk Committee includes:

- results of the internal audit reviews undertaken and finalised during the preceding six months; and
- progress against the approved Annual Internal Audit Plan – including any deviations from the approved plan.

Investment Policy

Council has adopted the following investment policy which has been complied with during the year:

The Management of the Foundation only has the authority to invest the funds of the MTF in a bank account

at an investment graded bank and in the name of the Market Theatre Foundation and should not be fixed for a period exceeding twelve months.

B-BBEE Compliance

The MTF's Supply Chain Management process ensures that the MTF enforces the preference points system and thus provide the platform for the MTF to implement its socio-economic objectives aimed at correcting the imbalances of the past. The MTF policy is intended to address the Preferential Procurement Policy Framework Act (PPPFA) objectives.

The Market Theatre Foundation has been verified as Level 8 contributor with B-BBEE Procurement Recognition Level of 10%.

Social Responsibility

Sexual Harassment Workshop

HR department conducted a Sexual Harassment workshop for staff and students on 25 and 26 November 2020. 47 Staff members attended the workshop.

Memorial Services

The Market Theatre opened its doors to bid farewell to these incredible talents. The following memorial services were held at the John Kani theatre:

- Takalani Mulaudzi,
- Otto Moloto,
- Patrick Shai,
- Maishe Maponya,
- Palesa Sibiyi,
- Motlalefi Mahlabe and
- Aubrey Moalosi

Student Welfare Programme

The Market Photo Workshop has embarked on a wellness programme for students in response to reports of students facing difficulties due to the pandemic and personal socio-economic hardship that make it difficult for them to cope and impact their academics. The wellness programme comprised:

- A mental health workshop for students with the Central Gauteng Mental Health Society, Beulah Rose, a registered counsellor from Hope Thrives, World Changers Mental Health Care Organisation and 20FUTURE Entertainment Company
- Based on the reports received by the facilitators of the mental health workshop, the Photo Workshop procured the services of a counsellor who sees students once a week.
- MPW's provides a bursary programme for full-time learners. The programme is bolstered by the inclusion of part-time Programmes aimed at supplement bursary funding for students.
- The Last Thursday Talks have been extended to include quarterly Industry Expositions for the large camera manufacturers to become more familiar with the Photo Workshop's demographic of students. This will be an opportunity for the manufacturers to consider social responsibility Programmes that cater to the our student body.

Market Photo Workshop: Programming

Market Photo Workshop's core function is geared towards practices

and taking actions aimed at achieving social responsibility and benefiting the societies that we operate our education and outreach developmental programmes in. The programmes adopt photography as a medium to be used for social change and social impact with economic benefits in the process of promotion and protection of culture in our society. The Market Photo Workshop's Programmes in the past financial year has included the following:

- Projects on gender-based violence include the *Ntethelelo Foundation Images and Mobile Journalism*, *Ufudu Olukhulumayo Sexuality and Gender-Based Non-violence Project*, *Exploring Social Issues of Sexuality and Gender-based Violence: A Participatory Photography Project with the Polokwane Art Museum* and *Engendering Photo Archives*.
- The **BLACK PHOTO LIBRARIES VOL. 1** was launched in March 2022. This publication foregrounds the voices of photographers by means of reflection, analyses and living memories that contributes to the advocacy for black photographic archives in South Africa today.
- Exhibitions undertaken include: *A Forgotten Community*, which comprised 9 Riverlea Media and Advocacy Mentorship Programme participants; and *Working the Land*, an exhibition showcasing a powerful collection of stories and images that demonstrate the work undertaken by the grantee organisations of the Legal Empowerment Network

Strategy (LENS) funded by OSF-SA. The Market Photo Workshop oversaw the conceptual and physical development of a curated exhibition and a public programme outcome of the launch of the OSF-SA LENS Book, including producing a short video documentary.

The Lab Social Responsibility

Student welfare programme: The Lab continued its student support programme in response to the disastrous financial impact of the pandemic on students and their families. This allowed us to support the students in the following ways:

- Bursary programme: students can apply for an extended bursary programme, in the recognition that many students and their families simply cannot afford to pay their fees to attend the Lab.
- Counselling programme: students have access to the services of the professional counsellor.
- Transport subsidy: students can apply for a transport subsidy, to support their costs in attending the Lab.

Socially engaged productions: As usual, the Market Lab and Kwasha Theatre Company created and performed several productions that were socially engaged. Because of the pandemic and subsequent lockdowns, many of these pieces were digital. They included:

Skull Kandy: a new production about wealth, aspiration, and the invisibility of poverty.
KAK!: a play exploring the issues

affecting young South Africans today.

An Updated Syllabus for the Woke: a critical reflection on South African history, and the ways it is taught and represented.
Seriti: This year, the Lab produced and filmed a play for high school learners to raise awareness of, and give tools to fight against, gender-based violence. This play will be distributed to schools in a digital format.

Windybrow Arts Centre Social Responsibility

Write your Activism Competition: The 25th of November 2021 marks the beginning of 16 days of Activism, a global movement that calls upon the nation to be advocates and activists against issues that affect us on a daily such as gender-based violence, discrimination and hate against our fellow citizens. In an address given by the President of South Africa on the 24th of November 2020, the president declared femicide and gender-based violence as a matter of national importance.

When the covid-19 virus hit our South African shores, the president of the country declared the spread of the virus a national pandemic, many organizations made a plea for the president to declare GBV and femicide as a national pandemic due to the horrific statistics given by the Minister of police which recorded an alarming rise in the number of gender-based violence related cases during the national lockdown period.

A call was made to South Africans asking them to take a stand against any form of abuse, discrimination

and hate that takes place in their communities. As part of this call, South Africans have been asked to continue with their activism beyond the 16 days of commemoration.

The Windybrow Arts Centre strives to be a space that promotes social awareness and thought leadership, we believe that it is through creating platforms where conversations and opinions can be shared safely and openly. In a build up to the 2021 16 Days of Activism, we invited young people to write an essay to be loaded on to our online reading room and the public was invited to vote for their favourite essay.

Applications opened on the 15th of November and the winners were announced at an event held on the 5th February. Sibongile Fischer, published writer and Market Theatre Laboratory Alumni, facilitated a conversation on GBV and the art of essay writing. She then presented gift vouchers to the 3 selected winners.

Productions: The after-school programme end of year presentation was postponed due to COVID regulations in December 2021. The primary school group and the newly formed high school group performed as part of *Hey Hillbrow! Let's Dlala!* at Constitution Hill.

Hey Hillbrow! Let's Dlala! was a series public performance on the streets of Hillbrow and at Constitution Hill which took place on 21 March 2022. This collaboration between multiple Hillbrow organisations was curated by Kwasha Theatre Company, a company of young theatre-makers resident to the Windybrow Arts Centre. The event started at 10:00

at the Windybrow and paraded its way to Constitution Hill, in honour of Human Rights Day and the World Day of Theatre for Children and Young People.

Hey Hillbrow! Let's Dlala! took place in 2017 and 2018, and this special play-date returned this year in celebration of the possibilities that public performance brings to public space; to spread energy, laughter, surprise and provocation and to make visible the wonderful work that several organisations and individuals have continued to do in this complex area regardless of the challenges. These organisations included Dlala Nje, MES, Fight with Insight, Lefika La Phodiso, Twilight football and netball teams, Hillbrow Radio, George's Boxing Club with Anthea Moys, The Happy Hour, B Best Entertainment, Johannesburg Awakening Minds, Market Theatre Laboratory and Skotisfontain.

In bringing these groups together, the Windybrow Arts Centre expressed its commitment to developing genuine and reciprocal relationships with its neighbours, and to offering a space for young people to explore the arts. It also introduces Kwasha Theatre Company to the neighbourhood in which it will work, play, teach and perform this year. Not only are did they organise and curate the procession, they are also contributed a performance devised with Dutch theatre-maker, Christiaan Bloem.



REPORT OF COUNCIL

Council has pleasure in presenting its report on the activities of the Foundation for the year ended 31 March 2022.

1. General review

The Market Theatre Foundation, a Declared Cultural Institution in terms of the Cultural Institutions Act (No 119 of 1998), has no share capital. The institution is governed by the Council, appointed by the Minister of Sport, Arts and Culture. The amalgamation of the Windybrow with the Market Theatre Foundation was published in the government gazette on 18 March 2016 by the Minister of Arts and Culture. The effective date of the amalgamation was 1 April 2016.

2. Services rendered by The Market Theatre Foundation

The main objective of The Market Theatre Foundation is to provide theatre entertainment to the public as well as the running of a Performing Arts Laboratory for developing young artists, running a Community Arts Centre and a Photo Workshop for developing young photographers.

The Foundation's services to the public are in line with the national imperatives of employment creation, skills development, poverty alleviation and cohesive and sustainable communities. In addition to its programmes the Foundation also provides facilities for corporate functions, meetings, television and film shoots. The theatres are also made available to outside theatre productions for rental services.

3. Statement of Members of Council's Responsibility

Council members are responsible for the maintenance of adequate accounting records and the preparation and integrity of the Annual Financial Statements and related information. The Auditor-General is responsible for reporting on the fair presentation of the Annual Financial Statements. The financial statements have been prepared in accordance with South African Statements of Generally Recognised Accounting Practice. The Auditor-General of South Africa (AGSA) has audited the financial statements and their report appears on pages 26 - 29.

Council is also responsible for the systems of internal control. These systems are designed to provide reasonable but not absolute, assurance as to the reliability of the financial statements and to adequately safeguard, verify and maintain accountability for assets and to prevent and detect material misstatements and loss. The systems are implemented and monitored by suitably trained personnel with an appropriate segregation of authority and duties. Nothing has come to the attention of the members of Council to indicate that any material breakdown in the functioning of these controls, procedures and systems has occurred during the year under review.

The Annual Financial Statements are prepared on a going concern basis. Nothing has come to the attention of the members of Council to indicate that the institution will not remain a going concern for the foreseeable future.

4. Financial Results

The financial results of the institution's activities for the year are as follows:

	2021	2022
Income excluding Government Grant	14,073,819	10,015,162
Expenditure	(74,968,250)	(59,523,623)
Shortfall for the year before Government Grant	(60,892,409)	(49,508,461)
Government Operating Grant	51,216,000	48,191,000
Deficit from operations	(9,676,409)	(1,317,461)
Government programme grant	2,346,000	1,105,504
Government Capital Works	18,877,121	7,977,309
Surplus/(deficit)	11,546,712	7,765,352
Depreciation on donated assets	3,895,831	2,964,388
Transfer to Capital Grant reserve	(14,462,990)	(10,187,437)
Operating (deficit) Surplus	979,553	542,303

Income increased by 41% when compared to the prior year as a result of the increase in donations received and operations grant come. Funding received from the Department of Sport,

Arts and Culture (DSAC) for operating costs amounted to R51 million (2021: R48 million). The capital works funding utilised amounted to R18,9 million (2021: R7,9 million).

Expenditure increased by 26% to R74,9 million in the current financial when compared to when compared to R59,5 million in the prior year.

The operating surplus was caused by increased funding raised by the Foundation. The surplus for the year is R11,5 million (2021: surplus R7,8 million). The surplus was caused by the capital works funding by the DSAC. The accumulated surplus was R17

million (2021: R16,4 million) at year end. The total assets (R250 million) of the Foundation exceeded its liabilities (R67 million) by R182 million.

The Council has reviewed the Foundation's forecast for the year to

31 March 2023 and, in the light of this review and the current financial position, Council is satisfied that the Foundation has access to adequate resources to continue in operational existence for the foreseeable future.

5. Council

The members of Council of the institution for the year under review were as follows:

Name of member	Date resigned or appointed	Gender	Race	Number of meetings attended	Other Council Committees
P Molefe (Chairperson)	Appointed 26 March 2021	Male	African	11	Legal and Fundraising
M Grootboom	Appointed 26 March 2021	Male	African	10	HR, Legal and Fundraising committee
A Makhwanya	Appointed 26 March 2021	Female	African	10	Legal, Artistic and Building committee
M Mbhothwe	Appointed 26 March 2021	Male	African	9	Artistic and Building committee
M Mokoea	Appointed 26 March 2021	Male	African	11	HR, Legal and Building committee
N Mosala	Appointed 26 March 2021	Female	African	11	HR, Fundraising and Building committee
L Moche	Appointed 26 March 2021	Female	African	11	Artistic, Building and Fundraising
A le Roux	Appointed 7 Feb 2019 and Re-appointed on 26 Mar 2021	Male	Coloured	10	HR, Artistic and Legal Committee
D Tambo	Appointed 26 March 2021	Male	African	4	Artistic Committee
A Vikilahle	Appointed 25 May 2020 and Re-appointed 26 March 2021	Female	African	6	ARC, HR, Building committee
T Sibande (CEO)	Appointed 1 August 2020	Female	African	11	All committees of Council

The Minister of Sport, Arts and Culture appointed the following 9 new members for the term 1 April 2021 to 31 March 2024: Mr Phil Molefe (Chairperson), Mr Monwabisi Grootboom, Mr Dali Thambo, Mr Mandla Mbothwe, Ms Aifheli Makhwanya, Ms Motshedisi Makoea, Ms Lesedi Moche, Ms Tebogo Mosala, Ms Zanele Nkosi and reappointed Mr Andre le Roux and Ms Andiswa Vikilahle to serve their second term as council members. The Council met 11 times during the year. In addition to the above members, the Chairperson of the Audit and Risk Committee was invited to four Council meetings per annum.

The remuneration of members of Council includes remuneration for serving on the following Council committees: Audit and Risk Committee, Building Committee, HR & Remuneration Committee, Artistic Committee, Legal, Governance, Compliance and Ethics Committee and Fundraising and Marketing Committee.

6. Company secretary

Ukhozi Transcribers was appointed from 1 October 2020 to 30 September 2022.

Business address

56 Margaret Mcingana Street
Newtown
Johannesburg
2001

Postal Address

P O Box 8656
Johannesburg
2000

7. Operating leases

Premises
Market Theatre building

Landlord

City of Johannesburg Metropolitan Council

Expiry date

31 May 2036 with an option to renew for 20 years

8. Events after the reporting date

Council is not aware of any other events subsequent to the year that would have a material effect on the statement of financial position, statement of financial performance or cash flow statement as at 31 March 2022.

Council is satisfied that The Market Theatre Foundation remains going concern for the foreseeable future.

The Annual Financial Statements and schedule of operating costs set out on page 32 to 57 were approved by Council on 29 July 2022 and were signed on its behalf by:


P MOLEFE

CHAIRMAN OF COUNCIL
Johannesburg, 30 July 2022

COMPANY SECRETARY ROLES AND RESPONSIBILITIES

Drafting of the Council and Committee Charters

Principle 8 of the King IV™ report provides as follows:

The governing body should ensure that its arrangements for delegation within its own structures promote independent judgement and assist with balance of power and the effective discharge of its duties.

The company secretary is required to draft the Council and committee charters. Some committees are statutorily required – the charter must include all the requirements and roles as stipulated in the governing legislation such as the PFMA, Treasury Regulations and even the Companies Act. King IV™ principles must be included as applicable. The delegation of authority to Council committees is recorded in the committee's charter, which is approved by the Council. The charter serves as a founding document in respect of the approved mandate of the respective committee, its composition, role, and responsibilities. The committee cannot act outside of the scope of the approved charter.

Company secretaries need to ensure that they are aware of all matters that would need to be considered or approved by the Council.

Drafting the Annual Work Plan

The annual work plan for each committee should be prepared by the company secretary before the beginning of each year and must be approved by the relevant committee. The annual work plan contributes to the effectiveness of Council committees and may also serve as a useful tool when reporting on all actions taken by the committees, during the year.

Apart from guiding committee members, the annual work plan assists the company secretary in setting the agenda for each committee meeting and ensure that topics are timeously addressed, and expectations are met.

Drafting the agenda

In addition to the drafting and keeping record of minutes, the agenda should be drafted by the company secretary, it provides a useful record of the matters that came before the committee during the year.

The agenda provides a structure to the meeting, and the company secretary should assist the chairperson to follow the order of the agenda to ensure consistency and order.

The company secretary needs to keep track of all meeting dates and

ensure that the agenda and the pack are distributed to the committee members at least one week before the meeting.

Advisory role

The advisory role of the company secretary is a complex and challenging role, which requires knowledge, opinion and judgment. The Council and the committees rely on the expertise of the company secretary to ensure that the Council and committees operate within the realms of the law and is seen as a good corporate citizen thus ensuring its long-term success.

Council and committee members are required to self-assess against identified pertinent skills required for the effective functioning of the Council or committee. This could form part of the Council evaluation process and should be based on a rating scale. In addition to self-assessment, this could form part of the Council or committee's peer review process. The company secretary would then be responsible for collating the results and reporting the identified skills gaps to the Council or committee, together with recommended measures to address such gaps, such as planned training and development as well as indicating required skills as part of the succession-planning process.



REPORT OF THE AUDIT AND RISK COMMITTEE

We are pleased to present our report for the financial year ended 31 March 2022.

Audit and Risk Committee members and attendance

The Audit and Risk Committee consists of the members listed hereunder and meets not less than four times per annum as per its approved terms of reference. During the current year 6 meetings were held on the following dates: 29 April 2021; 25 May 2021, 28 July 2021, 27 October 2021, 19 November 2021 and 27 January 2022.

Name of member	Number of meetings attended	Date appointed
A VIKILAHLE	3	25 May 2020 (Re-appointed 26 Mar 2021)
S GOUNDEN (Chairperson)	6	1 February 2019 (Re-appointed 1 Feb 2022)
R RAJCOOMAR	6	1 February 2019 (Re-appointed 1 Feb 2022)
M MAVUMENGWANA	5	1 February 2019 (Re-appointed 1 Feb 2022)
Z NKOSI	6	Appointed 26 March 2021

In addition to the above members, persons attending the committee meetings by standing invitation include:

- Chief Executive Officer,
- Chief Financial Officer,
- Representatives from the Auditor-General of South Africa (AGSA), and
- Representatives from the internal auditors, Lunika Inc. Lunika was appointed as internal auditors since November 2019.

Audit and Risk Committee responsibility

The Audit and Risk Committee reports that it has adopted appropriate formal terms of reference as its audit committee charter, has regulated its affairs in compliance with this charter and has discharged all its responsibilities as contained therein.

The effectiveness of internal control

The system of internal controls is designed to provide cost effective assurance that assets are safeguarded and that liabilities and working capital are effectively managed. In line with the PFMA and the King IV Report on Corporate Governance requirements, Internal Audit provides the Audit and Risk Committee and management with assurance that the internal controls are appropriate and effective. This is achieved through a risk management process, as well as the identification of corrective actions and suggested enhancements to the controls and processes. From the various reports of the Internal Auditors, the Audit Report on the annual financial statements, and the management report of the AGSA, it was noted that no significant or material non-compliance

with prescribed policies and procedures have been reported.

Accordingly, we can report that the system of internal control over financial reporting for the period under review was adequate and effective.

The Internal auditors, Lunika, included the following areas in the Annual Internal Audit Coverage Plan:

- Audit of Performance Information
- Financial Control reviews
- Supply Chain Management reviews
- Supply Chain Review
- Information Technology Review
- Facilitated the strategic risk assessment

The Committee is satisfied that Internal Audit has discharged its functions objectively and with independence in compliance with its Charter.

Risk Management

The Committee is responsible for the oversight of the entity's risk management activities. A strategic and operational risk assessment for the year under review was conducted.

The Committee has reviewed the risk management process on a quarterly basis, has made recommendations for the improvements thereof and is satisfied with the progress made. A risk maturity assessment of the enterprise risk management unit has been recommended to ensure the extent to which risk management is embedded within the entity and the extent of effectiveness of risk management.

In-Year Management and Monthly/Quarterly Report

The Committee has:

- Reviewed the quarterly financial management and performance reports submitted to the Department and National Treasury in terms of the PFMA and Treasury Regulations.
- Reviewed the policies and procedures to ensure compliance with applicable laws and regulations.

The Committee is satisfied with the quality of the in-year reports that were presented at the Committee meetings.

Evaluation of annual financial statements

The Audit and Risk Committee has:

- Reviewed and discussed the unaudited annual financial statements to be included in the annual report, with the
- AGSA and the Accounting Authority;
- Reviewed the AGSA's management report and management's response thereto;

- Reviewed changes in accounting policies and practices;
- Reviewed the entities compliance with legal and regulatory provisions;
- Reviewed significant adjustments resulting from the audit.

Auditor-General of South Africa (External Auditors)

The Committee has reviewed the entity's implementation plan for audit issues raised in the prior year and is satisfied that the matters have been adequately resolved.

The Committee is satisfied with the independence and objectivity of the Auditor-General of South Africa. The Committee has met with External Auditors separately to ensure that there were no unresolved issues.

The Committee also approved the audit strategy and acknowledged the contents of the engagement letter presented by the External Auditors.

Conclusion

The Committee concurs with and accepts the Auditor-General of South Africa's report on the annual financial statements, reviewed significant adjustments resulting from the audit and is of the opinion that the audited annual financial statements should be accepted and read together with the report of the Auditor-General South Africa.

Signed on behalf of the Audit and Risk Committee:



S GOUNDEN
CHAIRPERSON OF THE AUDIT AND RISK COMMITTEE
JOHANNESBURG, 31 JULY 2022



Joanie Galant-Hulle | ©Lungelo Mbulwana

B - B B E E COMPLIANCE PERFORMANCE INFORMATION

The MTF's Supply Chain Management process ensures that the MTF enforces the preference points system and thus provide the platform for the MTF to implement its socio-economic objectives aimed at correcting the imbalances of the past. The MTF policy is intended to address the Preferential Procurement Policy Framework Act (PPPFA) objectives.

The Market Theatre Foundation has been verified as Level 8 contributor with B-BBEE Procurement Recognition Level of 10%.

MTF has completed the table in accordance with the compliance to the BBBEE requirements as required by the BBBEE Act and as determined by the Department of Trade, Industry and Competition.

Has the Public Entity applied any relevant Code of Good Practice with regards to the following:

Criteria	Response	
	Yes / No	Discussion
Determining qualification criteria for the issuing of licences, concessions or other authorisations in respect of economic activity in terms of any law?	No	
Developing and implementing a preferential procurement policy?	Yes	
Determining qualification criteria for the sale of state-owned enterprises?	No	
Developing criteria for entering into partnerships with the private sector?	No	
Determining criteria for the awarding of incentives, grants and investment schemes in support of Broad Based Black Economic Empowerment?	No	



House of Pink Vol. 1 | ©Ngoma Ka Mphahlele

HUMAN RESOURCE REPORT

Staff Structure 31/03/2021

	Male	Female	Vacancy	Total	%
Managers	1	10		11	
African	1	7	0	8	73%
Indian		3		3	27%
White					0%
Vacancies					0%
Administration	19	22	5	46	
African	16	21		37	81%
Indian	1			1	2%
White	2			2	4%
Coloured		1		1	2%
Vacancies			5	5	11%
Other	4			4	
African	4			4	100%
Vacancies					0%
Total Full-Time Positions	24	32	5	61	
%	40%	52%	8%	100%	

Staff Structure 31/03/2022

	Male	Female	Vacancy	Total	%
Managers	4	8		12	
African	3	5		8	67%
Indian					0%
White	1	3		4	33%
Vacancies					0%
Administration	19	17	9	36	
African	15	17		32	89%
Indian	1			1	3%
White	3			3	8%
Coloured					0%
Vacancies			9		0%
Other	4			4	
African	4			4	100%
Vacancies					0%
Total Full-Time Positions	27	25	9	61	
%	44%	41%	15%	100%	

LABOUR ISSUES

Warnings Issued

Type of Warning	No	Reason for Warning
Written Warning	1	Unsatisfactory conduct- disrespect
Verbal Warning	1	Negligence
Written Warning	1	Wasteful expenditure
Written Warning	2	Irregular expenditure
Verbal Warning	1	Poor work performance
Final Written Warning	1	Reporting to work whilst under the influence of alcohol (Final verbal warning)
Final Written Warning	1	Drinking whilst on duty (Final Verbal warning)

Disciplinary Hearing

No.	Charges	Verdict
1	Insolence, insubordination and falsifying of information	Guilty- Summary Dismissal
1	Dishonesty/ Attempted Fraud	Guilty – Summary Dismissal

Termination

Reason for Termination	Number of Termination
Resignation	7
Dismissal	2
Retirement	2

Training Provided

Short Courses	Male African	Male White	Female African	Female Coloured	Female White
Management Development Programme			2		1
Book-keeping			1		
Visual Arts Degree	1				
Public Relations			2		
SAGE	1				
ABET	2				
Health and Safety	5		8		
First Aid	10		11		
Impact of customer on a business	3		5		
Bachelor of Fine Arts			1		
Total no of courses	22		30		1

Personnel cost by programme

Programme	Total Expenditure for the entity	Personnel Expenditure	Personnel Expenditure % of total expenditure	No of Employees	Average cost per employee
Programme 1: Administration	25 169	14 463	57%	26	556
Programme 2: Performing Arts and Photography Professional Services	34 347	9 953	29%	17	585
Programme 3: Artistic Skills Development	13 581	3 860	28%	8	403
Programme 4: Stakeholder Management and Awareness	1 869	1 250	67%	1	1 250
	74 966	29 526		52	

Employment and vacancies

Programme	2021/2022	2021/2022	2020/2021	2022/2021	% of vacancies
	No. of Employees	Approved Post	No. of Employees	Vacancies	
Programme 1: Administration	26	30	26	4	0
Programme 2: Performing Arts and Photography Professional Services	17	20	17	3	0
Programme 3: Artistic Skills Development	8	8	8	0	0
Programme 4: Stakeholder Management and Awareness	1	1	1	0	0
	52	59	52	7	

Personnel cost by salary band

Level	Personnel Expenditure	% of personnel exp. to total personnel	No. of employees	Average personnel cost per employee
Top Management	1 596	6%	1	1 596
Senior Management	2 900	11%	2	1 450
Professional	8 147	30%	10	815
Skilled /qualified	7 884	29%	17	464
Semi-skilled	6 389	23%	22	290
Unskilled	555	2%	4	139
TOTAL	27 471	100%	56	491

Performance Rewards

Programme	Performance rewards	Personnel Expenditure	% of performance rewards to total personnel cost
Top Management	110	1 596	7%
Senior Management	215	2 900	7%
Professional qualified	341	8 147	4%
Skilled	568	7 884	7%
Semi-skilled	470	6 389	7%
Unskilled	44	555	8%
TOTAL	1 746	27 471	6%



Blood Knot | ©Simphele Mhlambi

REPORT OF THE AUDITOR- GENERAL TO PARLIAMENT ON THE MARKET THEATRE FOUNDATION

Report on the audit of the financial statements

Opinion

1. I have audited the financial statements of The Market Theatre Foundation set out on pages 36 to 61, which comprise the statement of financial position as at 31 March 2022, the statement of financial performance, statement of changes in net assets, cash flow statement and statement of comparison of budget and actual amounts for the year then ended, as well as notes to the financial statements, including a summary of significant accounting policies.
2. In my opinion, the financial statements present fairly, in all material respects, the financial position of The Market Theatre Foundation as at 31 March 2022, and its financial performance and cash flows for the year then ended in accordance with Standards of Generally Recognised Accounting Practice (Standards of GRAP) and the requirements of the Public Finance Management Act 1 of 1999 (PFMA).

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 auditor-general's responsibilities 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.

Responsibilities of the accounting authority for the financial statements

6. The accounting authority is

responsible for the preparation and fair presentation of the financial statements in accordance with the Standards of GRAP and the requirements of the PFMA, 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.

7. 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 the entity or to cease operations, or has no realistic alternative but to do so.

Auditor-general's responsibilities for the audit of the financial statements

8. 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.

9. A further description of my responsibilities for the audit of the financial statements is included in the annexure to this auditor's report.

Report on the audit of the annual performance report

Introduction and scope

10. In accordance with the Public Audit Act 25 of 2004 (PAA) and the general notice issued in terms thereof, I have a responsibility to report on the usefulness and reliability of the reported performance information against predetermined objectives for selected programmes presented in the annual performance report. I performed procedures to identify material findings but not to gather evidence to express assurance.
11. My procedures address the usefulness and reliability of the reported performance information, which must be based on the entity's approved performance planning documents. I have not evaluated the completeness

and appropriateness of the performance indicators included in the planning documents. My procedures do not examine whether the actions taken by the entity enabled service delivery. My procedures do not extend to any disclosures or assertions relating to the extent of achievements in the current year or planned performance strategies and information in respect of future periods that may be included as part of the reported performance information. Accordingly, my findings do not extend to these matters.

12. I evaluated the usefulness and reliability of the reported performance information in accordance with the criteria developed from the performance management and reporting framework, as defined in the general notice, for the following selected programme presented in the entity's annual performance report for the year ended 31 March 2022:

Programme	Pages in the annual performance report
Programme 2: performing arts and photography professional services	12 - 13

13. I performed procedures to determine whether the reported performance information was properly presented and whether performance was consistent with the approved performance planning documents. I performed further procedures to determine whether the indicators and related targets were measurable and relevant, and assessed the reliability of the reported performance

information to determine whether it was valid, accurate and complete.

14. I did not identify any material findings on the usefulness and reliability of the reported performance information for this programme:

- Programme 2: performing arts and photography professional services.

Other matters

15. I draw attention to the matters below.

Achievement of planned targets

16. Refer to the annual performance report on pages 12 to 17 for information on the achievement of planned targets for the year and management's explanations provided for the under/over achievement of targets.

Adjustment of material misstatements

17. I identified material misstatements in the annual performance report submitted for auditing. These material misstatements were in the reported performance information of programme 2: performing arts and photography professional services. As management subsequently corrected the misstatements, I did not raise any material findings on the usefulness and reliability of the reported performance information.

Report on the audit of compliance with legislation

Introduction and scope

18. In accordance with the PAA and the general notice issued in terms thereof, I have a

responsibility to report material findings on the entity's compliance with specific matters in key legislation. I performed procedures to identify findings but not to gather evidence to express assurance.

19. The material findings on compliance with specific matters in key legislation are as follows:

Annual financial statements

20. The financial statements submitted for auditing were not prepared in accordance with the prescribed financial reporting framework, as required by section 55(1)(b) of the PFMA. Material misstatements of disclosure items identified by the auditors in the submitted financial statement were corrected, resulting in the financial statements receiving an unqualified audit opinion.

Procurement and contract management

21. Some of the construction contracts were awarded to contractors that did not qualify for the contract in accordance with section 18(1) of the CIDB Act and Construction Industry Development Board Regulations 17.

22. I was unable to obtain sufficient appropriate audit evidence that bid documentation and invitation to tender for procurement of commodities designated for local content and production, stipulated the minimum threshold for local production and content,

as required by the 2017 Preferential Procurement Regulation 8(2).

Other information

23. The accounting authority is responsible for the other information. The other information comprises the information included in the annual report. The other information does not include the financial statements, the auditor's report and the selected programme presented in the annual performance report that have been specifically reported in this auditor's report.

24. My opinion on the financial statements and findings on the reported performance information and compliance with legislation do not cover the other information and I do not express an audit opinion or any form of assurance conclusion on it.

25. In connection with my audit, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements and the selected programme presented in the annual performance report, or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

26. 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 re-issue an amended report as appropriate. However, if it is corrected this will not be necessary.

Internal control deficiencies

27. I considered internal control relevant to my audit of the financial statements, reported performance information and compliance with applicable legislation; however, my objective was not to express any form of assurance on it. The matters reported below are limited to the significant internal control deficiencies that resulted in the findings on compliance with legislation included in this report.

28. In certain instances, management did not ensure effective monitoring of compliance with applicable legislation resulting in irregular expenditure and material adjustments to the financial statements.

Auditor-General

Pretoria
30 July 2022



Annexure – Auditor-general's responsibility for the audit

1. As part of an audit in accordance with the ISAs, I exercise professional judgement and maintain professional scepticism throughout my audit of the financial statements and the procedures performed on reported performance information for selected programme and on the entity's compliance with respect to the selected subject matters.

Financial statements

2. 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 by the accounting authority

- conclude on the appropriateness of the accounting authority's 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 Market Theatre Foundation 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 an 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

3. 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.

4. I also provide the accounting authority with a statement that I have complied with relevant ethical requirements regarding independence, and to 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.

STATEMENT OF FINANCIAL POSITION

FOR THE YEAR ENDED
31 MARCH 2022

	Notes	2022	2021
ASSETS			
Current Assets			
Receivables from exchange transactions	7	1,476,144	966,741
Receivables from non-exchange transactions	8	685,685	340,251
Cash and cash equivalents	9	69,953,209	76,116,874
		72,115,038	77,423,866
Non-Current Assets			
Investment property	3	1,461,625	1,472,101
Property, plant and equipment	4	121,008,597	114,100,962
Intangible assets	5	45,022	4,659
Heritage assets	6	55,413,567	50,944,844
		177,928,811	166,522,566
Total Assets		250,043,849	243,946,432
LIABILITIES			
Current Liabilities			
Payables from exchange transactions	14	3,759,034	3,182,530
Unspent conditional grants and receipts	12	63,604,621	69,618,725
Provisions	13	472,616	573,257
Total Liabilities		67,836,271	73,374,512
Net Assets		182,207,578	170,571,920
Revaluation reserve	10	3,784,367	3,695,421
Capital grants reserve	11	161,072,586	150,505,427
Accumulated surplus		17,350,625	16,371,072
Total Net Reserves		182,207,578	170,571,920

STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDED
31 MARCH 2022

	Notes	2022	2021
REVENUE			
Revenue from exchange transactions			
Trading income	15	5,277,647	2,770,269
Interest received investment		288,890	637,664
Total revenue from exchange transactions		5,566,537	3,407,933
Revenue from non-exchange transactions			
Transfer revenue			
Government grants & subsidies	16	72,439,121	57,273,813
Public contributions and donations	17	8,507,282	6,607,229
Total revenue from non-exchange transactions		80,946,403	63,881,042
Total revenue		86,512,940	67,288,975
EXPENDITURE			
Employee related costs	29	(29,527,276)	(28,355,018)
Remuneration of council	20	(984,253)	(1,210,171)
Production and marketing costs		(11,913,553)	(5,397,778)
Depreciation and amortisation		(5,250,835)	(4,048,407)
Finance costs	18	(1,366)	(1,599)
Lease rentals on operating lease		(15,948)	(14,456)
Debt impairment	30	(27,440)	(111,430)
Loss on disposal of assets		(330,908)	(146,630)
General Expenses		(26,914,649)	(20,238,134)
Total expenditure		(74,966,228)	(59,523,623)
Surplus for the year		11,546,712	7,765,352

STATEMENT OF CHANGES IN NET ASSETS

FOR THE YEAR ENDED
31 MARCH 2022

Figures in Rand	Revaluation Reserve	Capital Grants Reserve	Total reserves	Accumulated Surplus	Total Net Assets
Balance at 01 April 2020	3,695,421	143,282,378	146,977,799	15,828,769	162,806,568
Surplus for the year	-	-	-	7,765,352	7,765,352
Utilisation of Reserves	-	(2,964,388)	(2,964,388)	2,964,388	-
Capital Grants Received	-	10,187,437	10,187,437	(10,187,437)	-
Total changes	-	7,223,049	7,223,049	542,303	7,765,352
Balance at 01 April 2021	3,695,421	150,505,427	154,200,848	16,371,072	170,571,920
Surplus for the year	-	-	-	11,546,712	11,546,712
Reversal of Revaluation Reserve (For Assets Written off-Artworks) directly in Net assets	(62,200)	-	(62,200)	-	(62,200)
Capital Grants Received	-	14,462,990	14,462,990	(14,462,990)	-
Utilisation of Reserves	-	(3,895,831)	(3,895,831)	3,895,831	-
Revaluation of Heritage Assets	151,146	-	151,146	-	151,146
Total changes	88,946	10,567,159	10,656,105	979,553	11,635,658
Balance at 31 March 2022	3,784,367	161,072,586	164,856,953	17,350,625	182,207,578
Note(s)	10	11			

CASH FLOW STATEMENT

FOR THE YEAR ENDED
31 MARCH 2022

Figures in Rand	Note(s)	2022	2021
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Cash receipts from funders		8,507,282	6,607,229
Cash receipts from government grants		42,673,895	42,509,188
Sale of goods and services		5,398,741	3,328,636
		56,579,918	52,445,053
Payments			
Personnel cost		(29,627,917)	(28,282,079)
Suppliers		(40,255,270)	(25,948,591)
Interest paid		(1,366)	(1,599)
		(69,884,553)	(54,232,269)
Net cash flows from operating activities	21	(13,304,635)	(1,787,216)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of property, plant and equipment	4	(12,476,140)	(11,180,806)
Purchases of heritage assets	6	(4,379,777)	(345,297)
Purchase of intangible assets		(43,125)	-
Interest received		288,890	637,664
Net cash flows from investing activities		(16,610,152)	(10,888,439)
CASH FLOWS FROM FINANCING ACTIVITIES			
Proceeds from conditional grants		23,751,122	8,574,008
Net (decrease)/increase in cash and cash equivalents		(6,163,665)	(4,101,647)
Cash and cash equivalents at the beginning of the year		76,116,874	80,218,521
Cash and cash equivalents at the end of the year	9	69,953,209	76,116,874

STATEMENT OF COMPARISON OF BUDGET AND ACTUAL AMOUNTS FOR THE YEAR ENDED 31 MARCH 2022

ACCOUNTING POLICIES FOR THE YEAR ENDED 31 MARCH 2022

Figures in Rand	Approved Budget	Adjustments	Final Budget	Actual amounts on comparable basis	Difference between final budget and actual	Reference
STATEMENT OF FINANCIAL PERFORMANCE						
REVENUE						
Revenue from exchange transactions						
Operating income	4,588,035	-	4,588,035	5,277,647	689,612	28.1
Interest received - investment	490,142	-	490,142	288,890	(201,252)	28.2
Total revenue from exchange transactions	5,078,177	-	5,078,177	5,566,537	488,360	
Revenue from non-exchange transactions						
Transfer revenue						
Government grants & subsidies	51,216,000	-	51,216,000	72,439,121	21,223,121	28.3
Public contributions and donations	7,239,281	-	7,239,281	8,507,282	1,268,001	28.4
Total revenue from non-exchange transactions	58,455,281	-	58,455,281	80,946,403	22,491,122	
Total revenue	63,533,458	-	63,533,458	86,512,940	22,979,482	
Expenditure						
Personnel	(29,767,080)	-	(29,767,080)	(29,527,276)	239,804	28.5
Remuneration of councillors	(1,114,201)	-	(1,114,201)	(984,253)	129,948	28.6
Production and marketing costs	(11,279,410)	-	(11,279,410)	(11,913,553)	(634,143)	28.7
Depreciation and amortisation	(4,165,460)	-	(4,165,460)	(5,250,835)	(1,085,375)	28.8
Finance costs	-	-	-	(1,366)	(1,366)	
Lease rentals on operating lease	(12,648)	-	(12,648)	(15,948)	(3,300)	28.9
Debt impairment	(20,000)	-	(20,000)	(27,440)	(7,440)	28.10
Loss on disposal of fixed assets	-	-	-	(330,908)	(330,908)	28.11
General expenses	(20,020,133)	-	(20,020,133)	(26,914,649)	(6,894,516)	28.12
Total expenditure	(66,378,932)	-	(66,378,932)	(74,966,228)	(8,587,296)	
Surplus (Deficit) before taxation	(2,845,474)	-	(2,845,474)	11,546,712	14,392,186	

1. Presentation of Annual Financial Statements

The annual financial statements comply with the Standards of Generally Recognised Accounting Practice (GRAP), issued by the Accounting Standards Board in accordance with Section 91(1) of the Public Finance Management Act (Act 1 of 1999).

These annual financial statements have been prepared on an accrual basis of accounting and are in accordance with historical cost convention as the basis of measurement, except for collectibles that have been revalued.

All figures have been rounded to the nearest rand.

A summary of the significant accounting policies, which have been consistently applied in the preparation of these annual financial statements, are disclosed below.

1.1 Presentation currency

These annual financial statements are presented in South African Rand, which is the functional currency of the entity.

1.2 Going concern assumption

These annual financial statements have been prepared based on the expectation that the entity will continue to operate as a going concern for the foreseeable future.

1.3 Significant judgements and sources of estimation uncertainty

In preparing the annual financial statements, management is required to make estimates and assumptions that affect the

amounts represented in the annual financial statements and related disclosures. Use of available information and the application of judgement is inherent in the formation of estimates. Actual results in the future could differ from these estimates which may be material to the annual financial statements. Significant judgements include:

Provisions

Provisions were raised and management determined an estimate based on the information available. Additional disclosure of these estimates of provisions are included in note 13 - Provisions.

Useful lives of property, plant and equipment and other fixed assets

The entity's management determines the estimated useful lives and related depreciation charges for property, plant and equipment. This estimate is based on the period in which the assets' future economic benefits or service potential is expected to be consumed by The Market Theatre Foundation.

In assessing whether there is any indication that the expected useful life of an asset has changed, an entity considers the following indications:

The entity has changed the manner in which the asset is used. The entity has made a decision to dispose of the asset in a future reporting period(s) such that this decision changes the expected period over which the asset will be used. Technological, environmental, commercial or other changes that occurred during the reporting period that have, or will, change the use of the asset.

the use of the asset. The asset is approaching the end of its previously expected useful life. If there is evidence that the condition of the asset improved or declined based on assessments undertaken during the reporting period.

If there is an indication that an asset may be impaired, the recoverable amount is estimated for the individual asset. If the recoverable amount of a asset is less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. That reduction is an impairment loss. An impairment loss of assets carried at cost less accumulated depreciation is recognised immediately in surplus or deficit.

Investment Property

The entity's management determines the estimated useful lives and related depreciation charges for investment property. This estimate is based on the period in which the assets' future economic benefits or service potential is expected to be flow to The Market Theatre Foundation.

In assessing whether there is any indication that the expected useful life of an asset has changed, an entity considers the following indications: The entity has changed the manner in which the asset is used. The entity has made a decision to dispose of the asset in a future reporting period(s) such that this decision changes the expected period over which the asset will be used. Technological, environmental, commercial or other changes that occurred during the reporting period that have, or will, change the use of the asset.

Heritage Assets

Heritage assets are carried at revalue amount. The method used is comparable methodology. The situation would be "arms' length" with no undue pressure on purchaser or seller, and, in this definition, it is assumed that the transaction is based on cash or a cash equivalent consideration. Favourable or unfavourable terms of sale are bound to affect market prices in a normal trading environment, as would the source of the market – local or imported, wholesale or retail, direct or via an agent, boutique or budget store, or on-line or at an auction, etc.

In the determination of the Current Market Value, influences such as market climate, sensitivity to exchange rate variances and sales history play an important role. As these factors are subjective, the determination of values is to a large degree based on judgment from the experts and applies to the date of valuation.

1.4 Investment property

Investment property is recognised as an asset when, it is probable that the future economic benefits or service potential that are associated with the investment property will flow to the entity, and the cost or fair value of the investment property can be measured reliably.

Investment property is initially recognised at cost. Transaction costs are included in the initial measurement.

Where investment property is acquired through a non-exchange transaction, its cost is its fair value

as at the date of acquisition.

Investment property is derecognised on disposal or when the investment property is permanently withdrawn from use and no future economic benefits or service potential are expected from its disposal.

Gains or losses arising from the retirement or disposal of investment property is the difference between the net disposal proceeds and the carrying amount of the asset and is recognised in surplus or deficit in the period of retirement or disposal.

Investment property is carried at cost less accumulated depreciation and any impairment losses. The useful lives of the investment property buildings have been assessed. The buildings are depreciated using the straight line method over the average useful life of the buildings of 50 years. The useful life for land is indefinite.

1.5 Property, plant and equipment

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

- it is probable that future economic benefits or service potential associated with the item will flow to the entity; and
- the cost of the item can be measured reliably.

Property, plant and equipment is initially measured at cost.

The cost of an item of property, plant and equipment is the purchase price and other costs attributable to bring the asset

to the location and condition necessary for it to be capable of operating in the manner intended by management. Trade discounts and rebates are deducted in arriving at the cost.

When significant components of an item of property, plant and equipment have different useful lives, they are accounted for as separate items (major components) of property, plant and equipment.

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

Recognition of costs in the carrying amount of an item of property, plant and equipment ceases when the item is in the location and condition necessary for it to be capable of operating in the manner intended by management.

Property, plant and equipment is carried at cost less accumulated depreciation and any impairment losses.

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

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

Item	Depreciation method	Useful life
Land	Not Depreciated	Infinite
Buildings	Straight line	50 years
Leasehold improvements	Straight line	10 to 30 years
Furniture and fixtures	Straight line	10 to 34 years
Motor vehicles	Straight line	5 years
IT equipment	Straight line	4 to 10 years

The entity assesses at each reporting date whether there is any indication that the entity expectations about the residual value and the useful life of an asset have changed since the preceding reporting date. If any such indication exists, the entity revises the expected useful life and/or residual value accordingly. The change is accounted for as a change in an accounting estimate.

The gain or loss arising from the derecognition of an item of property, plant and equipment is included in surplus or deficit when the item is derecognised. The gain or loss arising from the derecognition of an item of property, plant and equipment is determined as the difference between the net disposal proceeds, if any, and the carrying amount of the item.

1.6 Intangible assets

An intangible asset is recognised when:

- it is probable that the expected future economic benefits or service potential that are attributable to the asset will flow to the entity; and
- the cost or fair value of the asset can be measured reliably.

The entity assesses the probability of expected future economic benefits or service potential using reasonable and supportable assumptions that represent management's best estimate of the set of economic conditions that will exist over the useful life of the asset.

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

Amortisation is provided to write down the intangible assets on a straight line for the useful life up to 5 years. The residual values of intangible assets are regarded as zero due to the fact that intangible assets are not resaleable.

The amortisation period and the amortisation method for intangible

assets are reviewed at each reporting date.

Item	Amortisation period	Useful life
Computer Software	Straight line	5 years

Intangible assets are derecognised

- on disposal; or
- when no future economic benefits or service potential are expected from its use or disposal.

1.7 Heritage assets and collectibles

A heritage asset is recognised as an asset if it is probable that future economic benefits or service potential associated with the asset will flow to the economic entity, and the cost or fair value of the asset can be measured reliably. Heritage assets are measured at cost. After recognition as assets the heritage assets are carried at cost less any accumulated impairment losses. At each reporting date heritage assets are assessed for impairment. If any such indication exists, the recoverable amount or recoverable service amount of the heritage assets are estimated. A heritage asset is derecognised on disposal or when no future economic benefit or service potential is expected from its use or disposal. The gain or loss arising from the derecognition of a heritage asset is the difference between the net disposal proceeds and the carrying value. Such difference is recognised in surplus or deficit when the heritage asset is derecognised.

Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire an asset at the time of its acquisition or construction or, where applicable, the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Standards of GRAP.

Initial measurement

Heritage assets are measured at cost and collectibles are carried at revalued amounts.

Collectables are carried at revalued amount, being the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses. Revaluations are made with sufficient regularity such that the carrying amount does not differ materially from that which would be determined using fair value at the end of the reporting period.

Any increase in an asset's carrying amount, as a result of a revaluation, is credited directly to a revaluation surplus. The increase is recognised in surplus or deficit to the extent that it reverses a revaluation decrease of the same asset previously recognised in surplus or deficit.

Any decrease in an asset's carrying amount, as a result of a revaluation, is recognised in surplus or deficit in the current period. The decrease is debited in revaluation surplus to the extent of any credit balance existing in the revaluation surplus in respect of that asset.

1.8 Contingent liabilities

A contingent liability is a possible obligation that arises from past events, the existence of which will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the institution; or

A contingent liability is a present obligation that arises from past events but is not recognised because:

- It is not probable that an outflow of resources will be required to settle the obligation; or
- The amount of the obligation cannot be measured with sufficient reliability.

1.9 Government grants

Income received from conditional grants, donations and funding are recognised as revenue to the extent that the entity has complied

with the criteria, conditions or obligations embodied in the agreement. To the extent that the criteria, conditions or obligations have not been met a liability is recognised.

Government grants that are receivable as compensation for expenditure or losses already incurred or for purposes of giving immediate financial support to the entity with no future costs are recognised in surplus or deficit in the period in which they become receivable

1.10 Financial instruments

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or a residual interest of another entity.

Classification

The entity has the following types of financial assets (classes and category) as reflected on the face of the statement of financial position or in the notes thereto:

CLASS	CATEGORY
Cash and cash equivalents	Financial asset measured at amortised cost
Receivables	Financial asset measured at amortised cost

The entity has the following types of financial liabilities (classes and category) as reflected on the face of the statement of financial position or in the notes thereto:

Class	Category
Payables	Financial asset measured at amortised cost
Unspent conditional grants	Financial asset measured at amortised cost

Initial recognition

The entity recognises a financial asset or a financial liability in its statement of financial position when the entity becomes a party to the contractual provisions of the instrument.

The entity recognises financial assets using trade date accounting.

Initial measurement of financial assets and financial liabilities

The entity measures a financial asset and financial liability initially at its fair value plus transaction costs that are directly attributable to the acquisition or issue of the financial asset or financial liability.

Subsequent measurement of financial assets and financial liabilities

The entity measures all financial assets and financial liabilities after initial recognition using the following categories: Financial instruments at fair value.

- Financial instruments at fair value.
- Financial instruments at amortised cost.
- Financial instruments at cost.

Fair value measurement considerations

Short-term receivables and payables are not discounted where the initial credit period granted or received is consistent with the terms used in the public sector, either through established practices or legislation.

Gains and losses

A gain or loss arising from a change in the fair value of a financial asset or financial liability measured at fair value is recognised in surplus or deficit.

Derecognition

Financial assets

The entity derecognises a financial asset only when the contractual rights to the cash flows from the financial asset expire, are settled or waived;

On derecognition of a financial asset in its entirety, the difference between the carrying amount and the sum of the consideration received is recognised in surplus or deficit.

Financial liabilities

The entity removes a financial liability (or a part of a financial liability) from its statement of financial position when it is extinguished — i.e. when the obligation specified in the contract is discharged, cancelled, expires or waived.

Statutory receivables are receivables that arise from legislation, supporting regulations, or similar means, and require settlement by another entity in cash or another financial asset.

Carrying amount is the amount at which an asset is recognised in the statement of financial position.

The cost method is the method used to account for statutory receivables that requires such receivables to be measured at their transaction amount, plus any accrued interest or other charges (where applicable) and, less any accumulated impairment losses and any amounts derecognised.

Nominal interest rate is the interest rate and/or basis specified in legislation, supporting regulations or similar means.

The transaction amount (for purposes of this Standard) for a statutory receivable means the amount specified in, or calculated, levied or charged in accordance with, legislation, supporting regulations, or similar means.

1.11 Leases

Operating leases - lessee

Operating lease payments are recognised as an expense on a straight-line basis over the lease term. The difference between the amounts recognised as an expense and the contractual payments are recognised as an operating lease asset or liability.

Rentals payable under operating leases are charged to income on a straight-line basis over the term of the relevant lease.

1.12 Impairment

Carrying amount is the amount at which an asset is recognised in the Statement of Financial Position after deducting any accumulated depreciation and accumulated impairment losses thereon.

Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of the impairment loss is recognised as income immediately, unless the relevant asset is carried at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

1.13 Share capital / contributed capital

An equity instrument is any contract that evidences a residual interest in the assets of an entity after deducting all of its liabilities.

1.14 Employee benefits

Employee benefits are all forms of consideration given by an entity in exchange for service rendered by employees.

Short-term employee benefits

Short-term employee benefits are employee benefits (other than termination benefits) that are due to be settled within twelve months after the end of the period in which the employees render the related service.

Short-term employee benefits include items such as:

- wages, salaries and social security contributions;
- short-term compensated absences (such as paid annual leave and paid sick leave)

where the compensation for the absences is due to be settled within twelve months after the end of the reporting period in which the employees render the related employee service;

- bonus, incentive and performance related payments payable within twelve months after the end of the reporting period in which the employees render the related service.

When an employee has rendered service to the entity during a reporting period, the entity recognises the undiscounted amount of short-term employee benefits expected to be paid in exchange for that service as an expense, unless another Standard requires or permits the inclusion of the benefits in the cost of an asset.

The expected cost of compensated absences is recognised as an expense as the employees render services that increase their entitlement or, in the case of non-accumulating absences, when the absence occurs. The entity measures the expected cost of accumulating compensated absences as the additional amount that the entity expects to pay as a result of the unused entitlement that has accumulated at the reporting date.

The entity recognises the expected cost of bonus, incentive and performance related payments when the entity has a present legal or constructive obligation to make such payments as a result of past events and a reliable estimate of the obligation can be made. A present obligation exists when the entity has no realistic alternative but to make the payments.

Employment benefits: Defined contribution plans

When an employee has rendered service to the entity during a reporting period, the entity

recognises the contribution payable to a defined contribution plan in exchange for that service:

- as a liability (accrued expense), after deducting any contribution already paid. If the contribution already paid exceeds the contribution due for service before the reporting date, an entity recognises that excess as an asset (prepaid expense) to the extent that the prepayment will lead to, for example, a reduction in future payments or a cash refund; and
- as an expense, unless another Standard requires or permits the inclusion of the contribution in the cost of an asset.

Where contributions to a defined contribution plan do not fall due wholly within twelve months after the end of the reporting period in which the employees render the related service, they are discounted. The rate used to discount reflects the time value of money. The currency and term of the financial instrument selected to reflect the time value of money is consistent with the currency and estimated term of the obligation.

It is the policy of the entity to provide retirement benefits for certain employees. Contributions to defined contribution retirement benefit funds are charged against income in the year in which they are payable.

1.15 Provisions

Provisions are recognised when:

- the entity has a present obligation as a result of a past event;
- it is probable that an outflow of resources embodying economic benefits or service potential will be required to settle the obligation; and
- a reliable estimate can be made of the obligation.

Provisions are measured at Council's best estimate of the expenditure expected to be required to settle the present obligation at year end

and are discounted to present value where the effect is material.

Where the effect of time value of money is material, the amount of a provision is the present value of the expenditures expected to be required to settle the obligation.

Provisions are reviewed at each reporting date and adjusted to reflect the current best estimate. Provisions are reversed if it is no longer probable that an outflow of resources embodying economic benefits or service potential will be required, to settle the obligation.

If an entity has a contract that is onerous, the present obligation (net of recoveries) under the contract is recognised and measured as a provision.

Contingent assets and contingent liabilities are not recognised. Contingencies are disclosed in note 23.

1.16 Revenue from exchange transactions

Revenue is recognised on the accrual basis when it is possible that future economic benefits will flow to the Foundation and these benefits can be measured reliably. Ticket sales, rentals and other income are measured at fair value of consideration received or receivable. Interest income is accrued on a time proportion basis, taking into account the principal amount outstanding and the effective rate over the period to maturity. Tuition fees are recognised on a time proportion basis.

Measurement

Revenue is measured at the fair value of the consideration received or receivable, net of trade discounts and volume rebates.

Interest

Revenue arising from the use by others of entity assets yielding interest or similar distributions is recognised when:

- It is probable that the economic

benefits or service potential associated with the transaction will flow to the entity, and

- The amount of the revenue can be measured reliably.

Interest is recognised, in surplus or deficit, using the effective interest rate method.

Service fees included in the price of the product are recognised as revenue over the period during which the service is performed.

1.17 Revenue from non-exchange transactions

Conditions on transferred assets are stipulations that specify that the future economic benefits or service potential embodied in the asset is required to be consumed by the recipient as specified or future economic benefits or service potential must be returned to the transferor.

Recognition

An inflow of resources from a non-exchange transaction recognised as an asset is recognised as revenue, except to the extent that a liability is also recognised in respect of the same inflow.

As the entity satisfies a present obligation recognised as a liability in respect of an inflow of resources from a non-exchange transaction recognised as an asset, it reduces the carrying amount of the liability recognised and recognises an amount of revenue equal to that reduction.

Measurement

Revenue from a non-exchange transaction is measured at the amount of the increase in net assets recognised by the entity.

When, as a result of a non-exchange transaction, the entity recognises an asset, it also recognises revenue equivalent to the amount of the asset measured at its fair value as at

the date of acquisition, unless it is also required to recognise a liability. Where a liability is required to be recognised it will be measured as the best estimate of the amount required to settle the obligation at the reporting date, and the amount of the increase in net assets, if any, recognised as revenue. When a liability is subsequently reduced, because the taxable event occurs or a condition is satisfied, the amount of the reduction in the liability is recognised as revenue.

1.18 Investment income

Investment income is recognised on a time-proportion basis using the effective interest method.

1.19 Borrowing costs

Borrowing costs are interest and other expenses incurred by an entity in connection with the borrowing of funds. Borrowing costs are recognised as an expense in the period in which they are incurred.

1.20 Comparative figures

Where necessary, comparative figures have been reclassified to give a more appropriate comparison.

1.21 Fruitless and wasteful expenditure

Fruitless expenditure means expenditure which was made in vain and would have been avoided had reasonable care been exercised.

All expenditure relating to fruitless and wasteful expenditure is recognised as an expense in the statement of financial performance in the year that the expenditure was incurred. The expenditure is classified in accordance with the nature of the expense, and where recovered, it is subsequently accounted for as revenue in the statement of financial performance.

1.22 Irregular expenditure

Irregular expenditure as defined in section 1 of the PFMA is expenditure other than unauthorised expenditure, incurred in contravention of or that is not in accordance with a requirement of any applicable legislation, including the PFMA.

- a. this Act; or
- b. the State Tender Board Act, 1968 (Act No. 86 of 1968), or any regulations made in terms of the Act; or
- c. any provincial legislation providing for procurement procedures in that provincial government.

National Treasury Instruction 2 of 2019/2020 on Irregular Expenditure Framework which was issued in terms of sections 76(2)(e) and 76(4)(a) of the PFMA requires the following (effective from 1 April 2019):

Irregular expenditure that was incurred and identified during the current financial and which was condoned before year end and/or before finalisation of the financial statements must also be recorded appropriately in the irregular expenditure register. In such an instance, no further action is required with the exception of updating the note to the financial statements.

Irregular expenditure that was incurred and identified during the current financial year and for which condonement is being awaited at year end must be recorded in the irregular expenditure register. No further action is required with the exception of updating the note to the financial statements.

Where irregular expenditure was incurred in the previous financial year and is only condoned in the following financial year, the register and the disclosure note to the financial statements must be updated with the amount condoned.

Irregular expenditure that was

incurred and identified during the current financial year and which was not condoned by the National Treasury or the relevant authority must be recorded appropriately in the irregular expenditure register. If liability for the irregular expenditure can be attributed to a person, a debt account must be created if such a person is liable in law. Immediate steps must thereafter be taken to recover the amount from the person concerned. If recovery is not possible, the accounting officer or accounting authority may write off the amount as debt impairment and disclose such in the relevant note to the financial statements. The irregular expenditure register must also be updated accordingly. If the irregular expenditure has not been condoned and no person is liable in law, the expenditure related thereto must remain against the relevant programme/expenditure item, be disclosed as such in the note to the financial statements and updated accordingly in the irregular expenditure register.

1.23 Segment information

MTF manages its operations as a single segment with the Chief Executive Officer making key decisions based on the operations for its programmes: Resource allocation, assets and liabilities are also managed on a combined basis. Geographical information is not provided as there are no distinct economic benefits derived from a different geographical location. Information reported about this segment is reported as used by management as a basis for evaluating the segment's performances and for making decisions about allocation of resources. The disclosure of information about this segment is also considered appropriate for external reporting purposes.

1.24 Events after reporting date

The entity will adjust the amount recognised in the financial

statements to reflect adjusting events after the reporting date once the event occurred.

The entity will disclose the nature of the event and an estimate of its financial effect or a statement that such estimate cannot be made in respect of all material non-adjusting events, where non-disclosure could influence the economic decisions of users taken on the basis of the financial statements.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS

2. NEW STANDARDS AND INTERPRETATIONS

2.1 Standards and interpretations issued, but not yet effective

The following standards and interpretations that are issue not yet effective for the current financial year and are relevant to its operations:

Standard/Interpretation	Effective Date Years beginning on or after	Expected Impact
GRAP 21 The effect of Past Decision on Materiality	1 April 2023	The impact is not material
GRAP104 Financial Instruments	1 April 2025	The impact is not material
GRAP 25 (as revised) Employee Benefits	To be determined	The impact is not material

3. INVESTMENT PROPERTY

Figures in Rands	2022			2021		
	Cost	Accumulated depreciation and accumulated impairment	Carrying value	Cost	Accumulated depreciation and accumulated impairment	Carrying value
Land	1,002,495	-	1,002,495	1,002,495	-	1,002,495
Buildings	523,721	(64,591)	459,130	523,721	(54,115)	469,606
Total	1,526,216	(64,591)	1,461,625	1,526,216	(54,115)	1,472,101

Reconciliation of investment property - 2022

Figures in Rands	Opening balance	Depreciation	Total
Land	1,002,495	-	1,002,495
Buildings	469,606	(10,474)	459,132
	1,472,101	(10,474)	1,461,627

Reconciliation of investment property - 2021

Figures in Rands	Opening balance	Depreciation	Total
Land	1,002,495	-	1,002,495
Buildings	480,080	(10,474)	469,606
	1,482,575	(10,474)	1,472,101

Amounts recognised in surplus or deficit

Rental revenue from Investment property	613,572	582,753
Repairs and maintenance	373,320	285,681

Description

The building on Erven 250 and 248 are occupied by tenants and Erf 609 will be developed in the future, subject to raising sufficient funding.

4. PROPERTY, PLANT AND EQUIPMENT

Figures in Rands	2022			2021		
	Cost	Accumulated depreciation and accumulated impairment	Carrying value	Cost	Accumulated depreciation and accumulated impairment	Carrying value
Land	8,926,673	-	8,926,673	8,926,673	-	8,926,673
Buildings	92,316,582	(10,535,994)	81,780,588	92,316,582	(8,578,754)	83,737,828
Furniture and fixtures	34,858,449	(10,101,868)	24,756,581	24,757,612	(8,731,379)	16,026,233
Motor vehicles	477,018	(232,951)	244,067	477,018	(228,051)	248,967
IT equipment	4,250,307	(2,901,045)	1,349,262	4,057,509	(2,749,774)	1,307,735
Leasehold improvements	1,867,993	(1,144,127)	723,866	1,898,803	(1,030,197)	868,606
Books	98,850	(83,260)	15,590	97,850	(73,375)	24,475
Work in progress	3,211,970	-	3,211,970	2,960,445	-	2,960,445
Total	146,007,842	(24,999,245)	121,008,597	135,492,492	(21,391,530)	114,100,962

Reconciliation of property, plant and equipment - 2022

Figures in Rands	Opening balance	Additions	Disposals	Depreciation	Total
Land	8,926,673	-	-	-	8,926,673
Buildings	83,737,828	-	-	(1,957,240)	81,780,588
Furniture and fixtures	16,026,233	11,527,763	(253,889)	(2,543,526)	24,756,581
Motor vehicles	248,967	-	-	(4,900)	244,067
IT equipment	1,307,735	695,852	(76,605)	(577,720)	1,349,262
Leasehold improvements	868,606	-	(414)	(144,326)	723,866
Books	24,475	1,000	-	(9,885)	15,590
Work in progress	2,960,445	251,525	-	-	3,211,970
	114,100,962	12,476,140	(330,908)	(5,237,597)	121,008,597

Reconciliation of property, plant and equipment - 2021

Figures in Rands	Opening balance	Additions	Disposals	Transfers	Depreciation	Total
Land	8,926,673	-	-	-	-	8,926,673
Buildings	85,695,069	-	-	-	(1,957,241)	83,737,828
Furniture and fixtures	10,120,957	7,409,820	(103,044)	-	(1,401,500)	16,026,233
Motor vehicles	263,967	-	-	-	(15,000)	248,967
IT equipment	1,025,551	824,357	(43,585)	3,763	(502,351)	1,307,735
Leasehold improvements	1,018,800	-	-	-	(150,194)	868,606
Books	34,260	-	-	-	(9,785)	24,475
Work in progress	17,581	2,942,864	-	-	-	2,960,445
	107,102,858	11,177,041	(146,629)	3,763	(4,036,071)	114,100,962

During the financial year there were no property, plant and equipment pledged as security. The land consists of the Market Square block and the Gerard Sekoto Street block.

Market Square block includes consolidated Erf 624, Newtown. The construction of the Market Square block was completed at the end of 2016. The project was funded by capital works grants from DSAC.

Figures in Rands	2022	2021
Repairs and Maintenance	746,633	976,807

5. INTANGIBLE ASSETS

Figures in Rands	2022			2021		
	Cost	Accumulated amortisation and accumulated impairment	Carrying value	Cost	Accumulated amortisation and accumulated impairment	Carrying value
Computer software	50,579	(5,557)	45,022	7,454	(2,795)	4,659

Reconciliation of intangible assets - 2022

Figures in Rands	Opening balance	Additions	Amortisation	Total
Computer software	4,659	43,125	(2,762)	45,022

Reconciliation of intangible assets - 2021

Figures in Rands	Opening balance	Amortisation	Total
Computer software	6,522	(1,863)	4,659

6. HERITAGE ASSETS AND COLLECTIBLES

Figures in Rands	2022			2021		
	Cost / Valuation	Accumulated impairment losses	Carrying value	Cost / Valuation	Accumulated impairment losses	Carrying value
Art collections, musical instruments and books	3,823,367	-	3,823,367	3,734,421	-	3,734,421
Historical buildings	46,865,126	-	46,865,126	46,865,126	-	46,865,126
Work in progress	4,725,074	-	4,725,074	345,297	-	345,297
Total	55,413,567	-	55,413,567	50,944,844	-	50,944,844

Reconciliation of heritage assets and collectibles - 2021

Figures in Rands	Opening balance	Additions	Revaluation (decrease)/ increase	Impairment losses (recognised)/ reversed directly	Impairment losses reversed	Total
Art collections, musical instruments and books	3,734,421	-	151,146	(62,200)	-	3,823,367
Historical buildings	46,865,126	-	-	-	-	46,865,126
Work in progress	345,297	4,379,777	-	-	-	4,725,074
Total	50,944,844	4,379,777	151,146	(62,200)	-	55,413,567

Reconciliation of heritage assets and collectibles - 2020

Figures in Rands	Opening balance	Additions	Total
Art collections, musical instruments and books	3,734,421	-	3,734,421
Historical buildings	46,865,126	-	46,865,126
Work in progress	-	345,297	345,297
Total	50,599,547	345,297	50,944,844

During the financial year there was no heritage asset pledged as security.

Musical instruments: The effective date of the revaluation was 2022/05/20. The revaluation of the instruments was performed by an independent valuer, Mr Raymond Frank Cugnolio of The Piano Man. The values were based on estimated market value of the instruments.

Artwork: The effective date of the revaluation was 2022/05/27. Revaluations of the artwork were performed by an independent valuer, Mr Mouti Abrahams of Greater Translogic Advisory Services. The valuation was done on the cost to replace the artworks with similar items purchased in the ordinary retail market.

Books: The effective date of the revaluation was 2022/05/27. The revaluation of the books was performed by reference to observable prices in an active market.

Revaluation of musical instruments, artwork and books will be done every 3 years.

Figures in Rands	2022	2021
Expenditure incurred to repair and maintain heritage assets		
Expenditure incurred to repair and maintain heritage assets included in Statement of Financial Performance		
Windybrow heritage house	114,035	56,411
Market Theatre building	1,325,044	1,697,325
	1,439,079	1,753,736

The historical buildings consist of the Shlom Eating House, the Windybrow Randlord house and the Market Theatre building. The Shlom house, built in 1914 on Erf 608 Newtown, was acquired in March 2013. The ruin of this building has been restored as part of the Market Square building project. The construction cost of the Shlom Eating House is disclosed as the value of the house. The construction of the Shlom Eating House was complete at 30 November 2016.

The Windybrow heritage house was designed by William Leck in the pseudo-tudor style and built in 1896 on several acres of steep rocky ground at the end of Pietersen Street and the north end of Nugget Street. It was the second home for industrialist Theodore 'Teddy' Reunert and named after the poet Robert Southey's home in the English Lake district. The renovation cost of the Windybrow heritage house is disclosed as the value of the house. The renovation project was complete in July 2016.

The Market Theatre building, the old Indian fruit market with its steel arches and its soaring, cathedral-like dome was built in 1916 and served the people of Johannesburg for almost 60 years. Considered to be one of the most superb pieces of organic architecture in South Africa, it formed the eastern portion of the sprawling building which housed the city's produce market – a massive steel structure shipped from Britain and constructed on site. On June 21, 1976 the doors of the converted produce market opened to admit a theatre audience. Only weeks before the opening night, the Trustees had to take a stand for a complete non-racial status to the Market. The renovation cost of the Theatre building is disclosed as its value.

7. RECEIVABLES FROM EXCHANGE TRANSACTIONS

Trade debtors from exchange transactions	1,761,778	1,294,110
Provision for bad debts	(285,634)	(327,369)
	1,476,144	966,741

Council considers that the carrying amount of trade and other receivables approximate its fair value due to its short-term nature.

Trade and other receivables are unsecured, bear no interest and are expected to be settled within 30 days of date of invoice. Trade and receivables which are less than 3 months past due are not considered to be impaired.

1 month past due	-	-
2 months past due	357,237	317,239
3 months past due	718,169	554,355
	1,761,778	1,294,111

Figures in Rands

8. RECEIVABLES FROM NON-EXCHANGE TRANSACTIONS

	2022	2021
Utility deposits	115,466	115,466
Prepayments	350,619	179,120
Staff debtors	219,600	45,665
	685,685	340,251

9. CASH AND CASH EQUIVALENTS

Cash and cash equivalents consist of:

	2022	2021
Cash on hand	4,697	5,317
Nedbank Bank current account	298,574	166,481
Short-term deposits	69,649,938	75,945,076
	69,953,209	76,116,874
Bank balances held in respect of unutilised grants	63,604,621	69,618,725
Bank balances excluding unutilised grants	6,348,588	6,498,149
	69,953,209	76,116,874

Cash and cash equivalents held by the entity in respect of unutilised grants are not available for use for any other purpose other than that specified by the funder.

The credit quality of cash at bank and short term deposits, excluding cash on hand that are neither past due nor impaired can be assessed by reference to external credit ratings:

	2022	2021
Nedbank short term deposits Ba2 rating	59,226,707	65,716,915
SA Reserve Bank short term deposit-Ba2 rating	10,615,562	10,222,844
Nedbank current account Ba2 rating	106,243	166,481
	69,948,512	76,106,240

10. REVALUATION RESERVE

	2022	2021
Opening balance	3,695,421	3,695,421
Revaluation-Collectibles Musical Instruments	(340,000)	-
Revaluation-Collectibles-Books	(28,712)	-
Revaluation- Artworks Written off	(62,200)	-
Revaluation-Artworks Collection	519,858	-
Closing balance	3,784,367	3,695,421

11. CAPITAL GRANTS RESERVE

	2022	2021
Balance brought forward from previous year	150,505,427	143,282,378
Utilisation of reserve	(3,895,831)	(2,964,388)
Capital works grant received	14,462,990	10,187,437
Closing balance	161,072,586	150,505,427

The capital grants reserve represents the book value of fixed assets acquired using external funding. 91% of the Non Current assets R177,9 million were funded by Capital Grants.

Figures in Rands

12. UNSPENT CONDITIONAL GRANTS AND RECEIPTS

	2022	2021
Atterbury	3,501,049	1,837,775
DSAC - conditional grant in respect of capital works for building projects	56,244,741	63,817,182
DSAC - project grants	618,000	-
Getty Images	-	286
Giselle Wulfsohn	1,711	40,807
Other funders	1,584,821	1,703,667
Open Society Foundation	1,574,070	1,456,839
Tierney Fellowship	13,693	75,171
US Embassy	-	120,150
Dutch Embassy	-	31,235
Pro Helvetia grant	66,536	535,613
	63,604,621	69,618,725
Balance at the beginning of the year	69,618,725	75,809,342
Additions during the year	23,751,122	8,574,008
Income recognition during the year	(15,033,130)	(4,577,188)
Capital works expenditure incurred	(14,732,096)	(10,187,437)
	63,604,621	69,618,725

Unspent grants and receipts are earmarked for projects in the next financial year. The spending of these grants will be done in terms of the grant agreements.

13. PROVISIONS

Reconciliation of provisions - 2022

	Opening balance	Additions	Utilised during the year	Total
Provision for bonus	573,257	472,616	(573,257)	472,616

Reconciliation of provisions - 2021

	Opening balance	Additions	Utilised during the year	Total
Provision for bonus	500,318	573,257	(500,318)	573,257

Provisions are measured at the Council's best estimate of the expenditure required to settle the obligation in December, and are discounted to present value where the effect is material.

14. PAYABLES FROM EXCHANGE TRANSACTIONS

	2022	2021
Trade payables	1,590,032	1,301,529
Accrued leave pay	976,740	1,015,079
Accrued expenses	843,314	652,260
Deposits received	348,948	213,662
	3,759,034	3,182,530

Council considers that the carrying amount of trade and other payables approximate its fair value due to its short term nature.

Figures in Rands

	2022	2021
15. REVENUE FROM EXCHANGE TRANSACTIONS		
Trading income	1,606,090	1,265,479
MPW income	1,091,425	723,222
Programme income*	2,580,132	781,568
	5,277,647	2,770,269

* The growth in the Programme Income is due to the increased in enrolment, especially due to new drama classes that were presented on weekends

16. REVENUE FROM NON-EXCHANGE TRANSACTIONS: GOVERNMENT GRANTS

Operating grants

DSAC - Medium-Term Expenditure Framework (MTEF) allocation	51,216,000	48,191,000
DSAC project grant received	2,346,000	1,105,504
	53,562,000	49,296,504

Capital grants

DSAC Capital Works grant	18,877,121	7,977,309
	72,439,121	57,273,813

The Foundation leases the theatre building from the City of Johannesburg at R4 per month, which is below market related rate. The lease expires on 31 December 2036

17. REVENUE FROM NON-EXCHANGE TRANSACTIONS - OTHER

Public contributions and donations	8,507,282	3,664,365
Public contributions and donations for capital works	-	2,942,864
	8,507,282	6,607,229

18. INTEREST PAID

Trade and other payables	1,366	1,599
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19. TAXATION

The institution has been approved as a public benefit organisation in terms of section 30 of the Income Tax Act (the Act) and

- the receipts and accruals are exempt from income tax in terms of section 10(1) (cA)(i) of the Act,
- donations by or to the public benefit organisation are exempt from donations tax in terms of section 56(1)(h) of the Act,
- bequests or accruals from the estates of deceased persons in favour of the public benefit organisation are exempt from the payment of estate duty in terms of section 4(h)(iA) of the Estate Duty Act, 45 of 1955.

20. EXECUTIVE AND NON-EXECUTIVE REMUNERATION

Surplus from operations for the year is stated after accounting for the following:

Remuneration, other than to employees, for:

Chief Executive Officer, I Mahomed - April 2020 to June 2020		
- Salary	-	342,201
- Leave pay	-	96,065
- Pension	-	25,665

Figures in Rands

	2022	2021
Chief Executive Officer, T Sibande - August 2020 onwards		
- Salary	1,368,670	619,048
- Pension	139,535	46,429
- Annual bonus	109,634	29,919
Chief Financial Officer, CI McDonald		
- Salary	1,375,250	1,375,392
- Annual bonus	114,765	112,010
- Leave Pay	130,791	-
Artistic Director, J Ngcobo		
- Salary	1,206,862	1,197,001
- Annual bonus	100,284	105,677
- Pension	104,764	90,525
	4,650,555	4,039,932

Non-executives

Members of Council for serving on Council and Council Committees		
P Molefe (Council Chairperson)	103,796	-
M Grootboom	76,648	-
A Makhwanya	73,164	-
M Mokoea	91,315	-
M Mbothwe	52,260	-
A le Roux	71,148	121,025
Z Nkosi	96,342	-
D Tambo	32,090	-
N Mosala	78,116	-
L. Moche	73,164	-
S. Twala	-	116,166
K Xaba	-	127,262
G Duma	-	136,072
A Vikilahle	85,647	127,262
S Naidoo	-	117,908
N Maharaj	-	183,422
P Klotz	-	111,948
Non-Council members serving on Council Committees		
S Gounden	69,072	77,706
R Rajcoomar	44,523	41,904
M Mavumengwana	31,428	41,904
Skills development levy	5,540	7,592
	984,253	1,210,171
Total	5,634,808	5,179,596

Figures in Rands

	2022	2021
21. NET CASH FLOWS FROM OPERATING ACTIVITIES		
Surplus/(deficit)	11,546,712	7,765,352
Adjustments for:		
Depreciation and amortisation	5,250,837	4,048,407
Interest received	(288,890)	(637,664)
Debt impairment	27,440	111,430
Changes in provisions	(100,641)	72,939
Loss on sale of assets	330,908	146,630
Conditional Grant Released	(29,765,226)	(14,764,621)
Changes in working capital:		
Increase (increase) in Receivables from exchange transactions	(882,280)	558,367
Increase in payables from exchange transactions	576,505	911,944
	(13,304,635)	(1,787,216)

22. COMMITMENTS

Authorised capital expenditure

Total capital commitments		
Property, plant and equipment	168,383	10,472,415
Heritage Assets	2,343,645	1,843,594
	2,512,028	12,316,009
Already contracted for but not provided for		
Already contracted for but not provided for	2,512,028	-

Authorised operational expenditure

Already contracted for but not provided for		
Maintenance	526,739	2,723,413
Transport Services	820,912	1,565,387
Staff Training	149,600	318,000
Production expenses	777,634	789,394
Administrative Expenses	6,332,475	8,074,342
	8,607,360	13,470,536

Total operational commitments		
Already contracted for but not provided for	8,607,360	-

Operating leases - as lessee

Minimum lease payments due		
Within one year	48	48
In second to fifth year inclusive	240	240
Later than five years	384	432
	672	720

Figures in Rands

	2022	2021
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23. CONTINGENT LIABILITIES

Retention of prior year cash surplus

In terms of section 53(3) of the PFMA the Foundation has to obtain approval from National Treasury to retain its accumulated surplus funds as at year end. A submission will be made to National Treasury in this regard. The Market Theatre Foundation would request to retain the cash surplus of R4.2 million to be used for digital artistic productions, training & bursaries, artistic programmes and advancement of the IT Infrastructure.

Windybrow

The Market Theatre Foundation was merged with the Windybrow Theatre effective 1 April 2016. A supplier is suing the Windybrow Theatre for payment of an outstanding invoice and contractual damages amounting to R20 264 640 (2021: R20 264 640). The Market Theatre applied to the High Court for the review and setting aside of the Windybrow tender and service level agreement and to order the respondents to repay the amount of R2 763 360 which was already paid to this supplier. The associated legal fees to defend this matter is estimated at R700 000 (2021: R700 000). The timing and outcome of this action is pending at the balance sheet date, and no provision for a liability has been made. The Department of Sport, Arts and Culture made a commitment to provide funds for all contingent liabilities that may arise after the merger of the two institutions.

24. RELATED PARTIES

Relationships

Ultimate controlling entity

Department of Sport, Arts and Culture

Related party balances

Department of Sport, Arts and Culture		
Unspent Conditional Grant (in respect of capital works for building projects)	56,244,741	63,817,182
Unutilised Project Funding (DSAC)	618,000	-
	56,862,741	63,817,182

Related party transactions

Department of Sport, Arts and Culture		
Capital grant released to income from unspent portion	18,877,121	7,244,573
Operational Grant received during the year	51,216,000	48,191,000
Production Grants received during the year	2,346,000	1,838,240
	72,439,121	57,273,813

The Market Theatre Foundation receives an annual grant from the Department of Sport, Arts and Culture. See note 20 for the remuneration paid to senior management and members of Council.

Key Management Information

Class	Description	Number
Council members	Executive Authority of the Market Theatre Foundation appointed by the Minister of Sport, Arts and Culture. Fiduciary duties of Accounting Authority are stipulated in the PFMA act of 1999.	10
Audit Committee members	Committee of the Council whose responsibilities are in line with the PFMA and Treasury Regulations. Audit committee comprises of 2 Council Members and 3 independent members.	5
Chief Executive Officer	Accounting Officer in terms of the PFMA.	1

25. RISK MANAGEMENT

Credit risk relates to potential exposure on cash and cash equivalents and trade receivables. At year-end, the institution did not consider there to be any significant concentration of credit risk.

Financial assets, which potentially subject the Foundation to the risk of default by counter parties and thereby subject the Foundation to concentrations of credit risk, consist mainly of cash and cash equivalent and receivables. Receivables consists mainly of rental deposits and trade receivables with a maximum exposure to credit risk equal to the carrying value of these instruments.

Cash and cash equivalents are placed with high credit quality financial institutions, therefore the credit risk with respect to cash and equivalents is limited.

Credit risk with respect to receivables is limited due to the nature of the Foundation's revenue transactions. The Foundation trades only with recognised, creditworthy third parties and all debtors are requested to settle their accounts within 30 days. The entity does not have any significant exposure to any individual customer or counter-party. Receivables are presented net of the allowance for doubtful debts.

The maximum exposure to credit risk at the reporting date was:

Financial assets at amortised cost	Carrying amount 2022	Carrying amount 2021
Assets	-	-
Bank balances - Ba2 rating	69,948,512	76,111,557
Receivables from exchange transactions	1,476,144	966,741

Liquidity risk management

The institution manages liquidity risk by reviewing the bank and cash balances on a daily basis. All bank accounts are held with reputable banking institutions.

Exposure to liquidity risk

The Foundation minimises this risk by ensuring that enough cash reserves are available to cover its current liabilities through the analysis of the commitments against the cash available in our current and call accounts.

The following table reflects the Foundation's exposure to liquidity risk from financial liabilities:

At 31 March 2022

Figures in Rands	Carrying amount	Total contractual cash flow	Not later than one year
Trade and other payables from exchange transactions	3,759,034	3,759,034	3,759,034
Unspent conditional grants and receipts	63,604,621	63,604,621	63,604,621
Total	67,363,655	67,363,655	67,363,655

At 31 March 2021

Figures in Rands	Carrying amount	Total contractual cash flow	Not later than one year
Trade and other payables from exchange transactions	3,182,530	3,182,530	3,182,530
Unspent conditional grants and receipts	69,618,725	69,618,725	69,618,725
Total	72,801,255	72,801,255	72,801,255

Figures in Rands

Interest rate risk

All financial instruments attract interest at rates linked directly to the prime bank overdraft rate.

The Foundation's exposure to market risk (in the form of interest rates risk) arises primarily from the Foundation's investment in cash and cash equivalents. The Foundation's financial assets and financial liabilities are managed in such a way that the fluctuations in variable rates do not have a material impact on the surplus or deficit as the Foundation settles its outstanding obligations within 30 days and interest on outstanding debts is charged using the applicable rates.

Sensitivity analysis

	2022	2021
Change in investment	1%	1%
Upward Change	699,532	761,194
Downward Change	(699,532)	(761,194)
	-	-
Financial assets	69,948,512	76,111,557
Financial liabilities – Trade and other payables from exchange transactions	(1,590,032)	(1,301,529)
Financial assets – Trade and other receivables from exchange transactions	1,476,144	966,741
	(113,888)	(334,788)

Fair value of financial instruments

As at 31 March 2022 the carrying amounts of bank balances and cash, trade and other receivables, trade and other payables, unutilised subsidies and current portion of long term liabilities approximate their fair values due to the short term maturity of these assets and liabilities. The net fair value of the institution's financial assets and liabilities are stated below:

	Carrying value 2022	Fair value 2022
Cash and cash equivalents	69,953,209	69,953,209
Receivables from exchange transactions	1,476,144	1,476,144
Receivables from Non exchange receivables	685,685	685,685
Payables from exchange transactions	3,759,034	3,759,034
Unspent conditional grants and receipts	63,604,621	63,604,521
	Carrying value 2021	Fair value 2021
Cash and cash equivalents	76,116,874	76,116,874
Receivables from exchange transactions	966,741	966,741
Receivables from Non exchange receivables	340,251	340,251
Payables from exchange transactions	1,301,529	1,301,529
Unspent conditional grants and receipts	69,618,725	69,618,725

26. FRUITLESS AND WASTEFUL EXPENDITURE

Opening Balance	1,599	-
Incurred during the year	1,366	1,599
	2,965	1,599

Fruitless and wasteful expenditure relates interest incurred on the Municipal Accounts for late payment and interest incurred on the overdrawn bank account

27. IRREGULAR EXPENDITURE

Opening balance	3,673,002	2,181,499
Add: Irregular Expenditure - current year	89,763	1,491,503
Closing balance	3,762,765	3,673,002

Details of irregular expenditure – current year

	Disciplinary steps taken/criminal proceedings	
Only one quotation was obtained	Written warning was issued	4,747
Cheapest quote was not issued	Written warning was issued	4,910
Only one quote was obtained	Written warning was issued	2,779
Supplier awarded works without Submission of SBD 6.1 for Disclosure of local content	Under investigation	55,027
Non-Compliance with the CIBD Regulation 17	Under investigation	22,300
		89,763

Council sent an application on November 2021 to request National Treasury to condone irregular expenditure amounting to R1,491,503 incurred in the 2020/2021 financial year, the response to the request was not received as at year end.

28. COMPARISON OF BUDGET AND ACTUAL AMOUNTS

28.1 Operating income is above the budgeted amount due to increase in enrolment, especially due to new drama classes that were presented on weekends.

28.2 The lower interest earned is as a result of lower interest rates and lower deposits on the interest earning investments during the financial year.

28.3 The increased funding from the DSAC is a result of additional capital works funding of R19 million were spent on LED lights, the Windybrow and the Barney Simon Theatre renovations projects.

28.4 Additional funding MTF's funding was higher than the budget as a increased efforts to raise funds by the MTF team.

28.5 The underspending on the salaries is due to vacancies that were vacant during the the year.

28.6 The favourable variance in Council remuneration is as a result of reduction in Council meetings when compared to the previous year's.

28.7 The easing of the Covid-19 enabled theatres to commence with its business increased spending on production costs as well as travel costs this was financed by additional funding received from DSAC.

28.8 The unfavourable variance in depreciation is due to additions in the property plant and equipment acquired during the year under review

28.9 Printing of daily registration forms to comply with the Covid regulation which drove up the usage and the cost of printing.

28.10 The increase in bad debt provision mainly relates to the MTF tenant who is struggling to settle their long outstanding debt

28.11 Fixed assets written off as a result of technological advances as well as assets that are no longer productive caused the unfavourable variance.

28.12 The variance mainly relates to maintenance costs that was funded by the facilities management grant from DSAC.

29. EMPLOYEE RELATED COSTS

Basic	27,470,896	26,488,567
Transport allowance	383,572	192,063
Staff training	367,256	276,968
Staff welfare	173,469	411,072
Internal audit fees	622,083	409,573
Secretarial fees	510,000	576,775
	29,527,276	28,355,018

30. DEBT IMPAIRMENT

Increase in provision for doubtful debts	27,440	111,430
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31. AUDITORS' REMUNERATION

Fees	1,145,763	1,151,315
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32. PRIOR-YEAR ADJUSTMENTS

Presented below are those items contained in the cash flow statement that have been affected by prior-year adjustments:

Figures in Rands	2021 Reported	Error	Restated
Cash flow from operating activities			
Cash Receipts from government grant	57,373,813	(14,764,625)	42,509,188
Cash flow from financing activities			
Increase (decrease) in Conditional grant	(6,101,647)	14,764,621	8,574,008

33. GOING CONCERN

The annual financial statements have been prepared on the basis of accounting policies applicable to a going concern. This basis presumes that funds will be available to finance future operations and that the realisation of assets and settlement of liabilities, contingent obligations and commitments will occur in the ordinary course of business.

The Council has reviewed the Foundation's cash flow forecast for the year to 31 March 2023 and, in the light of this review and the current financial position, Council is satisfied that the Foundation has or has access to adequate resources to continue in operational existence for the foreseeable future.

34. EVENTS AFTER THE REPORTING DATE

The Market Theatre Foundation has not identified any material events after the balance sheet date.

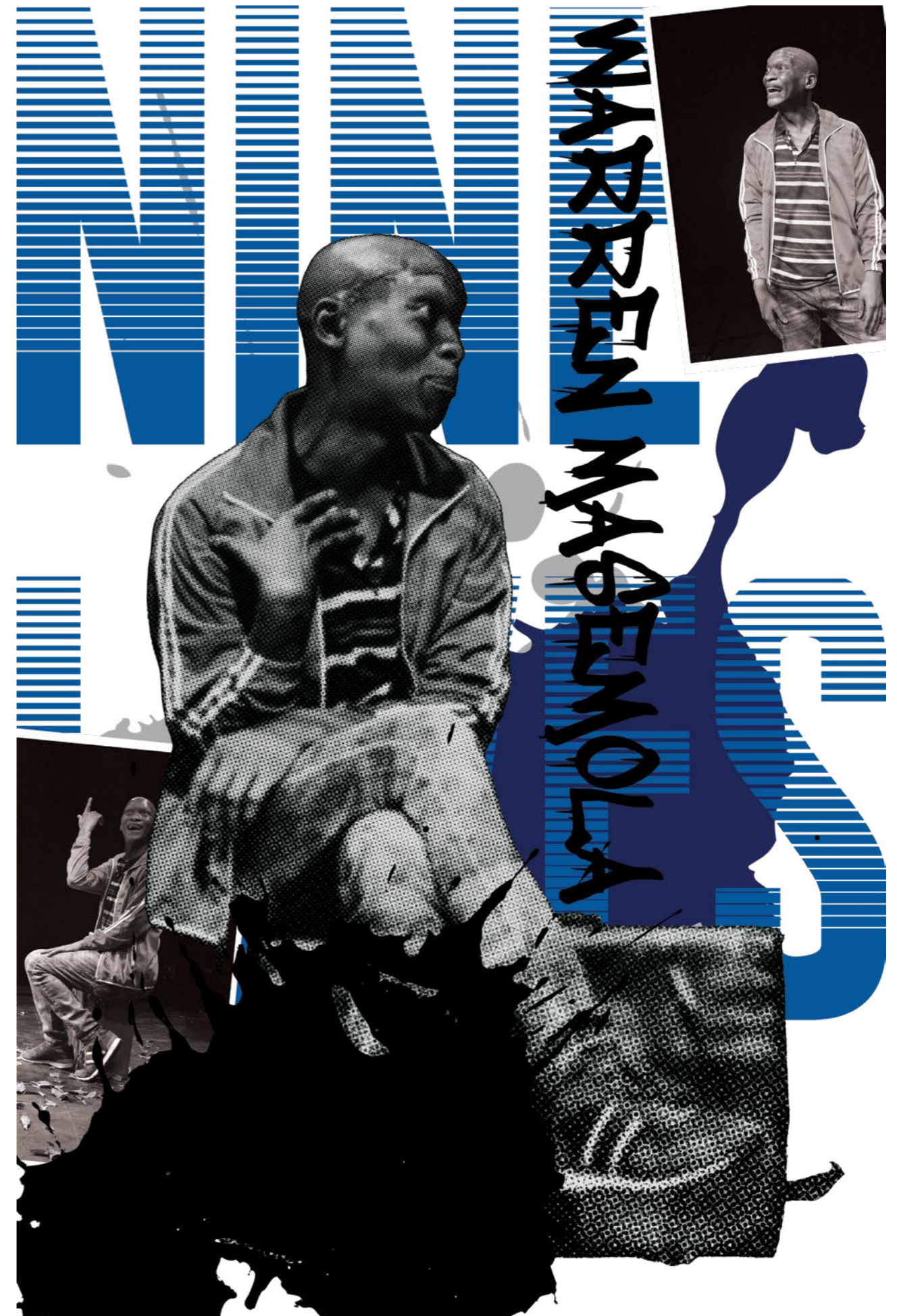
35. BBBEE PERFORMANCE

Information on compliance with the B-BBEE Act is included in the annual report under the section titled B-BBEE Compliance Performance Information.

SCHEDULE OF OPERATING COSTS

FOR THE YEAR ENDED 31 MARCH 2022

	2022	2021
Marketing and advertising	756,247	536,043
Production costs	10,978,032	4,737,637
Travel and per diems - local	176,707	75,012
Travel and per diems - overseas	2,567	-
Total production and marketing costs	11,913,553	5,348,692
Salaries and wages	27,470,896	26,488,567
Staff transport	383,572	192,063
Staff training	367,256	276,968
Staff welfare	173,469	411,072
Internal audit fees	622,083	205,704
Secretarial fees	510,000	576,775
Total personnel costs	29,527,276	28,151,149
Personnel cost as % of total operating costs	53 %	45%
Auditors remuneration	1,145,763	1,151,315
Communications	81,804	150,246
Performance payments	324,124	358,934
Computer expenses	732,346	740,490
Other expenses	653,582	712,596
Insurance	731,393	664,028
Laboratory expenses	2,793,445	1,929,058
Legal fees	1,296,596	332,404
Photo workshop expenses	5,973,132	4,132,474
Repairs and maintenance	8,631,016	5,722,676
Security	2,097,822	2,217,661
Printing and stationery	269,643	175,806
Utilities	1,582,487	1,579,542
Consulting and professional fees	601,496	274,766
Total administration costs	26,914,649	20,141,996
Total operating costs	68,355,478	53,641,837



REPORT OF THE MARKET THEATRE LABORATORY FOR THE YEAR ENDED 31 MARCH 2022

2021 was the second year in which the Market Lab's programmes were profoundly affected by the constraints caused by the Covid pandemic, albeit to a lesser extent than in 2020. We were challenged to respond to the rapidly changing needs of a sector in transformation, ensuring that our programmes continue to achieve their purposes, and our community remains inclusive, vibrant and growthful. This has required a great deal of experimentation, adaptation and innovation. As we go almost back to 'normal' in 2022 in terms of our capacity to work together in person, but in the context of a devastated industry and tremendous economic strain, there is a heightened appreciation for the ways in which participating in the arts help make sense of being human, teaches us how to be with people, how to hold space, how to participate in community, how to approach change, and how to solve problems creatively. As we rebuild and reconvene, these skills are needed now more than ever.

However, It is critical that we are able to frame and articulate the

skills that we teach in such a way that they are transferable; so that the young people who participate in our programmes have many options beyond those within the arts industry specifically, and we continue to offer education that is connected to the needs and opportunities in the world.

Even in these difficult times the Lab has been able to extend some of its programmes, most notably offering new part-time courses in screen-writing, screen-acting and dance, while continuing our popular part-time acting classes. Thus, we hope to make space for more people to participate in creative endeavours, and to create opportunities for self-expression, connection and artistic growth.

Our full-time courses had a delayed start in 2021, but because of our relatively small groups of students, we were able to work in person for most of the year, with a lockdown period of four weeks in July. One of the highlights of the first year programme was the students' participation in an online exchange project with young people from ten

countries, hosted by the Theater Der Welt in Dusseldorf, Germany. They spent half days working in-person with Ukwanda Puppet Company, and the remaining time in online exchange with the other participants, culminating in a live-streamed performance on a virtual stage. This paved the way for our new first years in 2022 to be invited to participate in an extension of this collaboration, which will see them traveling in person to Germany and Brazil later this year.

The first years ended the year with a devised ensemble production *KAK!*, which paid tribute to iconic playwright, poet and human rights activist, Maishe Maponya, who passed away in September 2021. *KAK!* is a hard-hitting satirical play directed by Josias Dos Moleele with award-winning choreographer Mdu Nhlapo. Drawing from Maishe Maponya's last work which is an anthology of poems, *Truth Be Told – Da's Kak in die Land*, the play is a daring piece that seek to address uncomfortable topics such as corruption, poor service delivery, gender inequality, racism and more. It has been selected for the Main

programme of the National Arts Festival (live once more) in 2022.

For the second year running, the second years couldn't travel to Makhanda for the National Arts Festival, as they usually do. However, they were able to develop and perform a new contemporary theatre production, *Skull Kandy*, a dance thriller expanding on the core aesthetic qualities of the skhothane movement: dance, verbal combat, and of course, high street fashion. The play explores what money means in a society with radical levels of inequality, and how poverty correlates with invisibility in this society. Written and directed by Mongiwekhaya, this was an opportunity for the students to work at a professional level, and their excellent work was recognised with a Naledi nomination in the Best Tertiary/Incubator category. It was deeply meaningful for the students to be able to participate in an ensemble live performance, which they performed in June just before the lockdown, as this forms a key part of their curriculum and learning.

When we were forced to halt classes because of the lockdown, we explored exciting opportunities for our students to explore digital formats and adaptation. For example, the second years created an audio podcast series with four story collections: *Just Keep Swimming*; *JHB Stories*; *Fish Out Of Water*; and *Lost and Found*.

The second years also focused on professional preparation, the business of theatre, audition techniques, and screen acting. Importantly, they worked creatively to come up with concepts and performances of their own that they can continue to work on

after graduation, through writing and directing courses, individual mentored projects, and ensemble creations.

We have continued to offer various support services to students whenever financially possible, in the form of counselling, transport subsidies, bursaries, and a breakfast programme, in the understanding that in order to excel, the needs and situation of a person as a whole must be accounted for.

KwaSha Theatre Company

KwaSha Theatre Company was launched in 2018 as a partnership project of the Windybrow Arts Centre and Market Theatre Laboratory, in response to the challenges faced by performing arts graduates trying to enter the professional industry after completing their training. Every year, KwaSha Theatre Company hires between five and six emerging theatre-makers who have graduated from any performing arts institution in the last five years. For 10 months, this company works collaboratively to create a repertoire of theatre productions, facilitate theatre workshops in a variety of contexts, and participate in training to upskill and diversify their own skillsets. In 2021, the programme for KwaSha was as follows:

One Night With Modjadji: an experimental offering devised by the cast, this play follows a struggling comedian who has lost her funny bone while trying to deal with the voices in her head.

Collaboration with Lab First Years: each Kwasha member worked with a small group of first-year

Lab students to create a short site-specific play.

An Updated Curriculum for the Woke: This is a play on South African histories, tracing as far back as possible; that is before the Dutch landed in the Cape in 1652 and all the way up to now - drawing a line between how the histories have been taught and represented and the effect that this has on our understanding of the world, and our South African realities today.

Little Fists, Big Heart: Written by Lereko Mfono, this insightful play for young audiences tells Pula's story: a 13-year-old who has been training for years for a boxing championship. However, there's a new fire in her heart and a different future she now yearns for: to be an astronaut! This is a story that encapsulates many themes current generations grapple with in post-apartheid South Africa.

Katlego/Atteindre: A short film that emerged from a workshop facilitated by multidisciplinary artist, Lindiwe Matshikiza. Prompted by recent work and research of Kinshasa-based rapper, poet and cultural producer, Orakle Ngoy, the piece moves between thought, poem, the ordinary and the ethereal; it is a collective exploration of the possibilities of creating together across, with and beyond language and borders.

An exciting new group of emerging theatre-makers began work as members of KwaSha the Fifth on 1 February 2022, on a project based at the Windybrow Arts Centre. The French Institute of South Africa, a long term partner of KwaSha, commissioned an impact study on the first four years of KwaSha conducted by Andani Africa,



which found strong evidence that participating in KwaSha had a significant impact on the careers of emerging theatre makers. The distinct value chain impact that emerged in the quantitative evidence points to a distinct return on investment for funders and sponsors interested in enabling emerging theatre practitioners' careers and the development of new, exciting theatre.

Other Projects:

In 2021, the Lab continued to experiment with hybrid live and digital projects as we shifted to accommodate the needs and constraints of the times, but also to leverage the increased opportunities to share work more widely that digital iterations offer.

The Theatre Think Tank

The Theatre Think Tank, a project supported by the NIHSS, was a series of performance/lecture/conversations aimed at stimulating public discourse about contemporary practices, challenges and innovations in the arts, bringing together a diversity of practitioners from academic, professional and community contexts. We wanted to gather, organise and archive some of the wealth of knowledge enacted and embodied by artists working with and through performance, in ways that make this knowledge accessible, particularly to young people studying theatre, performance, and other arts-related fields.

This project, curated by Nondumiso Msimanga, enabled the Lab to extend its scope by traversing the space between practice and

theory, piloting new modes of artistic research and knowledge creation. While the Lab has traditionally focused on 'doing', this opportunity for reflection, archiving and knowledge creation has built our capacity to contribute to the theatre and performance field in a more diversified way. Similarly, it has challenged and empowered artists to speak about their work, articulate their ideas, and engage in dialogue in ways that contribute to their development, longevity and access to a variety of spaces.

Between the Pillar and the Post Audio Project:

In 2019, the Market Theatre Laboratory, together with independent publisher Diartskonageng, launched *Between the Pillar and the Post*, a multi-lingual anthology of contemporary South African monologues and scenes. In 2021, we developed audio versions of eight of the monologues and scenes that were featured in the book, together with photographic portraits of the characters in each piece. This was launched on the National Arts Festival's digital platform in June 2021.

Where are they now? Our Graduate Success Stories

Lab alumni continue to light up both stages and screens as actors, writers, directors, stage-managers, producers and in many other roles. While from established stalwarts such as Warren Masemola (Beyonce's *Black is King*), to relative newcomers such as Sicelo Buthelezi (*Gomora*), Mathews Rantsoma (*Scandal*), Dimpho More (*Isono and 7de Laan*), Katlego Letsholonyana

(*Skeem Saam*), and Thato Barileng Malebye (*The River*). Other notable achievements include Billy Langa and Mahlatsi Mokgonyana winning a Naledi Award for *Tswalo*, and Monageng Motshabi publishing his fourth play collection, *Hauntings*.

The Market Lab collaborated with the Market Photoworkshop on a participatory arts project that saw facilitators and full-time students from each division work with 25 residents of Riverlea, using photography and performance to explore and represent the realities, challenges and aspirations of their community. This culminated in a public performance and exhibition.

The Digital Schools Festival:

The Market Lab was commissioned by the National Arts Festival to conceptualise, create and record a digital schools festival, consisting of pre-recorded workshops on movement, sound, camera, narrative, devising, objects and puppetry and design, which cumulatively take learners through a process of creating their own digital storytelling content.

The Barney Simon Residency Programme:

The Market Lab conducted its first residency project from January to March 2021. This is the beginning of a project that offers one residency a year to support artists to develop a new work, investigate artistic process, and take creative risks. The first resident artist was Jakes Nathane, who used the time and resources to develop his new work, *Descent*.



Little Fist, Big Heart

©Suzy Bernstein



Skull Kandy



Becky, Please Turn Off the Lights



1st Year Showcase ©Ngoma Ka Mphahlele



One Night with Modjadji

©Suzy Bernstein

REPORT OF THE MARKET PHOTO WORKSHOP FOR THE YEAR ENDED 31 MARCH 2022

Courses

- *Queering the Portrait* – a workshop by the Advanced Programme in Photography students with École nationale supérieure de la photographie (ENSP in Arles, France) alumnus, Robin Plusquellec.
- The Long Courses students' graduation ceremony included the opening of a student exhibition curated by students for their final year portfolios and the Mike Mzileni historical archive exhibition, which was part of the Advanced Programme in Photography students' curatorial practice outcome.

- A total of 100 students were enrolled during the 2021/22 financial year.

Exhibitions

- In celebration of Africa Month 2021, the Arts & Culture Trust (ACT) collaborated with the Market Photo Workshop in creating the ACT Heritage Warrior Wall Heritage Exhibition, which highlighted the contributions of singer, Miriam Makeba, dancer, Sylvia Glasser, poet, Don Mattera, visual artist, David Koloane and actor, Dr. John Kani on the creative landscape in South Africa. The exhibition honoured

these icons through work that was created by young artists currently shaping the future of arts and culture in this country.

- Alumni exhibitions, *She Bad Bad: An Exhibition of Photographs & Public Programme* by MPW Alumnus Fulufhelo Mobadi and Butch-Lez by Mandisa Mchiza were hosted by MPW Galleries.
- *البيت هو؟/Home is?*, a JUSTPHOTO Fellowship exhibition and e-publication by Egyptian MPW alumnus, Fatma Fahmy, the JUSTPHOTO Photography Fellow and Sibongile Oageng Msimango, the JUSTPHOTO Writing Fellow, opened on Saturday

20 November 2021 at the Windybrow Arts Centre.

- *A Forgotten Community* was a public exhibition by 9 Riverlea Media and Advocacy Mentorship Programme participants opened 26 February, in Riverlea south of Johannesburg. This exhibition, which included a public programme on 21 March, made a call for this forgotten community to be noticed, supported and connected.
- *In Process...*, an exhibition of the Photo Incubator Edition 6 at The Market Photo Workshop with support from the Department of Sports, Arts and Culture curated by Michelle Loukidis and Bongwiwe Phakathi, opened on 26 March 2022.
- *Working the Land Exhibition* was a powerful collection of stories and images that demonstrate the work undertaken by the grantee organizations of the Legal Empowerment Network Strategy (LENS) funded by OSF-SA as well as the photographic projects produced by Market Photo Workshop Alumni of 2020. *Working the Land* highlighted the challenges brought by the pandemic, while also showcasing the work done by communities and authorities to advance

human rights in South Africa. The Market Photo Workshop oversaw the conceptual and physical development of a curated exhibition and a public programme outcome of the launch of the OSF-SA LENS Book, including producing a short video documentary. This exhibition opened on 22 February 2022.

International Programming

- Thandolwemfundo Ngidi was selected as a laurate for the Dior Photography and Visual Arts Awards for Young Talents 2022 in Arles, France.
- The Market Photo Workshop, launched the *Working the Land* photographic exhibition at an OSF-SA Grantee Convention, which revealed such rich material, the project grew to include two mini-documentaries and a two-volume picture book. *Working the Land* details some of OSF-SA grantees' pivots and responses to COVID-19, during the earlier stages of the pandemic. To round out the launch, some of the participants discussed the challenges of community justice as many of the grantees featured in the public were part of our Legal Empowerment Network Strategy pilot, which focused on bringing justice to people, often in the areas in

which they live, so that they do not need to travel far to seek legal assistance or recourse. In many cases, people are assisted by members of their own communities or in their own language. Attending organisations include Pan African Chamber of Commerce, Hanif Valley Foundation for Human Rights, Earthlife Africa, Media Monitoring Africa, Southern Africa Litigation Centre, SWEAT, UNHRC and many others.

National Projects

- Projects on gender-based violence – The Market Photo Workshop undertook a number of projects with a focus on GBV throughout 2021. Among these were, the *Ntethelelo Foundation Images* and *Mobile Journalism, Ufudu Olukhulumayo Sexuality and Gender-Based Non-violence Project*, Exploring Social Issues of Sexuality and Gender-based Violence: A Participatory Photography Project with the Polokwane Art Museum and Engendering Photo Archives. These interventions sought to speak to issues of gender through images created by participants and in the latter case, make use of Market Photo Workshop student

archives to offer a rereading of existing work in understanding contemporary concerns.

Publications

- *Slaghuis II*, a publication by 2019 Gisèle Wulfsohn Mentorship in Photography Recipient Thembinkosi Hlatshwayo was printed and will be launched in August 2022.
- The **BLACK PHOTO LIBRARIES VOL. 1** was launched on 18 March 2022. This, the first volume of *Black Photo Libraries* foregrounds the voices of these photographers to tell their own stories and help set the agenda for a publication that intends to be a collection of reflections, analyses and living memories that can contribute to the advocacy for black photographic archives in South Africa today.

Alumni in the News

- The Market Photo Workshop in partnership with The Tierney Family Foundation

announced DeLovie Kwagala as the 14th recipient of the Tierney Fellowship at the Market Photo Workshop. Kwagala is a non-binary queer self-taught photographer and social activist from Kampala, Uganda, and currently based in Johannesburg, South Africa. Their work explores narratives around Identity, Belonging, Social Injustices, and Gender-Sexuality inspired by their experience and those of others.

- The theme for the OSF-SA LENS and MPW Mentorship Programme with 5 alumni was Climate Change: When the invisible becomes Visible. The 3-month project development mentorship programme focused on the impact of Climate Change on the continent especially during the COVID-19 pandemic.
- Alumnus Lebohlang Kganye was selected as one of the artists to represent South Africa at the *Venice Biennale* this year, and was selected as the winner of the 2022 Foam Paul Huf Award.



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©Ngoma Ka Mphahlele



©LeratoKhumalo



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REPORT OF THE WINDYBROW ARTS CENTRE FOR THE YEAR ENDED 31 MARCH 2022

The Windybrow Arts Centre aims to create spaces of connection and curiosity for children and youth, and the not so young but young at heart residing in the inner-city of Johannesburg and beyond. We believe the creativity is an act of courage and therefore endeavour to provide quality performing arts programmes in a safe dynamic space to enrich lives of young people by developing emotional resilience and inspiring life journeys. We root our work thematically, addressing current and relevant social issues that impact our participants and their communities. We believe that through engaging the arts there is the potential for consensus and the recognition of otherness. The Windybrow creates programming that is committed to using the arts as a tool for positive social change, engaging ethical and best practise methodologies. Through alignment and collaboration with the Market Theatre Foundation and other arts centres and institutions, we aim to develop an informed and critically engaged new audience for the arts.

2021 remained a year of uncertainty and disruption to COVID regulations and lockdowns. The team continued to navigate

through this time innovating ways to find connection with our participants. The last two years have amplified the dysfunctional and underperforming education system in South Africa. Disrupted learning, pressures of catch-up, rising youth unemployment figures and a failed economy have demotivated and created enormous emotional stress on learners. Never before have community-based spaces become so needed to support young people through a myriad of challenges.

There is a severe lack of safe recreational space and activity for children and youth in the inner-city of Johannesburg. The prevalence of the sex and drug trade, with the associated violence on the streets of the area makes the streets a place for negative socialisation for children and youth. Foreigners in the area are subject to xenophobia. The prevalence of single-parent families means that youth are left to fend for themselves during the day, while parents attempt to raise an income. Youth are therefore often without guidance. This anomie and lack of guiding care can translate into lack of orientation and self-worth among youth.

Highlights from 2021

Africa Month

The 2021 Africa Month Festival saw the community of Hillbrow coming together to celebrate the diversity and wonders of our South African and African culture and heritage. The 4 week festival kicked off with the launch and opening of the *Ihiya* Exhibition which was curated in partnership with the Market Photo Workshop. The exhibition focused on the Kwa Mai Mai and Farady Muthi Markets. Inspired by the notion of the market space as a place of learning, *Ihiya* allowed for the MPW students to explore the medium of visual literacy through the critical and intricate lens of ritual and African spirituality. *Ihiya* provided a rich hive for students to explore their inner motives and in that process of documentation gained significant skills and confidence in thinking, investigating, applying and making impactful ethical photographic stories. As part of the opening, guests were entertained with performances from a variety of Maskandi artists.

An integral part of the Africa Month Festival is to create spaces where people with different backgrounds and histories can come together

to hold safe and progressive discussions that grow and develop our knowledge and understanding of our African identity. The 2021 Africa Month Festival saw the Windybrow Arts Centre come together with Ebukhosini Solutions to hold a discussion around unpacking and understanding the African family structure. The discussion was centred around creating an understanding of the ways in which the family structure, particularly in the African context has evolved.

In the spirit of learning and sharing information, members of the Afternoon Programme were engaged in a workshop with artist Luyolo Lenga where they learnt to make their own Uhadi bow. The workshop also included a session where the young members learnt to compose their own music using the instrument.

A celebration of our continent would be incomplete without a night of laughter. In partnership with Ubdope Shishini, the Windybrow Arts Centre presented patrons with a night of comedy and laughter. The third offering of the festival presented a comedy show at the Ramolao Makhene Theatre where patrons came together to have fun laughing at the quirks that make us uniquely African.

In closing off the Festival, the Windybrow Arts Centre held a musical concert featuring the popular music sensation Big Zulu alongside Afro pop singer Mduduzi Ncube as the headline artists. The music festival presented jazz and Marimba band, The Happy Drummers, and the eclectic sounds of kazumba from the Congolese band, Angolan Roots.

Thari – The Moral Fabric

The Windybrow Arts Centre, in partnership with the Mandela Legacy Foundation and the

Women's History Museum of Zambia celebrated the life and legacy of struggle icon, Winnie Madikizela-Mandela through the event Thari – The Moral Fabric on the 21st August. The dialogue and exhibition's theme this year was Weaving the Inclusivity Tapestry. With every dialogue, we exhibited textiles from the African continent; pieces of fabric that have significant meaning to the people who treasure them. We explore the evolution of these textiles over time, and we unpacked the narratives that arise from seemingly commonplace items. The conversations unpacked the origins and role of women as creators of culture. We interrogated our traditions and systems and ponder what we need to keep and what we need to change. Through the animated podcasts narrated by Zambian Women's History Museum Samba Yonga, the aim was to correct the misconceptions about the role of women in society, speaking to the injustice of women's contributions being excluded from history.

"Home is?"

In collaboration with the Market Photo Workshop, the Windybrow Arts Centre housed an exhibition by MPW Alumni Fatma Fahmy titled "*Home is?*" the exhibition opened on the 20th of November. This exhibition was on display until the 20th of January 2022.

Write your Activism Competition

The 25th of November 2021 marks the beginning of 16 days of Activism, a global movement that calls upon the nation to be advocates and activists against issues that affect us on a daily such as gender-based violence, discrimination and hate against our fellow citizens. In an address given by the President of South Africa on the 24th of November 2020, the president declared femicide and gender-based

violence as a matter of national importance. When the covid-19 virus hit our South African shores, the president of the country declared the spread of the virus a national pandemic, many organizations made a plea for the president to declare GBV and femicide as a national pandemic due to the horrific statistics given by the Minister of police which recorded an alarming rise in the number of gender-based violence related cases during the national lockdown period. A call was made to South Africans asking them to take a stand against any form of abuse, discrimination and hate that takes place in their communities. As part of this call, South Africans have been asked to continue with their activism beyond the 16 days of commemoration. The Windybrow Arts Centre strives to be a space that promotes social awareness and thought leadership, we believe that it is through creating platforms where conversations and opinions can be shared safely and openly. In a build up to the 2021 16 Days of Activism, we invited young people to write an essay to be loaded on to our online reading room and the public was invited to vote for their favourite essay. Applications opened on the 15th of November and the winners were announced at an event held on the 5th February. Sibongile Fischer, published writer and Market Theatre Laboratory Alumni, facilitated a conversation on GBV and the art of essay writing. She then presented gift vouchers to the 3 selected winners.

In January 2022, Gerard Bester, the new Head of the Centre, joined the team bringing 14 years of work experience at the Hillbrow Theatre, just up the hill from Windybrow. The focus for the team was building relationships with new and existing beneficiaries, local initiatives, NGOs and social

entrepreneurship programmes in Hillbrow and the inner city of Johannesburg. The aim going forward is to reimagine the after-school programme, to introduce a monthly Saturday programme, build on income generating initiatives and to ensure the success and relevancy of our flagship projects

Film and Writing groups

In January we launched film and writing groups. The aim is to present films that align to productions, exhibitions, events produced by the Market Theatre Foundation and other arts institutions and centres. On the 22nd of January, we screened an American documentary, *Prison State*, and a short interview by Tarell Alvin McCraney talking about his play, *The Brothers Size*. After a post-screening discussion, the group attended a rehearsal of *The Brother's Size* at the Market Theatre directed by James Ngcobo – Artistic Director, Market Theatre. James and the actors engaged the young participants in a discussion on the themes and style of the play. The following Sunday the group attended a preview of the production.

A new tenant

The Johannesburg branch of Assitej South Africa found home at Windybrow in March. Not only a tenant but a partner to collaborate on projects going forward. ASSITEJ is the International Association of Theatre for Children and Young People. ASSITEJ unites theatres, organisations and individuals throughout the world who make theatre for children and young people. ASSITEJ is dedicated to the artistic, cultural and educational rights of children and young people across the globe and advocates on behalf of all children regardless of nationality, cultural identity, ability, gender, sexual orientation, ethnicity, or

religion. The members of ASSITEJ are national centres, professional networks, and individuals from around 100 countries across the world.

Through the African ASSITEJ network, ACYTA, it is possible for ASSITEJ SA to create further connections, workshops, residencies and exchanges throughout Africa. These could include opportunities for the Windybrow community, the Market Theatre Lab and other professional development possibilities. We are currently hosting a monthly Creative Connections online with a different ASSITEJ centre each month and from these engagements are pursuing creative projects that are in development with our African counterparts. We understand that the Windybrow Arts Centre, situated in an African and cosmopolitan neighbourhood, wishes to connect and find meaningful engagement with African countries, within and north of our borders.

Hey Hillbrow! Let's Dlala!

The after-school programme end of year presentation was postponed due to COVID regulations in December 2021. The primary school group and the newly formed high school group performed as part of *Hey Hillbrow! Let's Dlala!* at Constitution Hill. *Hey Hillbrow! Let's Dlala!* was a series of public performances on the streets of Hillbrow and at Constitution Hill which took place on 21 March 2022. This collaboration between multiple Hillbrow organisations was curated by KwaSha Theatre Company, a company of young theatre-makers resident to the Windybrow Arts Centre. The event started at 10:00 at the Windybrow and paraded its way to Constitution Hill, in honour of Human Rights Day and the World

Day of Theatre for Children and Young People.

Hey Hillbrow! Let's Dlala! took place in 2017 and 2018, and this special play-date returned this year in celebration of the possibilities that public performance brings to public space; to spread energy, laughter, surprise and provocation and to make visible the wonderful work that several organisations and individuals have continued to do in this complex area regardless of the challenges. These organisations included Dlala Nje, MES, Fight with Insight, Lefika La Phodiso, Twilight football and netball teams, Hillbrow Radio, George's Boxing Club with Anthea Moys, The Happy Hour, B Best Entertainment, Johannesburg Awakening Minds, Market Theatre Laboratory and Skotisfontain.

In bringing these groups together, the Windybrow Arts Centre expressed its commitment to developing genuine and reciprocal relationships with its neighbours, and to offering a space for young people to explore the arts. It also introduces KwaSha Theatre Company to the neighbourhood in which it will work, play, teach and perform this year. Not only did they organise and curate the procession, they are also contributing a performance devised with Dutch theatre-maker, Christiaan Bloem.

This event would not have been possible without support from UNDRGRND CREATIVE, Ekhaya CID, Badboys Security, Hillbrow Police, Assitej South Africa, Constitution Hill and Joburg Photowalkers.



Hey Hillbrow! Let's Dlala!

©Mark Straw



Dee Blackie facilitates a Courage workshop for KwaSha and WAC facilitators



KwaSha visits Skotisfontain Hillbrowfication



Windyrbow Youth watching *The Brothers Size*



KWASHA! 5 Touring Johannesburg



ARTISTIC DIRECTOR'S REPORT

With all the bleakness that was brought by the pandemic, we were still able to push on and plan the 45 years of the Market Theatre. 45 Years, The Story Unfolds... This was our focus as we looked back on the most amazing history of this theatre, it's place in society, how it is so interwoven with some of the iconic moments that we have experienced in recent history.

Our aim as we started putting together an installation that will be the pivot of the celebrations was to look at how we take forward, not only the vision behind this space but its commitment to honing the voices of the next generation of content creators.

NINE LIVES

This production, about the journey of a young man called Ismail, set in Harare, Zimbabwe and Leeds, UK, is the first production staged and produced by the Market Theatre that is penned by a playwright from Zimbabwe. Migration is a huge topic these days, there is an influx of people moving around the globe for different reasons, we felt strongly about the inclusion of

a work that tackles this theme. This is also part of what we articulate all the time, the need to see a very strong visibility of Continental Content in our spaces, this speaks so much to our audience development efforts and the need to have diverse offerings that we exhibit to our patrons.

Warren Masemola was the actor given such a huge task, to immerse himself in this material, a play that gives the actor a delightful experience to play all nine lives that Zodwa Nyoni weaves together to create a sense of bodies, milling in a space with a quest to find some space that offers them the emancipation that they are desperately looking for.

A BETTER LIFE

This is a piece was specifically commissioned for the 45 years celebration. Paul Grootboom is a very well-known playwright who has exhibited an amazing knack to tell stories that are truly connected with societal issues and how the community out there is navigating the big challenges on a daily basis. We were very clear about finding a playwright who

will pen a piece that orbits around the corruption and malfeasance that we read about, how such acts stifle the growth of the nation, how gullible people are coerced into the space of corruption by people who are hellbent on stealing from the coffers of the nation. Paul presents an exciting plot with characters that inhibit this sordid world. His use of language is so captivating and gives the actors such palatable text which allows the audience to journey with intricate tale.

With this work we were able to cast some of the finest talent that we have in our sector. This work is set in the contemporary landscape and touches on all matters topical while challenging our audiences as it unfolds. This was the first work that Paul Grootboom has ever been commissioned to write for the Market Theatre. Eyesizwe Mining Development Trust was the funder that made it all possible for us to stage this work.

BLOOD KNOT

As we were putting together the program for the 45 years, we knew that Athol Fugard had to be

part of this milestone. We read a couple of his works and then decided that Blood Knot was the piece that we wanted to produce. Even though it is a classic, a play written in 1961, it still has a very strong pertinence that is in synch with where we are as a nation. The play explores a theme of brotherhood, a departed mother and the disparities created by historical events. This production gave us an opportunity to celebrate one of the great legends, Zakes Mokae who was in the original production with Athol. We were also able to celebrate this playwright who has given South African narrative an international face. Fugard was able to tell our stories to audiences who were very eager to find out about life in South Africa during the difficult apartheid years. Revisiting such works allows our actors to sink their teeth on a text that is timeless and gives an opportunity to directors to reimagine works of such magnitude. The production enjoyed a very successful run at the Mannie Manim Theatre.

JAZZY JULY

Our theme for this season of jazz was centred around celebrating female jazz artists. We put together an exciting line up that featured ...

Siya Makhuzeni [Standard Bank Recipient for Jazz]

Nomfundo Xaluva [Standard Bank Recipient for Jazz]

Armi Faku

This was staged at the Barney Simon Theatre which allowed

these artists to work in a very intimate space. This season was also recorded for our online programming. This hybrid thinking meant that the audiences that could not come to the live performances were able to see the season later in the year.

THE BROTHERS SIZE

Written by Tarrel Alvin McCranney, this play was part of a trilogy of works he created in Chicago. McCranney is well known as one of the finest young, African American playwrights who also penned the Oscar winning film called *Moonlight*. *The Brothers Size* is a piece about two brothers from Louisiana, Ogun and Oshoosi. There is a very poignant theme that deals with one brother who is desperately trying to fix his other brother's life after a stint in prison. A very moving and emotional piece that had our patrons sitting at the edge of their seats as the two brothers are at pains looking for ways that will help them move forward. In the time where there is a strong visibility of Black Lives Matter, it is crucial that we as a theatre are constantly searching for content that links us with narrative from the diaspora.

We are very cognizant of challenging our actors with such content that will be the perfect gateway for them to play characters that are not from their immediate environment. There was also a challenge for our actors as they had to learn the Southern accent so that we could make sure that we tell this story in its authenticity. In our year planner

we always make room for Black History Month in February.

MDU MTSHALI LIVE @ THE MARKET

Right at the beginning of the year, we programmed a Dr Martin Luther King birthday celebration on the 15th of January, this featured works by pianists like ...

Art Tatum

Ahmad Jamal

Oscar Peterson and

Theloneous Monk

Mdu Mtshali, an award winning pianist, paid homage to these jazz greats who composed their works at the rise of the Civil Rights Movement.

SIFU

This work was part of the annual Zwakala Festival. The Market Theatre has over the years committed a huge portion of its programming to helping the emerging playwrights and directors. The Covid era challenged us to look at this festival and adapt it to fit the difficult time. There was a lot that we were not able to. The fieldwork that is usually done by facilitators was not possible at all but it is in such times that we get an opportunity to shift our thinking, to look for new ways that will mean that we are still able to curate but with a new focus.

We confirmed a Residency for the Festival Director, Mxolisi Masilela, who worked with Siphon Mwale in unpacking the dramaturgy of the chosen plays. This process led us to the Kolapeng Festival,



a showcase phase that happens before the actual festival, when we finally reached the festival moment, SIFU was the winner of the Zwakala Festival.

This work in Sepedi was a moment for us to celebrate one of our indigenous languages. The play tackled issues like coming off age, discovering one's space in the world, a loss of a parent/spouse and mental issues attached to such events.

MTF will always make room for such important interventions, to work with groups from the community and to give access to technical excellence that we have in our theatre.

FEATHER AWARDS

This is now going to be an annual feature in our calendar. We have been yearning to feature such an auspicious event at the John Kani Theatre. Thami Dish started these awards a couple of years ago. There is a huge focus on celebrating queer lives and the excellence that is abundant in the different sectors of our society. There was such a huge buzz when we announced that the Market Theatre will be hosting these awards in November just after October, the pride month. The diversity that we keep articulating on is very visible in our stage. We definitely go out of our way to program content that speaks to all constituencies of society.

HOUSE OF PINK [Volume one]

This is us really casting our net wide. We featured this drag show at the Barney Simon Theatre and our patrons could not get enough of it. It was a show that had decadence and real showbiz vibes. We are now busy planning volume two which will be programmed for the Month of October.

DUSK

Mark Scheepers is the playwright who dreamt up this work that revolves around land matters. He paints an amazing world of two people on a farm while he digs deeper to find the complexities of their world. Mark gave this piece a huge amount of emotion and our audiences found themselves caught up in the web of this world that Mark envisions for them. Mark was teamed up with Palesa Mazamisa, a fine director who has been working in different projects at the Market. This collaborative space produced a work that we were so proud of to introduce to our patrons and a new voice that is able to paint the stage with the echo of issues we are confronted with in all different pockets of the country.

Michelle Douglas and Loyiso MacDonalds was the cast that featured in this work.

TALK TO ME

What are the hurdles that young couples deal with?

From the moment we met Nicholas Nkuna to discuss this new musical, we were so excited at how brave

it is. It is a collage of themes and the mine field of challenges that young people in relationships have to navigate. Nicholas worked on a libretto that is young, funky and continental with world music woven into it. In the cast was Lerato Gwebu, a stunning singer/actress who brought to life the character of a young woman dealing with traditional issues that are in collision with the new ways of the world. What does a young wife do to serve both these matters?

A truly entertaining piece of theatre.

JOHNNIE GALANT-HULLE

Adam Small is one of the finest playwrights that this country has ever produced and one of his famous pieces is, *KANNA JY KO HUIS TOE*. There is a long line of actors who are desperate to be cast in one of his works. There has always been a huge interest in producing one of his plays. He touches on a community going through subjugation in a very difficult time. He was one of the musts to program for the 45 years of the Market.

We attached Christo Davids as a director who then put together a powerful cast - Brandan Daniels, Wayne van Rooyen and Kim Cloete.

POLI POLI

An auto biography by Barbara Masekela, that conveys the realities of life under apartheid in the 1940's in Kwaguqa and

Alexandra in the 1950's. We worked with the publishing firm, Jonathan Ball, to put up a launch of this slice of life at the Market. The extracts of the book were performed by Lesego Chabedi, Sibongile Fischer and Dimpho More, all alumni of the Market Laboratory.

This was just the other way we plan to use the theatre as a space of all sorts of narrative, presented in different styles.

WE ARE ANCESTORS

A dynamic piece that we collaborated on with a unit called *PAST*. In this piece we had a rare opportunity to deal with the work that explores the science of origins. This was new territory for the Market Theatre as Paleontology wrestles with ancient life, fungi, microbes and what our planet was like, a long time ago.

LOVE, VALOUR AND COMPASSION

A play written by Terrence McNally about eight gay men who go on a vacation. Set around the time when AIDS was killing a lot of young men. It borders between tragedy and comedy, with stories that explore the boundaries of their relationships and some of life's profound and difficult relationships. The playwright wanted to share the testimonials of these characters and to share with the audience the gay identity at a time when a lot of young are facing the reality of living with AIDS.

This was a co-production with a company called Lefra.

DIAPARO TSA MAMA

This is one of the works that came out of the Incubation Program. We took a hybrid approach with this tale of loss. During the lockdown, we commissioned Rorisang Motuba to write a twenty-five minute piece. What we received from her was an emotion driven piece about sisters on the eve of burying their mother who suddenly succumbed to an illness. The sisters are sitting in her lavish bedroom dealing with a huge dilemma that revolves around their mothers' clothes, hence the title. Custom dictates that the older sister must choose the dress that the mother will be buried in. What starts out as just some banter between the two younger sisters, it warms up into a heated argument that takes the audience down the path that is littered with complicated moments from this family. Throughout the piece there is this recurring topic that is about the relationships that each sister had with their mother. There is a lot of bile from the past that needs some serious unpacking. Rorisang is such a lover of dense text, she gifts each character with a past that is like an albatross around their necks. She makes you really sit there in the auditorium with a huge amount of wonderment and trepidation. She plays interesting games with the audience and makes you feel like you are sitting right in the middle of the arena where the

story is unfolding. She writes her text in a manner that tickles one's curiosity. It is with such joy for us at the Market Theatre to be part of the beginning of a directorial journey of this wordsmith and a fine director in the making.



James Ngcobo
Artistic Director
31 July 2022



PRODUCTIONS FROM APRIL 2021 TO MARCH 2022

Rose

Barney Simon Theatre
Season : 23 April – 16 May 2021

Playwright: Martin Sherman
Director: Malcolm Purkey
Cast: Camilla Waldman
Props & Costume Designer:
Margo Snoyman
Lighting Designer: Mannie Manim
Stage Manager: Lebeisa Molapo
Lighting Technicians: Rendani
Gelebe, Josias Mashiane,
Dumezweni Ntombela

Coloratura

John Kani Theatre
Partnership
Season: 13 May – 15 May 2021

Conductor: Kutlwano Mosate
Mezzo Soprano: Bongilewe
Mcetywa
Tenor: Given Nkosi
Sopranos: Zandile Mzazi, Asisipho
Peru, Zintle Soga
Baritone: Thomas Mohlamme
Librarian: Tsholofelo Kgobe
Pianist: Paul Ferreira
Narrator: Lerato Gwebu
Lighting Designer: Luyanda
Somkence
Sound Engineer: Ntuthuko

Mbuyazi

Costume Coordinator: Busisiwe
Nkabinde
Orchestra Manager: Ma-
Setlogelo Masote
Stage Manager: Zandile Mawane
Lighting Technician: Rendani
Gelebe, Themba Mthimkhulu,
Dumezweni Ntombela

Diaparo Tsa Mama Shoot

Mannie Manim Theatre
Shoot: 13 – 14 May 2021
Online Broadcast: 26 May – 27
June 2021

Playwright & Director: Rorisang
Motuba
Cast: Ziapora Dakile & Lerato
Gwebu
Set Designer: Philani Masedi
Lighting Designer: Ali Madiga
Lighting Technicians: Dumezweni
Ntombela & Themba Mthimkhulu
Stage Manager: Motlalepule
Makhate
Intern Stage Manager: Happy
Simelane
Lighting Technician: Themba
Mthimkhulu, Mbulelo Ndlebe,
Anita Boo

Market Theatre 45th Birthday Celebration

Barney Simon Theatre
Season: 19 June 2021

Director: James Ngcobo
MC: Busisiwe Lurayi
Cast: Mpho Kodisang, Althea
Greenland, Shalima Mkongi,
Lerato Gwebu, Didintle Khunou
and Zethu Mphahlele
DJ: Happy Sedibe
Lighting Designer: Nomvula
Molepo

Set Designer: Nadya Cohen
Costume Coordinator: Busi
Nkabinde
Stage Manager: Lebeisa Molapo
Intern Stage Manager: Happy
Simelane
Lighting Technician: Rendani
Gelebe, Josias Mashiane,
Themba Mthimkhulu

National Arts Festival 2021

Barney Simon & John Kani Theatres
Partnership
Season: 28 June – 04 July 2021

We Are Ancestors

John Kani Theatre
Partnership
Shoot: 30 – 31 July 2021

Director: James Ngcobo
Associate Director: Andre Dellow
Cast: Katlego Chale, Zisuliwe
Hadebe, Billy Langa & Sandile
Matsheni
Executive Producer/PAST CEO:
Andrea Leenen
Programmes Officer: Thabiso
Pairenyatwa
Senior Scientist: Professor Robert
Blumenschine
Choreographer: Lulu Mlangeni
D.O.P: Paul Tilsley
AV Designer: Jurgen Meekel
Set Designer: Denis Hutchinson
Lighting Designer: Alex Farmer
Costume Designer: Nthabiseng
Makone
Stage Manager: Lebeisa Molapo
Assistant Stage Managers: Happy
Simelane & Kegaogetswe Rakopa
Lighting Technician: Rendani
Gelebe, Josias Mashiane,
Dumezweni Ntombela

Dusk

Mannie Manim Theatre
Season: 06 – 29 August 2021

Playwright: Mark Scheepers
Director: Palesa Mazamisa
Cast: Michelle Douglas & Loyiso
McDonald
Props & Set Designer: Karabo
Legoabe-Mtshali
Lighting Designer: Josias
Masheane
Costume Designer: Busisiwe
Nkabinde
Sound Designer: Mandla Mkaba
Stage Manager: Zandile Mawane
Lighting Technician: Themba
Mthimkhulu, Rendani Gelebe,
Dumezweni Ntombela

Set Model Exhibition

Lindelani Gallery
Season: From 19 June 2021
(ongoing)

Curator: Bafana Zembe

Market Theatre Exhibition

Mannie Manim Theatre
Season: From 19 June 2021

Curator: Brett Rubin
Lighting Technician: Ali Madiga

Abahlali Movement Drive - Commemoration of Fallen Artists 2020/2021

John Kani Theatre
Partnership
Season: 12 August 2021

Lighting Technician: Rendani
Gelebe, Josias Mashiane

Book Launch: Poli-Poli by Barbara Masekela - Jonathan Ball Publishers:

John Kani Theatre
Partnership
Season: 18 September 2021

Director: James Ngcobo
Cast: Dimpho More, Sibongile
Fisher, Lesego Chabedi and
Brayan Mtsweni
Stage Manager: Happy Simelane
Lighting Technician: Rendani
Gelebe

Jazzy July 2021

Barney Simon Theatre
Concert 1: 14 August 2021 –

Nomfundo Xaluva
Concert 2: 21 August 2021 –
Siya Makuzeni
Concert 3: 28 August 2021 –
Ami Faku

Online (All): 15 Sept. – 10 Oct.
2021

Host: Nonn Botha
Lighting: Luyanda Somkence
Sound Engineer: Kholofelo
Sewela
Stage Manager: Lebeisa Molapo
Musicians: Nomfundo Xaluva,
Siya Makuzeni & Ami Faku
Lighting Technicians: Rendani
Gelebe, Themba Mthimkhulu,
Josias Masheane

Skhumba Weekend Special Partnership

30 October – 01 October 2021
Mannie Manim Theatre
07 – 09 October 2021
John Kani Theatre

Lighting Technicians: Josias
Mashiane, Themba Mthimkhulu

Being Kids - DC Media Solutions (Pty) Ltd

John Kani Theatre
Partnership
Shoot: 28 September 2021

Lighting Technician: Rendani
Gelebe

Inferno – Italian Institute of Culture John Kani Theatre

Partnership
Season: 30 October 2021

Lighting Technicians: Rendani Gelebe, Themba Mthimkhulu, Dumezweni Ntombela

House Of Pink Volume 1 - Thami Dish Foundation

Barney Simon Theatre

Partnership

Season: 08 – 09 October 2021

Director: Lebohang Toko
Cast: Timothy Mogogole, Shenay O' Brien, Hugo Madeleyn, Wesley Davids, Donovan Yaards, Chris William, Kamvelihle Gwana, Yaya Mavundla and Ditshego Ditshego
Facilitator: Fadzai Muparutsa
Set Designer: Hailey Kingston
Lighting Designer: Rendani Gelebe

Sound Designer: Mandla Mkaba
Stage Manager: Happy Simelane
Lighting Technicians: Josias Mashiane, Daniel Clarke, Themba Mthimkhulu

Feather Awards

John Kani Theatre

Season:
05 October 2021 (Announcement)
10 November 2021 (Main Event)

Set Designer: Hailey Kingston
Sound Designer: Luyanda Somkence
Sound Technician: Ntuthuko Mbuyazi
AV Technician: Billy Maboja
Stage Manager: Bongani Motsepe
Lighting Technicians: Rendani Gelebe, Josias Mashiane, Ali Madiga, Dumezweni Ntombela

Ditshomo Outreach Programme

Schools | Community Halls | Windybrow Arts Centre | John Kani Theatre

Season:

February to November 2021
13 November 2021 (Final Presentation – John Kani Theatre)
Final Showcase:-

Directors: Palesa Mazamisa and Zimkitha Kumbaca
Producer: Frans Swartr
Set Design: Hailey Kingston
Sound Designer: Mandla Mkaba
Lighting Designer: Josias Mashiane
Costume Designer: Busi Nkabinde
Stage Manager: Mokokobale Kgopa
Lighting Technicians: Rendani Gelebe

Love, Valour and Compassion by

Lefra Productions

John Kani Theatre

Partnership

Season: 19 November – 12 December 2021

Director: Gregg Pettigrew
Musical Director: Bryan Schimmel
Choreographer: Mark Hawkins
Cast: James Van Helsdingen, Glenn Swart, Richard White, Mauritz Badenhorst, Schoeman Smit, Matthew Barret, Tristin Focherini and Boris Petrenko
Lighting Designer: Gustav van Rooyen
Sound Designer: Johan van de Reede
Set / Stagehand: Samora Moiane
Stagehand: Donavan Black
Operations Manager: Charl Senekal
Stage Manager: Desirè Pretorius

Lighting Technicians: Rendani Gelebe, Dumezweni Ntombela, Daniel Clarke

Nine Lives

Barney Simon Theatre

Season: 17 November – 12 December 2021

Director: Diamond Mokoape
Cast: Warren Masemola
Lighting Designer: Josias Mashiane
Sound Designer: Neill Solomon
Costume Designer: Nthabiseng Makone
Stage Manager: Lebeisa Molapo
Lighting Technicians: Themba Mthimkhulu, Mathew Phala, Daniel Clarke

Blood Knot

Mannie Manim Theatre

Season: 15 October – 14 November 2021

Playwright: Athol Fugard
Director: James Ngcobo
Cast: Mncedisi Shabangu and Francois Jacobs
Lighting Designer: Mannie Manim
Assistant Lighting Designer: Luyanda Somkence
Set Designer: Nadya Cohen
Costume Designer: Noluthando Lobese
Sound Designer: Dean Pitman
Stage Manager: Zandile Mawane
Lighting Technician: Josias Mashiane, Daniel Clarke, Dumezweni Ntombela

A Better Life

Mannie Manim Theatre

Season: 07 – 19 December 2021

Playwright: Paul Grootboom
Director: Joseph Komani
Mentor Director: Paul Grootboom
Cast: Saint Seseli, Lele Letwaba, Thabo Malema and Didintle Khunou
Set Designer: Karabo Legoabe – Mtshali
Lighting Designer: Alex Farmer
Costume Designer: Nthabi Makone
Sound Designer: Mandisa Vilakani
Stage Manager: Happy Simelani
Lighting Technician: Themba Mthimkhulu, Josias Mashiane, Dumezweni Ntombela

Zwakala Festival

John Kani Theatre

17 – 18 December 2021

Mentor Director: Mxolisi Masilela
Judges: Rorisang Motba and Shoki Maredi
Sound Engineer: Mandla Mkaba
Stage Manager: Ali Madiga
Lighting Tech & programmer: Rendani Gelebe
Stage crew: Trevor Dinku

Sifu

Mannie Manim Theatre

Season: 3 January – 17 January 2022

Playwright: Bopaki Sebapu
Director: Lihle Nene
Cast: Katlego Khumalo, Katlego Mothibi, Lethabo Mabothe and Thato Mazui
Set Designer: Noluthando Lobese
Lighting Designer: Josias mashiane
Costume Designer: Nthabiseng Makone

Sound Designer: Billy Maboja
Stage Manager: Mokokobale Makgopa
Sound Technician: Creston Christians
Lighting Technicians: Themba Mthimkhulu, Matthews Phala, Daniel Clarke, Ali Madiga

Mduduzi Mtshali Live @ The Market Theatre

John Kani Theatre

Season: 15 & 16 January 2022

Conductor: Mduduzi Mtshali
Pianist: Mdu Mtshali
Drummer: Nkanyezi Cele
Bass Player: Jimmy Mngwandi
Sound Engineer: Kholofelo Siwela
Lighting Designer: Nomvula Molepo
Stage Manager: Ali Madiga
Sound Technician: Madodaodwa Ndulelisa
AV Technician & operator: Mzimkhulu Mhlambi
Lighting Technician; Rendani Gelebe, Dumezweni Ntombela
Stage crew: Antonie Adams, Trevor Dinku,

The Brothers Size

Mannie Manim Theatre

Season: 28 January – 27 February 2022

Playwright: Tarell Alvin McCrancy
Director: James Ngcobo
Music Designer: Tshepo Mngoma
Choreographer: Lulu Mlangeni
Cast: Nhlakanipho Manqele, Katlego Chale and Marlo Minnaar
Set Designer: Nadya Cohen
Lighting Designer: Simon King
Costume Designer: Nthabiseng Makone

AV Designer: Andrea Rolfes
Sound Designer: Mandla Mkaba
Accent Coach: Yewande James
AV Technician: Madodaodwa Ndulelisa
Lighting Technicians; Rendani Gelebe, Ali Madiga, Dumezweni Ntombela
Stage crew; Frroas Masseur, Antonie Adams, Trevor Dinku, Rhawell Mthiyane, Thabang Siwanda

Joanie Galant-Hulle

Barney Simon Theatre

Season: 24 February – 27 March 2022

Playwright: Adam Small
Director: Christo Davids
Cast: Kim Cloete, Wayne Van Rooyen and Brandon Daniels
Set Designer: Jade Bowers
Lighting Designer: Alex Farmer
Sound Designer: Les Javan
Costume Designer: Nomzamo Maseko
Stage Manager: Campbell Meas
Sound Technician & operator: Lebugang Rammala
Lighting Technicians: Josias Mashiane, Themba Mthimkhulu, Ali Madiga, Dumezweni Ntombela
Stage crew: Antonie Adams, Tsholofelo Ramakgwakwe,

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COUNCIL COMMITTEES

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Rose | ©Brett Rubin

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33	Sound Technician	Ntuthuko Mbuyazi
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*fixed term contracts

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70	Box Office Administrator	Siwe Hashe
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76	Handy Man	Bizmarck Hungwe
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The Market Theatre Foundation UK is a registered company (No 2621742) and is also registered as a UK Charitable company (No 1003355)

Directors: William Frankel (OBE), Dr John Kani, Janet Suzman

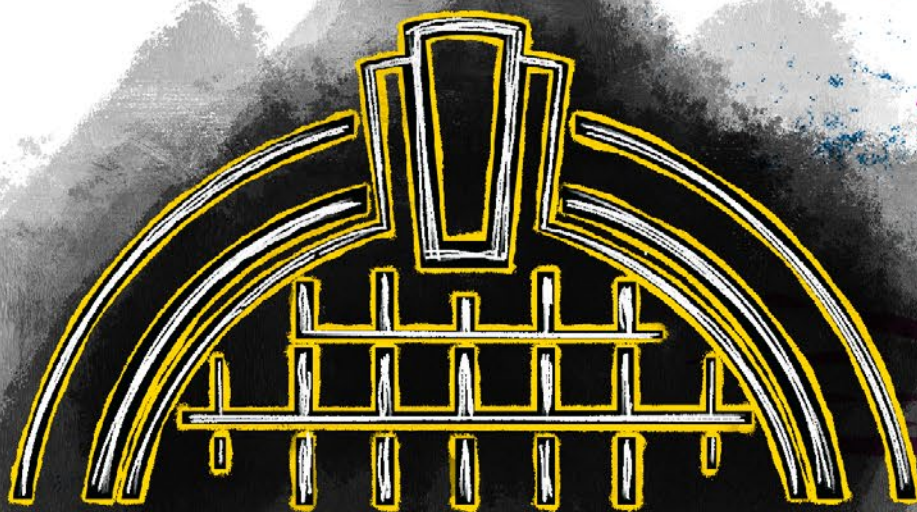
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The Market Theatre Foundation (USA) Inc was registered as a corporation in May 1987 and received tax deductibility (501(c)3) status in terms of the United States Internal Revenue Code in March 1988

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Directors: Dr John Kani, Gregory Mosher, Howard Orlin, Allen Turner | Auditors: Janover LLP

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