

THE MARKET THEATRE FOUNDATION ANNUAL REPORT 2018 / 2019



WRITTEN AND PERFORMED BY STUDENTS OF THE MARKET THEATRE LABORATORY

21 WANDAH!

Directed by: CAMPBELL-JESSICA HERS

3 JUNE 12:30 AM & 21:00
JULY 19:30 | 2 JULY 17:00

Music: DIMASGUM

Special Arts Festival Fringe
June & 20 June - 2 July 2018

THE 8TH ANNUAL

24 HOURS IN THE CITY

SATURDAY 18 AUGUST | 8PM

MARKET THEATRE NEWTOWN

TICKETS: R100

AFRICA MONTH 2018

4 - 19 MAY

AFRO SALSA & KIZOMBA DANCE CLASSES

PAN AFRICAN EVOLUTION DIALOGUES

PERFORMANCES

AFRICAN MARKETS

AFRICA MONTH 2018

The Windytrow Arts Centre presents

KIZOMBA! KUDURA! AFRO-SALSA!

EVERY FRIDAY THIS AFRICA MONTH | 4th, 11th & 18th MAY
18:30 - 19:30 | R70

MARKET THEATRE, NEWTOWN
28 MARBAGAT MONGIANGA STREET, NEWTOWN, JOHANNESBURG

BOY ntuli ka zi

30 AUGUST - 2 SEPTEMBER 2018

written by THOMAS NTUZI & KAGISO TSHABANE
performed & directed by THOMAS NTUZI
music by MHLANHLA ZONDI

CONGO

THE TRIAL OF KING LEOPOLD II

JOHN KANI
ROBERT WHITEHEAD

directed by Lesedi Job

12 OCTOBER
11 NOVEMBER 2018

DARK CELL

CHOREOGRAPHY BY THOMAS NTUZI AND PAPA TSHABALA

25 OCTOBER - 4 NOVEMBER 2018

DIKAKAPA

28 June 12:00
29 June 10:00
30 June 14:30
01 July 12:00
02 July 14:00
03 July 14:00

NG KERK HALL

EQUHUNDENI

30 NOVEMBER - 16 DECEMBER 2018

SATURDAY 16 MARCH 2019

THE THREE

MARKET THEATRE

CHOREOGRAPHY BY JAN MARTENS

FLORENCE

A NEW PLAY BY MYRTLE TAUB

GREG HOMANN • ELISA HENRIQUES

3 - 9 AUGUST 2018

FOOL FOR LOVE

SAM SHEPARD
JACQUE HONTHMAN

17 AUGUST - 9 SEPTEMBER 2018

NINA SIMONE FOUR WOMEN

By Christina Ham

01 FEBRUARY - 24 FEBRUARY 2019

Coming to the John Kani stage at the Market Theatre

the **GIBSON KENTE** music tribute

Directed by Makhosini Ndabule

13 - 29 April 2018

HOW TO CRACK A COCONUT

BY KENNETH KUTUMU

IN THE BLOOD

A PLAY BY SUSAN-LORI PARKS
DIRECTED BY GREG HOMANN

2 - 29 APRIL @ 2015 | 22 & 29 APRIL @ 1545

JAZZY JULY 2018

FRIDAY 13 JULY TO SATURDAY 28 JULY @ 20:00
AT THE MARKET THEATRE ON THE JOHN KANI STAGE

BILLY MONAMA
FRIDAY 13 JULY AND SATURDAY 14 JULY

THANDI NTUZI
FRIDAY 20 JULY AND SATURDAY 21 JULY

NDUDUZO MAKHATHINI
FRIDAY 27 JULY AND SATURDAY 28 JULY

LETTA MBULU'S SONG BOOK

SUNG BY NOKUKHANYA DLAMINI

1 December 2018 20:00

Letters from Mandela

1 July at 12:30 and 22:30 | 2 July at 14:30
MASONIC FRONT

MAROSE

WHAT MAKES A MAN?

MBUSO KHOZA

23 - 25 NOVEMBER 2018
LIVE AT THE MARKET THEATRE

Meet Me at Dawn

by Zinnie Harris

Lesedi Job

Pamela Nomvane and Natasha Sutherland

16 March - 15 April 2018

Monsieur Ibrahim

en die Blomme van die Koran

Eric-Emmanuel Schmitt
Vertaal deur Naomi Morgan

13 30 2018

my hole my home

by John Moolosi Ledwaba

11 May - 3 June 2018

NAILED

A DEPARTMENT OF ARTS AND CULTURE INCUBATION PROJECT

MEC SUFFERED HEART ATTACK AND A FALL, INJURING HIMSELF BADLY

8 FEBRUARY TO 3 MARCH 2019

2	HIGHLIGHTS 1 APRIL 2018 - 31 MARCH 2019
4	SUBMISSION OF THE ANNUAL REPORT TO THE EXECUTIVE AUTHORITY
6	CORPORATE GOVERNANCE REPORT
8	CHAIRPERSON'S REPORT
10	CHIEF EXECUTIVE OFFICER'S REPORT
14	HUMAN RESOURCE REPORT
16	ARTISTIC DIRECTOR'S REPORT
18	PERFORMANCE REPORT
22	REPORT OF THE AUDIT AND RISK COMMITTEE
24	REPORT OF THE AUDITOR GENERAL
28	REPORT OF COUNCIL
32	STATEMENT OF FINANCIAL POSITION
33	STATEMENT OF FINANCIAL PERFORMANCE
34	STATEMENT OF CHANGES IN NET ASSETS
35	CASH FLOW STATEMENT
36	STATEMENT OF COMPARISON OF BUDGET AND ACTUAL AMOUNTS
38	ACCOUNTING POLICIES
43	NOTES TO THE ANNUAL FINANCIAL STATEMENTS
55	SCHEDULE OF OPERATING COSTS
56	REPORT OF THE MARKET THEATRE LABORATORY
62	REPORT OF THE MARKET PHOTO WORKSHOP
66	REPORT OF THE WINDYBROW ARTS CENTRE PRODUCTIONS
68	PRODUCTIONS
73	COUNCIL
74	TRUSTEES AND COUNCIL MEMBERS SINCE 1976
75	STAFF
76	ORGANISATIONAL STRUCTURE

CONTENTS

HIGHLIGHTS

1 April 2018 - 31 March 2019

Productions

- **Nailed:** Corruption, greed and selfishness of our politicians who abuse state resources for their personal gain was the central theme of this production. Reflecting how the conduct of politicians impacts on the life of ordinary people and how it has affected the morale of society, Nailed showed how corruption corroded public trust and weakened democratic systems
- **Congo *The Trial of King Leopold II*:** An imagined encounter between Advocate Xola Mlambo, played by John Kani, and King Leopold, played by Robert Whitehead, about the 23-year rule by King Leopold II of the Congo Free State during which more than 10 million Africans were massacred without him even having set foot in the Congo
- ***The Train Driver*:** A tormented train driver is compelled to visit a makeshift graveyard in the middle of nowhere, determined to find the unmarked grave of the woman he unintentionally killed. Athol Fugard's script is a haunting and deeply personal journey into the human soul
- ***Eqhudeni*:** Winner of the Zwakala Festival 2018, written in poetic and mesmerizing isiZulu. Its universal story transcended cultural barriers. It gave voice to the voiceless women who are forced into arranged marriages. The true dynasty of isiZulu culture was stylistically brought to life with superb design and vibrant musicality
- ***Van Wyk: The Storyteller of Riverlea*:** Zane Meas explored renowned South African author Chris Van Wyk's life – his influence as a poet and a writer and as a political activist, as well as his family life and his battle with cancer. This production paid homage to Van Wyk's humour, political values and his storytelling abilities, all of which has touched the lives of everyone who has read his works
- ***Shoes & Coups*:** An incubation production set in the imagined Ultimate State of Lascivia - whose ruler, the Supreme General, Uncle Su, was tragically killed in a car accident choking on a chicken bone after his driver swerved to avoid a free-range chicken crossing his path. This political satire received over 8 nominations for the Naledi awards

Market Laboratory

- The 2nd Year production, ***Marose***, was awarded best student production at the National Arts Festival 2018
- The 2nd Years worked on an international collaboration with the UK's Bush Theatre, ***Babylon Beyond Borders***, directed by Mwenya Kabwe
- The 1st years created and performed a collaborative production, ***Words Fail***, with theatre veteran Andrew Buckland
- Kwasha! Theatre Company's ***The Little Prince*** toured to the National Arts Festival, the Vrystaat Kunstefees, Sasolburg, Durban and Cape Town, and enjoyed a successful season in Johannesburg

- Kwasha! Theatre Company worked with Julie Taymor fellow, Christopher D Betts, on the production *Error SA Comedy*, in collaboration with POPArt Productions
- Kwasha! Theatre Company worked with Alex Halligey and Tamara Guhrs on a site-specific work *Ngale KweNdlu: The Other Side of the House* at the Windybrow House
- *The Little Prince* and *Hani: The Legacy* were both nominated for Naledi Theatre Awards in the categories of Best Production for Young Audiences and Best Ensemble

The Market Photo Workshop

- Market Photo Workshop was awarded The Principal Prince Claus Award 2018. This award recognizes the important role and impact the Market Photo Workshop has had in the global cultural and development sector through the photography practice
- Market Photo Workshop began the year with hosting a photography exhibition by Malian photographer Moussa John Kalapo who has been on a Continental Mentorship hosted by Market Photo Workshop in partnership with Tierney Family Foundation and the Bamako Encounters in Mali
- Market Photo Workshop paid tribute to David Goldblatt (1930 – 2018), the founder of Market Photo Workshop. David passed away in June 2018
- The Head of the Market Photo Workshop, Lekgetho Makola, participated in critical global platforms on photography and its global importance. The head was invited to sit on the judging panel of World Press Photo Awards 2019. He participated in the 2018 New York Times portfolio reviews as a reviewer
- Market Photo Workshop, based on its mission of making photography training accessible to communities in the margins, signed a Memorandum of Understanding with the Ntethelelo Foundation to provide photography education to the youth and teens of the Alexandra township informal settlements
- Market Photo Workshop supported and hosted an exhibition by the Zimbabwean Association of Female Photographers. This was an important initiative towards reactivation of the womyn photographers' activism platforms in Zimbabwe
- Market Photo Workshop launched its inaugural SADC regional photography scholarship programme funded through the OSISA grant. Democratic Republic of Congo photographer Pamela Tulizo was the first recipient who joined the Photo Workshop training programme with all costs covered to study at the Market Photo Workshop and live in Johannesburg for a period of 4 months
- As part of celebrating the 25 years of democracy in South Africa in 2019, the Market Photo Workshop hosted important South African Womyn photographers who have been practicing within the past 30 years in South Africa: Ruth Motau, Berni Searle, Lindeka

Qampi, Neo Ntsoma and Sir Zanele Muholi

Windybrow Arts Centre

- Starting the year off with a collaboration with the Market Theatre Laboratory, the Kwasha! Drama company successfully toured the Institute Francaise and Mazars sponsored production *The Little Prince* to packed audiences around the country. It was a well-received production and received an invitation to tour to the USA
- This year saw the launch of the Annual Africa Month Festival at the Windybrow Arts Centre. We were honoured to have the Minister of Arts and Culture, Nathi Mthethwa, host the official day at the Centre with performances from Ivory Coast, DRC, Angola, headliners Oliver Mtukudzi and The Muffins and poetry from Vangi Gantsho
- The first *Thari* exhibition took place at the Windybrow Arts Centre with discussions around unpacking identities woven into African Fabric and celebrating their meaning and beauty. The *Thari* exhibition instigated the travelling woven tapestry and plans are in discussion for the exhibition to move around the country and continent
- The Windybrow Arts Centre in collaboration with the Market Photo Workshop and the University of Witwatersrand's film department in the Wits School of Arts hosted a series of film screenings this year. The screening of works from the continent culminated in a 2-day symposium on film archive material. The annual *Reframing Africa* film conference was hosted at the Market Square Auditorium and we hope to continue the partnership into 2019
- The Windybrow Arts Centre together with Coloured Cube and Exclusive Books won a BASA Award for Best In-Kind Sponsorship for the Pan African Reading lounges at the Windybrow Arts Centre This year we activated the spaces with dialogues and readings from new books added to the space. The Nelson Mandela grandchildren launched the book *Grandad Mandela* and donated 4 books to the space, in IsiZulu, English, Afrikaans and IsiXhosa. Also donated to the Reading lounge is *The Anthology of Travel Stories* compiled by Michelle Van Onna Green-Thompson, *The Little Prince* in Isizulu and in Afrikaans, gifted by the French Institute of South Africa

Management and Finance

- 83% of the performance indicators were achieved, 17% were not achieved
- Cash on hand at year end amounted to R58,8 million on 31 March 2019 (2018: R58,8 million) of which R54 mil (2018: R52 million) are conditional grants
- The Foundation maintained its going concern status and ended the year with an accumulated surplus of R17 million (2018: R14 million)

SUBMISSION OF THE ANNUAL REPORT TO THE EXECUTIVE AUTHORITY

Market Theatre Foundation Annual Report 2018/19

4

The Year of Magical Thinking



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 2019.

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 (MTF) 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 South African 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

- 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 South African and international art that is innovative and of the highest quality.
- We value our clients and aim to delight 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 Foundation and always act in its best interest within the parameters of the Constitution, Bill of Rights, legislation and the principles of good governance.
- We respect all our stakeholders and their needs.
- We treat all people with respect and act with honesty and integrity in all we do.
- We acknowledge the commitment of our staff and recognize them as our most valuable asset.



6 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 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 ARMS) 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:

- i. Audit and Risk Committee
- ii. Legal, Governance and Compliance Committee
- iii. Building Committee
- iv. Artistic Committee
- v. Human Resources and Remuneration Committee
- vi. Fundraising and Marketing Committee

Meetings

Council:

Council meetings are held annually, at least four times a year. During the period under review, Council held 23 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. New external committee members were appointed on 1 February 2019. The Committee met 6 times.

The Audit and Risk Committee was fully functional as is evident from its report on pages 22 and 23.

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

ARMS was appointed as internal auditors for three years in June 2016. 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 authorised 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 specialised services from within or outside the organisation.

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.



CHAIRPERSON'S REPORT



Founded in 1976, 2 days after the historic Soweto Uprising The Market Theatre Foundation has played a formidable role in engaging and promoting the arts to advance South African society towards our current precious valued constitutional democracy. Section 16 of the South African Constitution which guarantees *Freedom of Speech* and *Freedom of Creativity* continues to underline the ethos of our work as one of South Africa's leading cultural institutions.

With the Department of Arts & Culture as our custodian and governed by the Cultural Institutions Act No 119 of 1998 the Council of The Market Theatre Foundation, appointed by Minister Nathi Mthethwa, is fully committed to good governance, accountable management and towards developing an environment that allows the arts and cultural sector to thrive.

Emerging from a plethora of governance, management and administrative challenges last year which resulted in the Minister of Arts & Culture sanctioning a forensic investigation into the affairs of The Market Theatre Foundation, the Council continued to exercise its fiduciary duty and boldly responded to challenges in a manner that protected the legacy of the institution showing commitment to serving the arts sector with excellence.

The Council is the focal point of good governance. In pursuit of good governance and effective and efficient oversight the Council established six committees of the Council. The terms of reference of each committee were developed and the process was aligned to King 4 code of practice principles.

The Audit & Risk and the Legal, Governance, Compliance & Ethics Committees are the two essential committees that provide among other critical roles, assurance, advisory and oversight on legislative, regulatory and policy compliance. Since the institution has become an entity of the Department of Arts and Culture, the entity has been receiving unqualified audit opinions confirming the commitment of the entity to good and clean governance.

Our two schools, the Market Theatre Laboratory and the Market Photo Workshop, celebrate their 30th anniversaries this year. Alumni from both these schools continue to write their own names in lights as they establish their careers and affirm the value of the education and training at our two schools that laid the foundation for their careers.

The numerous awards and accolades --- both national and international --- that The Market Theatre Foundation scooped during the past year is testimony to the professional commitment of our employment forces which has not wavered from its core objective of broadening access to the arts, striving for excellence and advancing the brand of The Market Theatre Foundation both as a leader in cultural innovation and arts education.

Our business units, the Market Theatre, Market Theatre Laboratory, Market Photo Workshop and the Windybrow Arts Centre, are the interface between us, our artists and our public. We are

thankful to the artists and our audiences who continue to support us and who come to be inspired by our offerings. We nurture our spaces to be cradles of incubation and creativity; and we celebrate the many successes that our students and artists achieve as they contribute to South Africa's rich and diverse cultural cannon. The Artistic Committee of the Council of The Market Theatre Foundation remains fully in support of the way in which our creative and artistic departments serve their mandates.

The creative work on our stages and the training programmes in our classrooms, rehearsal spaces and studios are supported by a myriad of funders who contribute towards our programmes in cash and kind. From providing production budgets to supporting learning programmes to offering our staff international cultural exchange programmes the contributions of all our funders is the anchor that keeps us afloat and connected with our audiences, artists and other stakeholders. The following funders contributed during the past year:

- Arts and Culture Trust
- Barney Simon Trust
- Bloomberg Philanthropies
- Constitution Hill
- Department of Arts and Culture
- Easigas
- Embassy of the United States of America
- French Institute of South Africa
- South African Tourism
- Ford Foundation
- Ibsen International
- Magna Carta
- National Arts Festival
- National Institute for the Humanities and Social Sciences
- Nick Matsote
- OpenCo
- Open Society Foundation for South Africa
- Open Society Institute for Southern Africa
- Pro Helvetia
- Royal Netherlands Embassy
- Stichting Prins Claus
- Thabo Mbeki Foundation
- Tierney Family Foundation
- Transnet

The Fundraising & Marketing Committee of the Council engages actively with management to find strategic and new ways to foster our relationships with our funders.

Our employees at The Market Theatre Foundation are our most valued asset. We applaud the passion, the commitment and the vision that they bring to their occupations. We are committed to support our employees and to nurture a working environment that inspires career growth and development. Our policy reflects a progressive agenda.

Since opening its doors in January 2017, the Market Square building across the road from the 123-year old heritage building the Market Theatre is a vibrant and dynamic space. Whilst it forms the creative hub of Newtown it is also a vital contributor to the economic and social regeneration of Newtown. The Council's Building Committee supports management in ensuring that our venues remain safe, accessible and compliant.

Our facility in Hillbrow, the Windybrow Arts Centre, which was placed by the Department of Arts & Culture under our administration, is also affirming itself strongly under our umbrella. We have no doubt that like the Market Theatre, Market Theatre Laboratory and the Market Photo Workshop, the Windybrow Arts Centre will also soon boast of its own string of accolades. The Windybrow Arts Centre won its inaugural award this year as it scooped the BASA Best In-Kind Award for the Exclusive Pan-African Reading Rooms at the Centre.

The Market Theatre Laboratory in another consecutive year has scooped the awards for best production. The Market Theatre Foundation's newest company the Kwasha! Theatre Company which offers a year-long internship for new performing arts graduates, walked away with two awards at the National Arts Festival. The Market Theatre brought home eleven awards from this year's Naledi Theatre Awards. The Market Photo Workshop broke ground when it won its first international award, the Principal Prince Claus Award in the Netherlands.

The number of awards received confirms the passion and commitment of The Market Theatre Foundation to continuously pursue artistic excellence. I wish to express the gratitude of Council to all employees and teams of The Market Theatre Foundation for the effort and excellent performance.

The support both financial and in aid, from the funders is highly appreciated and Council will continue nurture and build a cordial relationship with funders.

I would like to acknowledge and thank the Minister of Arts and Culture and his team, for the support and the confidence shown to the Council.

To my fellow Council members, I am thankful of your support and commitment to effective and clean governance and am confident that we all have the resolve and capability to effectively respond to any challenge that will emerge in the years to come.



Gerald Thamba Dumas

Chairperson of The Market Theatre Foundation
26 July 2019

CHIEF EXECUTIVE OFFICER'S REPORT



Every ship sometimes sails on stormy seas but its cargo and passengers remain preciously guarded through the torrents. So, too with The Market Theatre Foundation, the past fiscal year was probably one of the stormiest in the 42-year history of the institution with some negative reports in the media but nevertheless, The Market Theatre Foundation remained true to its mission of delivering acclaimed productions and exhibitions, stimulating educational programmes and dynamic audience engagement initiatives.

Amongst the many accolades that The Market Theatre Foundation received during the past fiscal year was the prestigious international Prince Claus Award. The 30-year old Market Photo Workshop was recognized for its role in teaching photography and producing photojournalists who use their craft and their images for the cause of social justice. A significant sum from the Award has been used to launch the Santu Mofokeng Fellowship to enable photographers to engage in research methodology and curation. The Fellowship is named after one of South Africa's leading photographers.

Taking its place firmly in the international terrain, the Market Photo Workshop has forged links with photography festivals across the globe but with a clear focus of increasing its networks on the African continent. During the fiscal year under review, the Market Photo Workshop supported and hosted an exhibition by the Zimbabwean Association of Female Photographers. It launched its inaugural SADC regional photography scholarship programme hosted Democratic Republic of Congo photographer Pamela Tulizo in a residency programme.

Reinforcing the leadership role that the Market Photo Workshop can play on the international stages, the Head of the Market Photo Workshop, Lekgetho Makola was invited to sit on several jury and advisory panels which included being a judge for the prestigious World Press Photo Awards 2019. He also served on the jury for the 2018 New York Times portfolio reviews. While the Market Photo Workshop is taking giant strides on the international stages it is at the same time strengthening local partnerships which make photography training accessible to communities on the margins of social development. The Market Photo Workshop signed a Memorandum of Understanding with the Ntethelelo Foundation



to provide photography education to the youth and teens in the informal settlements of Alexandra township.

The passing of David Goldblatt (1930 – 2018) was a great blow to the South African arts sector. David was a founder of the Market Photo Workshop. The success of the Market Photo Workshop over its 30-year journey remains a testament to his rich legacy and a remarkable celebration of his vision.

Also celebrating its 30th anniversary is the Market Theatre Laboratory. Like the Market Photo Workshop, the Market Theatre Laboratory too has spread out its tentacle to play on the international stages. In a unique theatre collaboration, The Market Theatre Foundation devised and participated in a four nation's programme that included the UK, USA and Argentina.

In a year of ground-breaking achievements, The Market Theatre Laboratory's production *Hani: The Legacy* was one of only two productions at the National Arts Festival to walk away with the coveted Standard Bank Gold Ovation Award. This is a significant accolade considering that the Market Theatre Laboratory's students were pitted against so many seasoned and professional theatre companies on the Fringe of the National Arts Festival. The acclaimed production was also nominated for the Best Ensemble Award at the Naledi Theatre Awards.

One of the most significant developments at the Market Theatre Laboratory was the launch of the Kwasha! Theatre Company in partnership with the Windybrow Arts Centre. The new residency company offers a year's employment to newly graduated alumni. The inaugural professional production *The Little Prince*, funded by the French Institute of South Africa and Mazars, toured to Cape Town, Durban, Bloemfontein, Sasolburg and to the National Arts Festival in Makhanda. The Naledi Theatre Award nominated

production was also staged at the inaugural Pan-African Creative Exchange; and following its huge success it received an invitation to tour to the USA in 2020.

After opening its doors in 2017, the Windybrow Arts Centre has also started to take its place in the South African arts sector. With a strong focus on celebrating Pan-African cultural expressions, the Windybrow Arts Centre played official host to the 2018 Africa Day celebrations. The Exclusive Books Pan-African Reading Rooms launched in 2017 won the Business Arts South Africa Award for best in-kind partnership between a corporate organisation and an arts institution.

In partnership with the University of the Witwatersrand's film unit the Windybrow Arts Centre launched a series of film screening from the African continent. The series is growing in popularity and plans are afoot to launch a film festival of new African filmmakers in the coming year.

The Market Theatre Foundation's anchor business unit, the Market Theatre, continued to produce new writing and create opportunities for a younger generation of South African creatives to work alongside seasoned professionals. Holding its place firmly as South Africa's most significant producer of original South African theatre the Market Theatre scooped thirty-seven nominations in the annual Naledi Theatre Awards.

In a year of turmoil as reported in some media The Market Theatre Foundation was still able to stand tall because of the outstanding work that it continued to produce and the network of stakeholders who remained supportive of The Market Theatre Foundation. International partnerships were supported by various embassies and diplomatic missions in South Africa. These include the US Embassy, the Embassy of the Netherlands, the French Institute of South Africa,



the Embassy of Russia, the Italian Embassy, the Embassy of Sweden and the Swiss agency Pro Helvetia.

In 2018, the Minister of Arts & Culture appointed a new Council to The Market Theatre Foundation. Six committees of Council, each with clear terms of reference, has been appointed; and with increased collaboration between the Council and management a stability plan for the institution has been reinforced. It is with the combined efforts of Council and the management of the institution that The Market Theatre Foundation can continue to be the pioneering, socially relevant and an artistically excellent institution on which its reputation is anchored. The human capital at The Market Theatre Foundation is its most important resource. We are grateful to all our staff for holding the flag high and for keeping the ship float during a year of stormy seas.

Our gratitude to the Department of Arts and Culture and to its officials is measured by our financial and leadership accountability. We envision our work so that it meets with the goals of the National Development Plan, the Minister of Arts and Culture's Ten Point Plan and The Market Theatre Foundation's Annual Performance Plan (APP). The strategic objectives of The Market Theatre Foundation, as an agency of the Department of Arts and Culture, remains aligned to the mandate of the Cultural Institutions Act 119 of 1998, to the policies of The Market Theatre Foundation and to all the regulations of the Public Finance Management Act.

Whilst the subsidy from the Department of Arts and Culture is extensively for the operational and structural functioning of The Market Theatre Foundation we remain grateful to our funders, partners, artists, students and other stakeholders who continue to trust in our artistic integrity, our passion for the arts and our absolute commitment to contribute to South Africa's rich and textured cultural legacy. Sincere gratitude is expressed to The Market Theatre Foundation's fundraiser Penny Morris who over decades has sustained The Market Theatre Foundation's relationships with donors, grant-makers and philanthropists. Gratitude is also expressed to The Market Theatre Foundation's Chief Financial Officer, Christine McDonald, for her accountable fiscal management which has ensured that The Market Theatre Foundation attained unqualified audits for the past 14 years.

From the founding of the Market Theatre two days after the historic 1976 Student Uprising the work on our stages has continued to resonate with the spirit of resistance, a quest for social justice and a determination to build a better South Africa through the creative and performing arts. We have been resolutely committed to freedom of expression and freedom of creativity; two significant pillars of our democracy and which are now enshrined in our South African Constitution; and which we must precious guard. And yet at the same time we are cognizant that in exercising

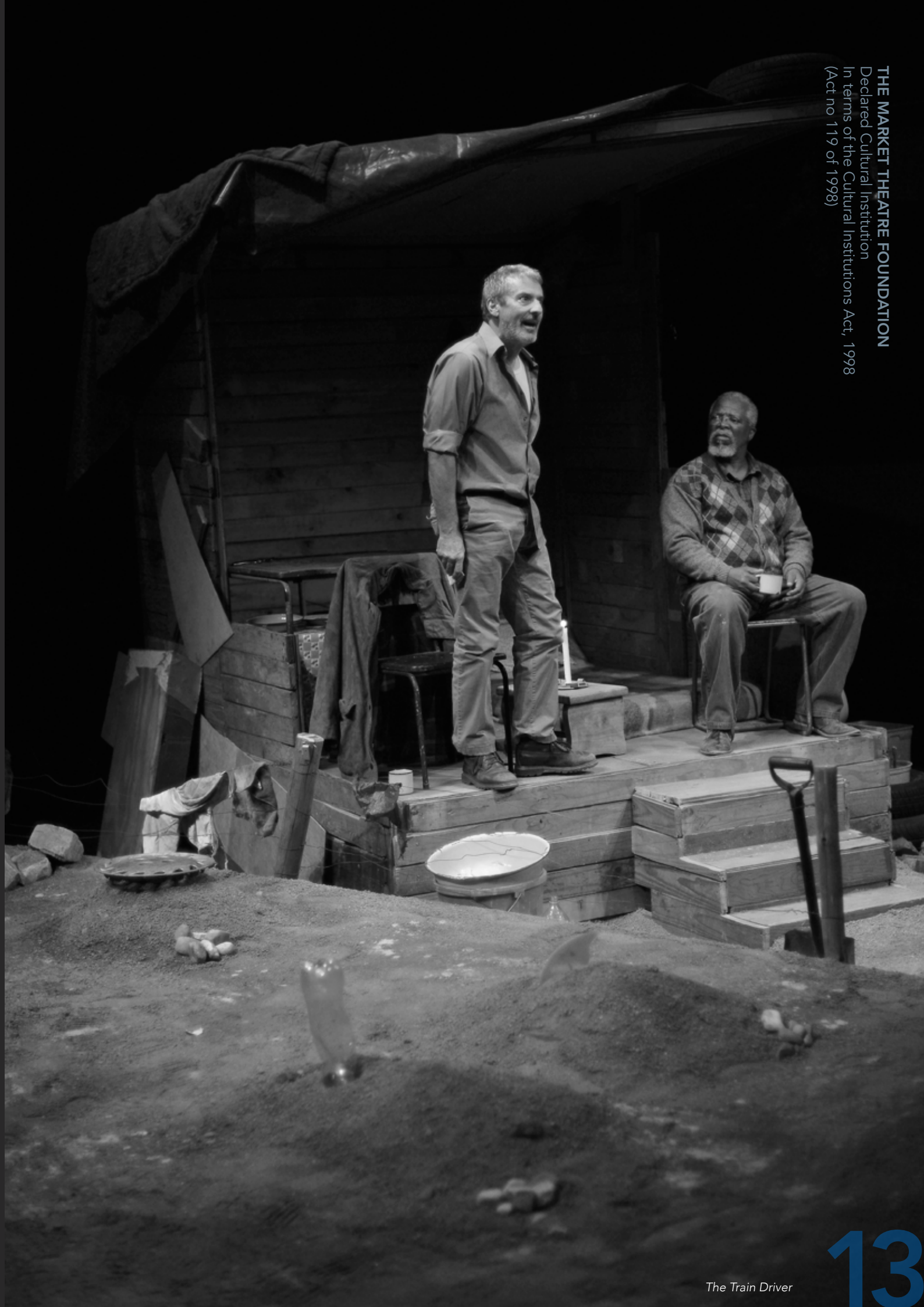
these freedoms we understand the responsibilities and the risks that come with it in a society that is striving to still heal itself.

Through poetry, music, dance, spoken word, drama and visual images our artists hold an incredible capacity to inspire, challenge, provoke and engage us. Our actors perform what academics teach in their lecture rooms. Our spoken word artists beat out rhythms about social justice for which public intellectuals hold the fort on radio, television and the print media. Our musicians sing lyrics that heal us and bring us together in far more effective ways than any politician can imagine doing. Our dancers create movements that stir and evokes in us the consciousness that all our hearts beat with the same pulse. The arts through all its diverse expression unites us in our common humanity.

It is for this reason that all of us who are associated with The Market Theatre Foundation irrespective of the roles that we play need to constantly reflect on the humanitarian and founding vision that birthed The Market Theatre Foundation. It is an institution that is bigger than all of us and our personal agendas and egos. It is an institution which flows and resonates with the heartbeats and the echoes of our nation. We are merely the custodians who are entrusted with endowing it to future generations.



Ismail Mahomed
Chief Executive Officer
26 July 2019



HUMAN RESOURCE REPORT

Staff Structure

31/03/2019

31/03/2018

	Male	Female	Vacancy	Total	%
Managers	3	9		12	
African	2	5		7	59%
Indian	1			1	8%
White		4		4	33%
Vacancies			0	0	0%
Administration	23	18	2	43	
African	20	17		37	86%
Indian	1			1	2%
White	2	1		3	7%
Vacancies			2	2	5%
Other	4	2		6	
African	4	2		6	100%
Vacancies			0	0	0%
Total Full-Time Positions	30	29	2	61	
%	50%	47%	3%	100%	

	Male	Female	Vacancy	Total	%
Managers	3	10		13	
African	2	6		8	62%
Indian	1			1	8%
White		4		4	30%
Vacancies			0	0	0%
Administration	16	19	2	37	
African	14	18		32	87%
Indian	1			1	3%
White	1	1		2	5%
Vacancies			2	2	5%
Other	3	2		5	
African	3	2		5	100%
Vacancies			0	0	0%
Total Full-Time Positions	22	31	2	55	
%	40%	56%	4%	100%	

Staff Turnover

2019

2018

Number of staff at beginning of year	53		46	
Retirements	-1	-2%	0	
Resignations	-2	-4%	-2	-4%
Deceased	0		1	2%
Dismissed	0		0	
New appointments	9	17%	9	20%
Number of staff at the end of year	59		53	

Labour Relations

Misconduct and disciplinary hearings

- Written warning
- Written warning
- Written warning
- Final written warning
- Written warning

Types of misconduct

- 1 Irregular expenditure
- 1 None compliance with SCM Process
- 1 Failure to follow company policy and procedure
- 1 Sexual harassment
- 1 Unsatisfactory conduct

Training Provided

Short Courses	Male African	Male White	Female African	Female White	Female Coloured
Management			1		
Technical	5	1	6	1	1
PR and Communications			1		
SCM		1			
Administration			3		
Total no of courses	5	2	11	1	1

Most staff of the Market Theatre Foundation are members of UASA

Employee of the Month



Anthony Ezeoke
April 2018



Siwe Hashe
May 2018



Bismarck Hungwe
June 2018



Seipati Ncube
July 2018



Rudy Motseasea
August 2018



Morris Mohanoe
September 2018



Bekie Ntini
October 2018



Babalwa Mtanga
November 2018



Mary Mathebula
December 2018



Christine Maseko
January 2019



Reuben Myanga
February 2019



Sibusiso Ndumdum
March 2019

ARTISTIC DIRECTOR'S REPORT



We are inspired by the fact that we live in a country that is constantly evolving, giving us avenues to source stories that echo the landscape of our city and country. This was reflected in the multitude of stories that made up another year of absolutely eclectic programming in all our spaces at the Market Theatre.

The metamorphosis of our society is the muse that informs the choices of production and activities that are curated throughout the year. We are very cognizant that audiences are changing all the time and we go out of our way to look for stories that mirror that change through our programming so that each of our various constituencies is served. Productions like *Eghudeni*, the winner of the Zwakala Festival, are a testimony of The Market Theatre Foundation's commitment to promote theatre in indigenous languages.

Our focus and commitment to our mentorship programme leads us to identify emerging voices and create an environment for them to hone their craft with the support of mentors who are seasoned voices in our sector. 2018 showed a very strong visibility of our vision to introduce new wordsmiths, lighting and sound designers and a cast of young people who worked closely with our creative teams to create poetic spaces that became the point of our stories and how they unfolded.



Iris Daw

We also took time to celebrate the immense contribution of voices of wordsmiths such as Zakes Mda, Athol Fugard; and we even produced the last play penned by the prolific John Ledwaba, titled *My Hole My Home*.

Our annual Black History Month programme introduced our audiences to the work of Christina Ham a playwright who gifted us with the production, *Nina Simone: Four Women*, which was received with enthusiasm by our audiences. This play coincided with Nina Simone's 85th birthday. We were astonished by the number of young people who came through our doors for this offering and understood her contribution to the Civil Rights movement. We are grateful to the US Embassy for its continued support and recognition that the Market Theatre remains the only institution in the performing arts institution in the country that curates a Black History Month.

Productions like *Noted* and the Tribhangi Dance Festival were also the continuation of our bilateral agreements with dance companies. This kind of partnership between The Market Theatre Foundation and independent companies has been a constant feature in our programming; and we plan to do much more to source dance companies that we can work with to delight our patrons in spaces like the John Kani Theatre and Barney Simon Theatre.

Athol Fugard's 86th Birthday was the reason why we staged a season of his works. We chose two plays, *The Train Driver* and *Nongogo*.

Shoes and Coups one of the works in the incubator programme was a brave political satire that tackled the contemporary times. Written by Palesa Mazamisa, it was one of the most exciting works that we staged last year, and we were delighted that the play had been nominated for eight Naledi Theatre Awards.

We honoured South African music and dance legends in a piece commissioned by the Department of Arts and Culture called *Re bawesa Dipakalata – A Song for our Legends*. For the centenary of Nelson Mandela, we were the only theatre that was given permission to stage the intimate letters that he wrote during his incarceration. The production, titled *Letters from Mandela*, staged on his birthday was well received by our audiences. We are thankful to the Nelson Mandela Foundation for granting us permission and entrusting us to be part of the global celebrations of the Mandela legacy.

We will continue to make sure that we are a space that is absolutely in sync with what is happening around our country and with programming that speaks to that synchronicity we aspire towards.



James Ngcobo
Artistic Director
26 July 2019



Nina Simone: Four Women

PERFORMANCE REPORT

Florence

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

Performance Indicators	Actual Achieved 2017/18	Planned Target 2018/19	Actual Achievement 2018/19	Variance between Target and Actual 2018/19	Comment on variances
Strategic Objective 1					
ADMINISTRATION					
1.1 Provide strategic direction and leadership to the MTF					
Compliance with regulatory reporting requirements	Reports submitted	Reports submitted	Reports submitted		Achieved
Percentage of total positions filled	90%	90%	96%	6%	Achieved The HR department did its utmost to fill vacancies as soon as possible as the MTF experienced a shortage of skills and resources during the year
Number of skills programmes undertaken by staff	18	10	46	36	Achieved A large number of staff attended an Occupational Health and Safety training course which resulted in the over achievement of the skills programmes undertaken courses
1.2 Provide corporate support services					
Unqualified audit	Maintain	Maintain	Maintain		Achieved
Annual review of Risk Management Strategy conducted and implemented	Review and implement	Review and implement	Review and implement		Achieved
Internal control environment maintained	Maintain	Maintain	Maintain		Achieved
Strategic Objective 2					
PERFORMANCE ART 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 <i>(Output indicator, dependent on funding)</i>	35	20	35	15	Achieved More production partnerships and rentals were done than envisaged in the target. The corporate gigs that the MTF was commissioned to produce also added to the increased number of productions staged
Number of audiences attending shows <i>(Output indicator but not controllable by the MTF)</i>	78 700	60 000	55 305	-4 695	Not achieved Inadequate administration systems at the Windybrow Arts Centre resulted in unauditable attendance figures that could not be included in this KPI resulting in non-achievement. Systems will be devised to overcome the deficiency.

Performance Indicators	Actual Achieved 2017/18	Planned Target 2018/19	Actual Achievement 2018/19	Variance between Target and Actual 2018/19	Comment on variances
2.2 To identify, develop and produce new photography programmes to progressively advance the cultural wellbeing of all South Africans					
Number of exhibitions held <i>(Output indicator, dependent on funding)</i>	11	5	10	5	Achieved Since the move to the Market Square a second gallery is available for exhibitions
Number of public programmes (other than exhibitions) convened	4	3	7	4	Achieved Overachieved because of increasing interest in collaborative activities with the public, including new partners that come with own funding. Thus, increasing the visibility of Market Photo Workshop
Number of photographers, curators showcased	88	22	134	112	Achieved Overachieved because of increased number of exhibitions due to more gallery spaces available to the public
Number of visitors to public programmes (Dependent on funding)	13 334	1 000	6 450	5 450	Achieved Overachieved due to increased number of exhibitions and public programmes produced both in our spaces and also national and international traveling exhibitions produced. The MPW was invited to exhibit in a number of galleries as a result of its artistic excellence
Number of publications produced	1	1	1	0	Achieved The Incubator cycle 4 publication was produced
Strategic Objective 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 <i>(Outcome indicator but not controllable by the MTF due to the dependency on donor funding)</i>	4	4	4	0	Achieved
Number of directors, writers, actors, designers and technical personnel employed, with particular focus on youth (under 35) and women <i>(Outcome indicator but not controllable by the MTF due to the dependency on donor funding)</i>	213	80	219	139	Achieved The DAC incubation funding makes it possible for MTF to engage a number of creatives as the funding requires the we attach an incubatee to each stream of the creative process. This increased the number of individuals per production.
3.2 To train and develop interns, students and community theatre practitioners					
Market Laboratory: Number of students enrolled in the first-year drama course	20	20	21	1	Achieved Enrolled additional student
Number of students that have completed the first-year drama course <i>(Outcome indicator but not controllable by the MTF)</i>	20	20	17	-3	Not achieved One student did not complete the year due to health problems. Two other students were expelled after a disciplinary process.
Number of students selected to participate in the second-year intern programme (8 months) <i>(Outcome indicator but not controllable by the MTF)</i>	12	12	14	2	Achieved Enrolled additional students to ensure that 12 students complete the second year

Performance Indicators	Actual Achieved 2017/18	Planned Target 2018/19	Actual Achievement 2018/19	Variance between Target and Actual 2018/19	Comment on variances
Number of students that have completed the second-year intern programme (8 months) <i>(Outcome indicator but not controllable by the MTF)</i>	12	12	11	-1	Not achieved 12 students were selected, one student did not take their place
Number of festivals organised <i>(Outcome indicator but not controllable by the MTF)</i>	2	1	2	1	Achieved The additional festival was as a result of the DAC incubation project where the MTF was requested to host the Trade Fair with participants from the other PAI's
Number of participants at the festivals	160	40	129	89	Achieved Productions at the festivals involved more actors and creatives than anticipated. The number of participants depend on the script and aesthetic requirements of each production
Number of audiences attending the festivals	3 461	1200	1521	231	Achieved The increase is due to the increase in the number of festivals from one to two

3.3 To empower students, individual participants in photography

Market Photo Workshop: Number of short courses presented <i>(Dependent on funding):</i> - Foundation - Intermediate	6 3	3 1	3 2	0 1	Achieved Achieved Overachieved due to the high demand of the course
Number of year-courses presented <i>(Dependent on funding):</i> - Advanced Programme in Photography - Photojournalism and Documentary Photography Programme	1 1	1 1	1 1	0 0	Achieved Achieved
Number of individuals that have registered in the structured training initiatives mentioned above <i>(Output indicator but not controllable by the MTF)</i>	121	60	86	26	Achieved Overachieved due to additional number of courses presented
Percentage of individuals that have successfully completed the various training initiatives mentioned above <i>(Output indicator but not controllable by the MTF)</i>	93%	67%	88%	21% points	Achieved Overachieved due to high performance from students
Number of mentorship programmes completed <i>(Dependent on funding)</i>	1	1	1	0	Achieved One mentee took part in the mentorship programme

Strategic Objective 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	35	48	32	-16	Not achieved The newsletter was produced bi-monthly instead of weekly as a result of resource constraints
Number of internal newsletters distributed to staff annually	43	48	33	-15	Not achieved The newsletter was produced bi-monthly instead of weekly as a result of resource constraints

Performance Indicators	Actual Achieved 2017/18	Planned Target 2018/19	Actual Achievement 2018/19	Variance between Target and Actual 2018/19	Comment on variances
Publicity value achieved annually	R10,93 million	R6,5 million	R8,4 million	R1,9 million	Achieved Two international live broadcasts by the BBC and CNN Travel nominated MTF as 1 of 10 places in Johannesburg to visit, raising the MTF publicity value
Number of new stakeholders registered on the database (emails and cellphones) <i>(Output indicator but not controllable by the MTF)</i>	27 881	7 000	6 243	-757	Not achieved The database was moved to a new CRM system and not all data was captured in time for the year end. Duplicate and dormant information was removed. The revised system will result in an increase in numbers in the future
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	0	Achieved Increased fundraising proposals were generated due to increased funding requirements for productions and educational programmes
Amount of actual funding secured, excluding DAC <i>(Output indicator but not controllable by the MTF)</i>	R11,8 million	R14 million	R14,2 million	R0,2 million	Achieved Additional funding was secured



Van Wyk: The Storyteller of Riverlea

REPORT OF THE AUDIT AND RISK COMMITTEE



We are pleased to present our report for the financial year ended 31 March 2019.

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 six meetings were held on the following dates: 8 May 2018; 22 May 2018, 29 May 2018, 24 July 2018, 22 November 2018 and 13 February 2019.

Name of member	Number of meetings attended	Gender	Race	Date resigned or appointed
M K Maponya (Chairperson)	5	Male	African	Appointed 24 February 2011 appointed chairperson 1 August 2016 to 18 January 2019
Dr S Mokone-Matabane	2	Female	African	Appointed 1 September 2004 resigned 30 June 2018
K Xaba	5	Male	African	Appointed on 1 April 2015
M L Pududu	3	Female	African	Appointed 14 February 2017 to 18 January 2019
S Mudau	4	Female	African	Appointed 14 February 2017 to 18 January 2019
T Bamuza	2	Female	African	Appointed 14 February 2017 to 18 January 2019
S M Mawela	3	Female	African	Appointed 14 February 2017 to 22 May 2018
S Gounden (Chairperson)	1	Male	Indian	Appointed 1 February 2019
R Rajcoomar	1	Male	Indian	Appointed 1 February 2019
N Maharaj	1	Female	Indian	Appointed 29 August 2018
M Mavumengwana	1	Male	African	Appointed 1 February 2019

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, ARMS. ARMS was appointed as internal auditors from June 2016.

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 efficient and effective.

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

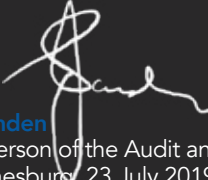
- Internal audit plans
- Review of charters
- Risk assessment and key controls review
- AoPO and compliance
- Human resources

Evaluation of annual financial statements

The Audit and Risk Committee has:

- Reviewed and discussed the audited 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.

The Audit and Risk Committee concurs with and accepts the AGSA's report on the Annual Financial Statements, and are of the opinion that the audited Annual Financial Statements should be accepted and read together with the report of the AGSA.


S Gounden
 Chairperson of the Audit and Risk Committee
 Johannesburg, 23 July 2019

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 32 to 55, which comprise the statement of financial position as at 31 March 2019, 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 the notes to the financial statements, including a summary of significant accounting policies.
2. In my opinion, the financial statements present fairly, in all material respects, financial position of The Market Theatre Foundation as at 31 March 2019, and its financial performance and cash flows for the year then ended in accordance with South African Standards of Generally Recognised Accounting Practice (SA Standards of GRAP) and the requirements of the Public Finance Management Act of South Africa, 1999 (Act No. 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 this auditor's report.
4. I am independent of the public entity in accordance with sections 290 and 291 of the International Ethics Standards Board for Accountants' *Code of Ethics for Professional Accountants* and parts 1 and 3 of the International Ethics Standards Board for Accountants' *International Code of Ethics for Professional Accountants (including International Independence Standards)* (IESBA codes) as well as the 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 codes.
5. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Emphasis of matters

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

Restatement of corresponding figures

7. As disclosed in note 22 to the financial statements, the corresponding figures for 31 March 2018 were restated as a result of an error in the financial statements of the public entity at, and for the year ended, 31 March 2019.

Irregular expenditure

8. As disclosed in note 25 to the financial statements, the entity incurred irregular expenditure of R 2 145 612 because, it did not follow proper procurement processes.

Responsibilities of the accounting authority for the financial statements

9. The Council, which constitutes the accounting authority, is responsible for the preparation and fair presentation of the financial statements in accordance with the SA 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.
10. In preparing the financial statements, the accounting authority is responsible for assessing The Market Theatre Foundation'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

11. 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.
12. 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

13. In accordance with the Public Audit Act of South Africa, 2004 (Act No. 25 of 2004) (PAA) and the general notice issued in terms thereof, I have a responsibility to report material findings on the reported performance information against predetermined objectives for selected objectives presented in the annual performance report. I performed procedures to identify findings but not to gather evidence to express assurance.
14. My procedures address the reported performance information, which must be based on the approved performance planning documents of the public entity. I have not evaluated the completeness and appropriateness of the performance indicators/ measures included in the planning documents. My procedures also did not

extend to any disclosures or assertions relating to 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.

15. 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 objectives presented in the annual performance report of the entity for the year ended 31 March 2019.

Objectives	Pages in the annual performance report
Strategic Objective 2 – Performance Art and Photography Professional Services	18 – 19
Strategic Objective 3 – Artistic Skills Development	19 – 20

16. 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.
17. I did not raise any material findings on the usefulness and reliability of the reported performance information for the following objectives:
 - Strategic Objective 2 - Performance Art and Photography Professional Services; and
 - Strategic Objective 3 – Artistic Skills Development.

Other matters

18. I draw attention to the matters below.

Achievement of planned targets

19. Refer to the annual performance report, and for information on the achievement of planned targets for the year and explanations provided for the under/overachievement of a significant number of targets, set out on pages 18 to 21. This information should be considered in the context of findings on the usefulness and reliability of the reported performance information in paragraphs 16 and 17 of this report.

Adjustment of material misstatements

20. I identified material misstatements in the annual performance report submitted for auditing. These material misstatements were on the reported performance information of Artistic Skills Development. 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

21. In accordance with the PAA and the general notice issued in terms thereof, I have a responsibility to report material findings on the compliance of the public entity with specific matters in key legislation. I performed procedures to identify findings but not to gather evidence to express assurance.
22. The material findings on compliance with specific matters in key legislations are as follows:

Financial statements

23. The financial statements submitted for auditing were not prepared, in all material respects, in accordance with the requirements of section 55(1) of the PFMA. Material misstatements of non-current assets, current assets and disclosure items identified by the auditors in the submitted financial statements corrected, resulting in the financial statements receiving an unqualified audit opinion.

Expenditure management

24. Effective and appropriate steps were not taken to prevent irregular expenditure amounting to R2 145 612 as disclosed in note 25 to the annual financial statements, in contravention of section 51(1) (b) (ii) of the PFMA. Most of the irregular expenditure was as a result of extensions to current contracts without these extensions complying with the requirements of the supply chain management policies.

Other Information

25. The accounting authority is responsible for the other information. The other information comprises the information included in the annual report which includes the Report to Council and the Report of the Audit and Risk Committee. The other information does not include the financial statements, the auditor's report thereon and those selected objectives presented in the annual performance report that have been specifically reported on in the auditor's report.
26. 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 thereon.
27. 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 financial statements and the selected objectives presented in the annual performance report, or my knowledge obtained in the audit, or otherwise appears to be materially misstated.
28. If, based on the work I have performed on the other information obtained prior to the date of this auditor's report, I conclude that there is a material misstatement of this other information, I am required to report that fact. I conclude that no other material inconsistencies were identified in the other information.

Internal Control Deficiencies

29. 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 basis for the opinion, the findings on the annual performance report and the findings on compliance with legislation included in this report.
30. Adequate oversight of the financial statements and compliance with legislation was not exercised. Various matters related to financial reporting and compliance with legislation have been identified during the current year.
31. Management did not adequately monitor compliance with the requirements of the Treasury Regulations on supply chain management processes, and as a result irregular expenditure was incurred.
32. Management did not adequately review the financial statements for accuracy and completeness, prior to their submission for audit purposes.

Other Reports

33. I draw attention to the following engagements conducted by various parties that had, or could have, an impact on the matters reported in the public entity's financial statements, reported performance information, compliance with applicable legislation and other related matters. These reports did not form part of my opinion on the financial statements or my findings on the reported performance information or compliance with legislation.
34. The Department of Arts and Culture has initiated a forensic investigation into alleged maladministration and/or malpractices occurring within The Market Theatre Foundation. The forensic investigation concluded on 16 November 2018 and resulted in disciplinary proceedings against the relevant employees. These proceedings were in progress at the date of this auditor's report.

Auditor – General.

Auditor-General

Pretoria
31 July 2019



**AUDITOR-GENERAL
SOUTH AFRICA**

Auditing to build public confidence

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 objectives 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 Council's, which constitutes the accounting authority, 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 related to events or conditions that may cast significant doubt on The Market Theatre Foundation's ability 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 the 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 continuing as a going concern
 - evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and 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 confirm to the accounting authority that I have complied with relevant ethical requirements regarding independence, and communicate all relationships and other matters that may reasonably be thought to have a bearing on my independence and, where applicable, related safeguards.



REPORT OF COUNCIL

Council has pleasure in presenting its report on the activities of the Foundation for the year ended 31 March 2019.

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 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 page 24.

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:

	2019	2018
Income excluding Government Grant	15 820 663	17 235 198
Expenditure	(70 055 592)	(65 353 698)
Shortfall for the year before Government Grant	(54 234 929)	(48 118 500)
Government Operating Grant	46 303 000	44 540 000
Deficit from Operations	(7 931 929)	(3 578 500)
Government Programme Grant	6 776 328	3 834 101
Government Capital Grant	3 450 542	2 487 225
Surplus for the year	2 294 941	2 742 826
Depreciation on donated assets	4 222 087	3 469 908
Transfer to Capital Grant reserve	(3 450 542)	(2 487 225)
Operating surplus	3 066 486	3 725 509

Income decreased by 8% (2018: 9% increase) when compared to the prior year as a result of the 14% increase in donations received, a 26% decrease in

operating income and a 6% decrease in interest received. Funding received from the Department of Arts and Culture (DAC) for operating costs amounted to R46 million (2018: R45 million), project funding of R7 million (2018: R4 million) and capital works funding utilised amounted to R3,5 million (2018: R2,5 million).

Expenditure increased by 7% (2018: 2%) when compared to the prior year. This was attributable to increased programme cost as a result of increased funding.

The Foundation budgeted to break even. The surplus from operations was caused by the change in estimate of the useful lives of fixed assets still in use but written off to nil value in prior years as well as the reclassification of Leasehold Improvements, depreciated in previous years, to Heritage assets, which are not depreciated. The surplus for the year is R2,3 million (2018: R2,8 million). The utilisation of Capital Grants of R3 million (2018: R2 million) contributed to an accumulated surplus of R16,7 million (2018: R13,6 million) at year end. The total assets (R223 million) of the Foundation exceeded its liabilities (R58 million) by R165 million. Council has reviewed the budget for the next three years and is confident that the Foundation is a going concern 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	Remuneration paid
K Gumbi (Chairman)	Appointed 30 July 2009, reappointed on 1 April 2018, relieved of duties 21 December 2018	Male	African	10	51 294
Dr S Mokone-Matabane	Appointed 30 July 2009, reappointed on 1 April 2018, resigned 10 August 2018	Female	African	6	21 360
J B Spector (US citizen)	Appointed 30 July 2009, reappointed on 1 April 2018, resigned 10 August 2018	Male	White	6	11 605
S Twala	Appointed 1 April 2015, reappointed on 1 April 2018 up to 31 March 2021	Female	African	17	59 128
K Xaba	Appointed 1 April 2015, reappointed on 1 April 2018 up to 31 March 2021	Male	African	17	63 267
I Mahomed (CEO)	Appointed 1 August 2016	Male	Indian	6	Full time employee - see note 17
G Dumas (Chairman)	Appointed 1 April 2018 up to 31 March 2021	Male	African	23	83 070
U Malunga	Appointed 1 April 2018 up to 31 March 2021	Female	African	14	16 926
S Naidoo	Appointed 29 August 2018	Male	Indian	15	66 857
N Maharaj	Appointed 29 August 2018	Female	Indian	15	96 672
A le Roux	Appointed 7 February 2019	Male	Coloured	3	7 812
P Klotz	Appointed 7 February 2019	Female	White	2	5 208
K Nyatumba	Appointed 7 February 2019	Male	African	2	8 454

The Council met 23 times during the year.

In addition to the above members, the Chairman of the Audit and Risk Committee is invited to two 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. Secretary

The CEO's office performed the secretarial duties for Council up to August 2018 when IKB Company Secretaries was appointed as secretary of The Market Theatre Foundation.

7. Operating leases

Premises

Market Theatre building

Landlord

City of Johannesburg Matropolitan Council

Expiry date

31 May 2036 with an option to renew for 20 years

8. Subsequent events

Council is not aware of any 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 2019.

The amendment of the Lottery regulations that exclude 'organs of state' as beneficiaries of Lottery funding, is impacting the MTF materially. Alternative sources of funding are being explored.

The Annual Financial Statements and schedule of operating costs set out on page 32 to 55 were approved by Council on 26 July 2019 and were signed on its behalf by:



CHAIRMAN



CHIEF EXECUTIVE OFFICER





THE MARKET THEATRE FOUNDATION
Declared Cultural Institution
In terms of the Cultural Institutions Act, 1998
(Act no 119 of 1998)

CASE NO. 20090709/B
CASE NAME. M. ZULU
HUMAN RIGHTS: CASE STUDY

STATEMENT OF FINANCIAL POSITION

as at 31 March 2019

	Notes	2019	2018 (Restated)
ASSETS			
Current Assets			
Receivables	7	2 052 096	580 752
Cash and cash equivalents	8	58 835 012	58 773 337
		60 887 108	59 354 089
Non-Current Assets			
Investment property	3	1 493 049	1 503 523
Property, plant and equipment	4	110 000 883	109 119 356
Intangible assets	5	-	9 298
Heritage assets	6	50 599 547	50 213 421
		162 093 479	160 845 598
Total Assets		222 980 587	220 199 687
LIABILITIES			
Current Liabilities			
Payables from exchange transactions	13	2,999,299	5,297,565
Unspent conditional grants and receipts	11	54,021,945	51,541,088
Provisions	12	496,892	580,650
Total Liabilities		57,518,136	57,419,303
Net Assets		165,462,451	162,780,384
Revaluation reserve	9	3,695,421	3,308,295
Capital grants reserve	10	145,052,899	145,824,444
Accumulated surplus		16,714,131	13,647,645
Total Net Assets		165,462,451	162,780,384

STATEMENT OF FINANCIAL PERFORMANCE

for the year ended 31 March 2019

THE MARKET THEATRE FOUNDATION
Declared Cultural Institution
In terms of the Cultural Institutions Act, 1998
(Act no 119 of 1998)

	Notes	2019	2018 (Restated)
REVENUE FROM NON-EXCHANGE TRANSACTIONS			
Government grants and subsidies	14	56 529 870	50 861 326
Public contributions and donations	15	8 139 216	7 129 590
		64 669 086	57 990 916
REVENUE FROM EXCHANGE TRANSACTIONS			
Interest received		846 933	904 767
Other income		6 834 514	9 200 841
		7 681 447	10 105 608
OPERATING EXPENSES			
Administration expenses		(16 761 232)	(14,183,383)
Selling and fundraising costs		(17 325 423)	(17,010,542)
Debt impairment		(176 501)	-
Loss on disposal of assets		(239 145)	(89 880)
Depreciation, amortisation and impairments		(3 762 777)	(3 525 413)
Employee related costs	17	(27 725 062)	(26 900 823)
Lease rentals on operating lease		(16 913)	(15 491)
Repairs and maintenance		(4 046 658)	(3 112 654)
		(70 053 711)	(64 838 186)
OPERATING SURPLUS			
Interest paid	17	2 296 822	3 258 338
		(1 881)	(515 512)
SURPLUS FOR THE YEAR		2 294 941	2 742 826

STATEMENT OF CHANGES IN NET ASSETS

for the year ended 31 March 2019

	Revaluation Reserve	Capital Grants Reserve	Total Reserves	Accumulated Surplus	Total Net Assets
Restated Balance at 01 April 2017	3 308 295	146 807 127	150 115 422	9 922 136	160 037 558
Surplus for the year	-	-	-	2 742 826	2 742 826
Utilisation of reserve	-	(3 469 908)	(3 469 908)	3 469 908	-
Capital works grant received	-	2 487 225	2 487 225	(2 487 225)	-
Total changes	-	(982 683)	(982 683)	3 725 509	2 742 826
Restated Balance at 01 April 2018	3 308 295	145 824 444	149 132 739	13 647 645	162 780 384
Surplus for the year	-	-	-	2 294 941	2 294 941
Utilisation of reserve	-	(4 222 087)	(4 222 087)	4 222 087	-
Capital works grant received	-	3 450 542	3 450 542	(3 450 542)	-
Revaluation of collectibles	387 126	-	387 126	-	387 126
Total changes	387 126	(771 545)	(384 419)	3 066 486	2 682 067
Balance at 31 March 2019	3 695 421	145 052 899	148 748 320	16 714 131	165 462 451
Notes	9	10			

CASH FLOW STATEMENT

for the year ended 31 March 2019

THE MARKET THEATRE FOUNDATION
Declared Cultural Institution
In terms of the Cultural Institutions Act, 1998
(Act no 119 of 1998)

CASH FLOWS FROM OPERATING ACTIVITIES

Receipts

Cash receipts from non-exchange transactions	8 139 216	7 129 590
Cash receipts from government grants	56 529 870	50 861 326
Sale of goods and services	5 186 669	9 214 060
	<u>69 855 755</u>	<u>67 204 976</u>

Payments

Personnel cost	(27 808 820)	(26 716 520)
Suppliers	(40 448 495)	(35 294 598)
Interest paid	(1 881)	(515 512)
	<u>(68 259 196)</u>	<u>(62 526 630)</u>

Net cash flows from operating activities	18	1 596 559	4 678 346
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CASH FLOWS FROM INVESTING ACTIVITIES

Purchase of property, plant and equipment	4	(4 862 678)	(3 400 525)
Purchases of heritage assets	6	-	(108 300)
Proceeds from sale of assets		-	22 929
Interest income		846 933	904 767
Net cash flows from investing activities		<u>(4 015 745)</u>	<u>(2 581 129)</u>

CASH FLOWS FROM FINANCING ACTIVITIES

Increase in unspent conditional grants and receipts		<u>2 480 861</u>	<u>13 812 687</u>
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Net increase in cash and cash equivalents		61 675	15 909 904
Cash and cash equivalents at the beginning of the year		<u>58 773 337</u>	<u>42 863 433</u>
Cash and cash equivalents at the end of the year	8	58 835 012	58 773 337

STATEMENT OF COMPARISON OF BUDGET AND ACTUAL AMOUNTS

	Approved Budget	Actual amounts on comparable basis	Difference between final budget and actual	Notes
STATEMENT OF FINANCIAL PERFORMANCE				
REVENUE				
Revenue from exchange transactions				
Operating income	7 711 899	6 834 514	(877 385)	27.1
Interest received - investment	670 145	846 933	176 788	27.2
Total revenue from exchange transactions	8 382 044	7 681 447	(700 597)	
Revenue from non-exchange transactions				
Transfer revenue				
Government grants & subsidies	46 303 000	56 529 870	10 226 870	27.3
Public contributions and donations	8 404 260	8 139 216	(265 044)	27.4
Total revenue from non- exchange transactions	54 707 260	64 669 086	9 961 826	
Total revenue	63 089 304	72 350 533	9 261 229	
Expenditure				
Personnel	(26 009 430)	(27 725 062)	(1 715 632)	27.5
Selling and fundraising costs	(16 720 624)	(17 325 423)	(604 799)	27.6
Depreciation and amortisation	(5 901 690)	(3 762 777)	2 138 913	
Finance costs	(116)	(1 881)	(1 765)	Immaterial
Lease rentals on operating lease	(12 834)	(16 913)	(4 079)	Immaterial
Debt impairment	-	(176 501)	(176 501)	27.11
Fixed assets written off	-	(239 145)	(239 145)	27.13
General expenses	(18 741 718)	(20 807 890)	(2 066 172)	27.7
Total expenditure	(67 386 412)	(70 055 592)	(2 669 180)	
Surplus	(4 297 108)	2 294 941	6 592 049	

STATEMENT OF COMPARISON OF BUDGET AND ACTUAL AMOUNTS

	Approved Budget	Actual amounts on comparable basis	Difference between final budget and actual	Notes
STATEMENT OF FINANCIAL POSITION				
ASSETS				
Current Assets				
Receivables from exchange transactions	2 000 000	2 052 096	52 096	27.8
Cash and cash equivalents	41 515 199	58 835 012	17 319 813	27.2
	43 515 199	60 887 108	17 371 909	
Non-Current Assets				
Investment property	-	1 493 049	1 493 049	27.2
Property, plant and equipment	157 537 759	110 000 883	(47 536 876)	27.2
Heritage assets	-	50 599 547	50 599 547	
	157 537 759	162 093 479	4 555 720	
Total Assets	201 052 958	222 980 587	21 927 629	
LIABILITIES				
Current Liabilities				
Payables from exchange transactions	5 000 000	2 999 299	(2,000,701)	27.9
Unspent conditional grants and receipts	40 000 000	54 021 945	14,021,945	27.2
Provisions	500 000	496 892	(3 108)	Immaterial
	45 500 000	57 518 136	12 018 136	
Total Liabilities	45 500 000	57 518 136	12 018 136	
Net Assets	155 552 958	165 462 451	9 909 493	
NET ASSETS				
Net Assets Attributable to Owners of Controlling Entity				
Reserves				
Revaluation reserve	3 308 295	3 695 421	387 126	27.10
Capital grants reserve	141 594 920	145 052 899	3 457 979	27.12
Accumulated surplus	10 649 743	16 714 131	6 064 388	
Total Net Assets	155 552 958	165 462 451	9 909 493	

The period of the approved budget was for the year 1 April 2018 to 31 March 2019. The budget included all the divisions of The Market Theatre Foundation: Corporate, Finance, Front of House, Production, Market Laboratory, Market Photoworkshop and the Windybrow Arts Centre. The approved budget was adjusted to reflect additional permanent personnel positions to insource functions that were previously outsourced, such as the IT services and Design services.

ACCOUNTING POLICIES

1. PRESENTATION OF ANNUAL FINANCIAL STATEMENTS

The annual financial statements have been prepared in accordance 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, unless specified otherwise. They are presented in South African Rand.

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 at least the next 12 months.

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 12 - 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 and other fixed assets. 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.

1.4 Investment property

Investment property is property (land and building) held to earn rentals or for capital appreciation or both, rather than for

- use in the production or supply of goods or services or for
- administrative purposes, or
- sale in the ordinary course of operations

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.

1.5 Property, plant and equipment

Property, plant and equipment are tangible non-current assets (including infrastructure assets) that are held for use in the production or supply of goods or services, rental to others, or for administrative purposes, and are expected to be used during more than one period.

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.

Where an asset is acquired through a non-exchange transaction, its cost is its fair value as at date of acquisition.

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.

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	Average useful life
Land	Straight line	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	8 to 10 years
IT equipment	Straight line	4 to 6 years
Books	Straight line	10 to 15 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 Heritage assets

Heritage assets are assets that have a cultural, environmental, historical, natural, scientific, technological or artistic significance and are held indefinitely for the benefit of present and future generations. 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.

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.

1.7 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.

1.8 Government Grants

Government grants are recognised when there is reasonable assurance that:

- grants will be received and
- the Market Theatre will comply with the conditions attached to them.

Government grants are measured at the fair value of the consideration received. Government grants towards overheads are recognised as income over the periods necessary to match them with the related costs. Government grants received for capital works are deferred and recognised over the period that the asset is written off.

1.9 Financial instruments

The Foundation's principal financial instruments are receivables, cash and cash equivalents, unspent conditional grants and receipts and payables. Financial assets and financial liabilities are recognised on the Foundation's Statement of Financial Position when the Foundation becomes a party to the contractual provisions of the instrument. Financial instruments are initially recognised using the trade date accounting method.

Financial assets and liabilities

Financial assets and financial liabilities are classified as financial assets at amortised cost and financial liabilities

at amortised cost. When financial assets and liabilities are initially recognised they are measured at fair value. The Foundation determines the classification of its financial assets on initial recognition and, where allowed and appropriate, re-evaluates this designation at each financial year end. The Foundation assesses at each reporting date whether a financial asset or group of financial assets is impaired.

Receivables from exchange transactions

Receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market.

After the initial measurement, receivables are carried at amortised cost, using the effective interest method less any allowance for impairment. Gains and losses are recognised in surplus or deficit when the receivables are derecognised or impaired, as well as through the amortisation process. A provision for impairment is made when there is objective evidence (such as the probability of insolvency or significant financial difficulties of the debtor) that the Foundation will not be able to collect all the amounts due under the original terms of the invoice. The carrying amount of the receivable is reduced through the use of an allowance account. Impaired debts are derecognised when they are assessed as uncollectable.

Short term receivables with no stated interest rates are measured at the original invoice amount if the effect of discounting is immaterial.

Cash and cash equivalents

Cash and cash equivalents in the Statement of Financial Position comprise cash at banks and on hand and cash equivalents with an original maturity of twelve months or less. For the purpose of the Cash Flow Statement, cash and cash equivalents consist of cash and cash equivalents as defined above, net of outstanding bank overdrafts. Cash and cash equivalents are recognised at amortised cost.

Payables from exchange transactions

Payables are initially recognised at fair value. After initial recognition, payables are subsequently measured at amortised cost using the effective interest method. Gains and losses are recognised in surplus and deficit when the liabilities are derecognised as well as through the amortisation process.

Short term payables with no stated interest rates are measured at the original invoice amount if the effect of discounting is immaterial.

1.10 Leases

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

When a lease includes both land and buildings elements, the entity assesses the classification of each element separately.

Finance leases - lessee

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

The discount rate used in calculating the present value of the minimum lease payments is the interest rate implicit in the lease.

Minimum lease payments are apportioned between the

finance charge and reduction of the outstanding liability. The finance charge is allocated to each period during the lease term so as to produce a constant periodic rate of return on the remaining balance of the liability.

Any contingent rentals are expensed in the period in which they are incurred.

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.

1.11 Impairment

Impairment is a loss in the future economic benefits or service potential of an asset, over and above the systematic recognition of the loss of the asset's future economic benefits or service potential through depreciation (amortisation).

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.

Recoverable amount is the higher of fair value less cost to sell and the value in use. In assessing the value in use, the estimated future cashflows are discounted to their present value using a discount rate that reflects current market assessments of the time value of money and the risks specific to the asset.

1.12 Retirement 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 a liability (accrued expense), after deducting any

amount already paid. If the amount already paid exceeds the undiscounted amount of the benefits, the entity recognise 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 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

Defined contribution plans are post-employment benefit plans under which an entity pays fixed contributions into a separate entity (a fund) and will have no legal or constructive obligation to pay further contributions if the fund does not hold sufficient assets to pay all employee benefits relating to employee service in the current and prior periods.

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.

1.13 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 19.

1.14 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.

1.15 Revenue from non-exchange transactions

Revenue comprises gross inflows of economic benefits or service potential received and receivable by an entity, which represents an increase in net assets, other than increases relating to contributions from owners.

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.

Control of an asset arises when the entity can use or otherwise benefit from the asset in pursuit of its objectives and can exclude or otherwise regulate the access of others to that benefit.

Exchange transactions are transactions in which one entity receives assets or services, or has liabilities extinguished, and directly gives approximately equal value (primarily in the form of cash, goods, services, or use of assets) to another entity in exchange.

Non-exchange transactions are transactions that are not exchange transactions. In a non-exchange transaction, an entity either receives value from another entity without directly giving approximately equal value in exchange, or gives value to another entity without directly receiving approximately equal value in exchange.

Restrictions on transferred assets are stipulations that limit or direct the purposes for which a transferred asset may be used, but do not specify that future economic benefits or service potential is required to be returned to the transferor if not deployed as specified.

Stipulations on transferred assets are terms in laws or regulation, or a binding arrangement, imposed upon the use of a transferred asset by entities external to the reporting entity.

Transfers are inflows of future economic benefits or service potential from non-exchange transactions, other than taxes.

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.

1.16 Interest received

Interest received is recognised on a time-proportion basis using the effective interest method.

1.17 Comparative figures

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

1.18 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.

1.19 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.

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):

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.

1.20 Related parties

The entity operates in an economic sector currently dominated by entities directly or indirectly owned by the South African Government. As a consequence of the constitutional independence of the three spheres of government in South Africa, only entities within the national sphere of government are considered to be related parties.

Management are those persons responsible for planning, directing and controlling the activities of the entity, including those charged with the governance of the entity in accordance with legislation, in instances where they are required to perform such functions.

Close members of the family of a person are considered to be those family members who may be expected to influence, or be influenced by, that management in their dealings with the entity.

1.21 Events after reporting date

Events after reporting date are those events, both favourable and unfavourable, that occur between the reporting date and the date when the financial statements are authorised for issue. Two types of events can be identified.

- those that provide evidence of conditions that existed at the reporting date (adjusting events after the reporting date); and
- those that are indicative of conditions that arose after the reporting date (non-adjusting events after the 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 entity has not applied the following standards and interpretations, which have been published and are mandatory for the entity's accounting periods beginning on or after 01 April 2019 or later periods.

Standard/Interpretation	Effective Date: Years Beginning on or after	Expected Impact
GRAP 104: Financial Instruments	31 July 2019	Unlikely there will be a material impact
GRAP 20: Related party disclosures	01 April 2019	Unlikely there will be a material impact
iGRAP 1: Applying the probability test on initial recognition of revenue	01 April 2020	Unlikely there will be a material impact
iGRAP 18: Recognition and derecognition of land	01 April 2019	Unlikely there will be a material impact
iGRAP 20: Accounting for adjustments to revenue	01 April 2020	Unlikely there will be a material impact

3. INVESTMENT PROPERTY

	2019			2018 (Restated)		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Land	1 002 495	-	1 002 495	1 002 495	-	1 002 495
Buildings	523 721	(33 167)	490 554	523 721	(22 693)	501 028
Total	1 526 216	(33 167)	1 493 049	1 526 216	(22 693)	1 503 523

Reconciliation of investment property - 2019

	Opening balance	Depreciation	Total
Land	1 002 495	-	1 002 495
Buildings	501 028	(10 474)	490 554
	1 503 523	(10 474)	1 493 049

Reconciliation of investment property - 2018 (restated)

	Opening balance	Depreciation	Total
Land	1 002 495	-	1 002 495
Buildings	511 502	(10 474)	501 028
	1 513 997	(10 474)	1 503 523

Pledged as security

During the financial year there was no investment property pledged as security.

Investment property includes Erf 248 and remaining extent of Erf 250 in Gerard Sekoto street. The buildings are occupied by tenants.

4. PROPERTY, PLANT AND EQUIPMENT

	2019			2018 (Restated)		
	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value
Land	8 926 673	-	8 926 673	8 926 673	-	8 926 673
Buildings	92 316 582	(4 664 273)	87 652 309	91 919 418	(2 710 473)	89 208 945
Furniture and fixtures	14 764 562	(6 903 517)	7 861 045	15 105 384	(6 920 153)	8 185 231
Motor vehicles	477 018	(210 430)	266 588	477 017	(208 129)	268 888
IT equipment	3 611 672	(2 425 985)	1 185 687	3 612 943	(2 228 260)	1 384 683
Leasehold improvements	1 441 022	(742 855)	698 167	1 475 650	(660 736)	814 914
Books	97 850	(53 805)	44 045	97 850	(44 020)	53 830
Work in progress	3 366 369	-	3 366 369	276 192	-	276 192
Total	125 001 748	(15 000 865)	110 000 883	121 891 127	(12 771 771)	109 119 356

Reconciliation of property, plant and equipment - 2019

	Opening balance	Additions	Disposals	Transfers	Depreciation	Total
Land	8 926 673	-	-	-	-	8 926 673
Buildings	89 208 945	397 165	-	-	(1 953 801)	87 652 309
Furniture and fixtures	8 185 231	1 082 047	(184 086)	1 000	(1 223 147)	7 861 045
Motor vehicles	268 888	-	-	-	(2 300)	266 588
IT equipment	1 384 683	293 289	(49 288)	-	(442 997)	1 185 687
Leasehold improvements	814 914	-	-	-	(116 747)	698 167
Books	53 830	-	-	-	(9 785)	44 045
Work in progress	276 192	3 090 177	-	-	-	3 366 369
	109 119 356	4 862 678	(233 374)	1 000	(3 748 777)	110 000 883

Reconciliation of property, plant and equipment - 2018 (restated)

	Opening balance	Additions	Disposals	Transfers	Depreciation	Total
Land	8 926 673	-	-	-	-	8 926 673
Buildings	89 822 730	1 434 926	(22 925)	(86 063)	(1 939 723)	89 208 945
Furniture and fixtures	8 639 618	804 259	(40 035)	-	(1 218 611)	8 185 231
Motor vehicles	282 248	-	-	-	(13 360)	268 888
IT equipment	1 480 574	319 242	(11 835)	86 063	(489 361)	1 384 683
Leasehold improvements	422 120	565 907	(38 012)	-	(135 101)	814 914
Books	63 615	-	-	-	(9 785)	53 830
Work in progress	-	276 192	-	-	-	276 192
	109 637 578	3 400 526	(112 807)	-	(3 805 941)	109 119 356

Pledged as security

During the financial year there was no property, plant and equipment pledged as security.

Correction of error in the expected useful lives and reclassification of PPE

PPE still in use, was written off to nil value in previous financial years. This error was corrected in the current financial year. The effects of the correction of the error were as follows:

Accumulated depreciation on PPE in the amount of R1 093 891 was reversed as at 31 March 2018.

Leasehold Improvements with a (cost of R34 778 166) was reclassified as Heritage buildings. The effect of the reclassification on the 2018 year was the reversal of accumulated depreciation of R6 036 017.

Investment property with a cost of R1 513 997 was split from PPE.

Details of properties

The land consists of the Market Square block and the Gerard Sekoto Street block.

Market Square block includes consolidated Erf 624, Newtown. The Market Square block has been in development for the past two years. The project is planned for completion by July 2016 and is funded by capital works grants from DAC.

Gerard Sekoto Street block includes portion 1 of Erf 250, Erf 252 and Erf 609. The building on Erf 252 has been renovated for our use. Erf 609 will be developed in the future, subject to raising sufficient funding.

5. INTANGIBLE ASSETS

	2019			2018 (Restated)		
	Cost / Valuation	Accumulated amortisation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated amortisation and accumulated impairment	Carrying value
Computer software	-	-	-	69 211	(59 913)	9 298

Reconciliation of intangible assets - 2019

	Opening balance	Disposals	Amortisation	Total
Computer software	9 298	(5 770)	(3 528)	-

Reconciliation of intangible assets - 2018

	Opening balance	Amortisation	Total
Computer software	18 310	(9 012)	9 298

6. HERITAGE ASSETS

	2019			2018 (restated)		
	Cost / Valuation	Accumulated impairment losses	Carrying value	Cost / Valuation	Accumulated impairment losses	Carrying value
Art collections, musical instruments and books	3 734 421	-	3 734 421	3 348 295	-	3 348 295
Historical buildings	46 865 126	-	46 865 126	46 865 126	-	46 865 126
Total	50 599 547	-	50 599 547	50 213 421	-	50 213 421

Reconciliation of heritage assets - 2019

	Opening balance	Revaluation increase/(decrease)	Total
Art collections, musical instruments and books	3 348 295	386 126	3 734 421
Historical buildings	46 865 126	-	46 865 126
	50 213 421	386 126	50 599 547

Reconciliation of heritage assets - 2018 (restated)

	Opening balance	Additions	Total
Art collections, musical instruments and books	3 348 295	-	3 348 295
Historical buildings	46 756 826	108 300	46 865 126
	50 105 121	108 300	50 213 421

Pledged as security

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

Error in the classification of heritage building as leasehold improvements

The Market Theatre heritage building cost was previously classified as leasehold improvements and depreciated. The error was corrected in the current year.

The effect of the correction of the error is as follows:

The cost of the Market Theatre building was transferred from Property, plant and equipment (PPE) to Heritage buildings. The

accumulated depreciation on the Market Theatre building was reversed. The effect of the error was that the 2017 Accumulated depreciation on PPE was reduced by R4 293 063, and the depreciation expense and accumulated depreciation for the years ending 31 March 2018 and 31 March 2019 were reduced by R1 623 516 respectively.

Leasehold improvements with a book value of R34 748 850 (cost of R41 878 760) were reclassified as Heritage buildings. The effect of the reclassification on the 2018 year was the reversal of accumulated depreciation of R5 206 376 in the years prior to 1 April 2017 and a reversal of accumulated depreciation in 2018 of R1 923 534.

Expenditure incurred to repair and maintain heritage assets

	2019	2018 (Restated)
Expenditure incurred to repair and maintain heritage assets included in Statement of Financial Performance		
Building maintenance	424 497	212 755
Historical buildings		
Windybrow heritage house renovation costs	10 840 630	10 840 630
Shlom Eating House	1 246 330	1 246 330
Market Theatre building	34 778 166	34 778 166
	46 865 126	46 865 126

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.

Revaluations of collectibles

Musical instruments: The effective date of the revaluation was 2019/05/03. The revaluation of the instruments was performed by an independent valuer, Mr Raymond Frank Cagnolio of The Piano Man. The values were based on estimated market value of the instruments.

Artwork: The effective date of the revaluation was 2019/05/05. Revaluations of the artwork were performed by an independent valuer, Mr Willem van Rensburg of Strauss and Co. 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 2019/04/24. The revaluation of the books was performed by an independent valuer, Ms Angela Spencer of Spencer Library Services. The value was determined directly by reference to observable prices in an active market.

7. RECEIVABLES

Trade debtors from exchange transactions	1 911 234	450 255
Trade debtors from non-exchange transactions	29 724	-
Prepayments	-	2 767
Deposits	111 138	127 730
	2 052 096	580 752

Council considers that the carrying amount of trade and other receivables approximate its fair value.

Trade and other receivables are unsecured, bear no interest and are expected to be settled within 30 days of date of invoice.

8. CASH AND CASH EQUIVALENTS

	2019	2018 (Restated)
Cash on hand	9 922	8 705
Bank balances	58 825 090	58 764 632
	58 835 012	58 773 337
Bank balances held in respect of unutilised grants	54 021 945	51 541 088
Other bank balances	4 813 067	7 232 249
	58 835 012	58 773 337

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

9. REVALUATION RESERVE

The revaluation reserve is not distributable.

Opening balance	3 308 295	3 308 295
Change during the year	387 126	-
	3 695 421	3 308 295

10. CAPITAL GRANTS RESERVE

Brought forward from previous year	145 824 444	146 807 127
Utilisation of reserve	(4 222 087)	(3 469 908)
Capital works grant received	3 450 542	2 487 225
	145 052 899	145 824 444

The capital grants reserve represents the book value of fixed assets acquired using external funding.

11. UNSPENT CONDITIONAL GRANTS AND RECEIPTS

Unspent conditional grants and receipts comprise of:

Atterbury	5 256 000	5 256 000
DAC - conditional grant in respect of capital works for building projects	45 675 948	43 951 956
Department of Arts and Culture project grants	587 122	1 897 373
Free State MPW grant	-	32 835
Giselle Wulfsohn	5 978	7 978
Other funders	557 239	123 144
Open Society Foundation	443 182	25 039
Tierney Fellowship	13 554	109 963
US Embassy	-	136 800
Pro Helvetia grant	33 291	-
Prince Clause award	1 449 631	-
	54 021 945	51 541 088

Movement during the year

Balance at the beginning of the year	51 541 088	38 532 971
Additions during the year	20 846 943	22 624 932
Income recognition during the year	(14 915 544)	(7 129 590)
Capital works expenditure incurred	(3 450 542)	(2 487 225)
	54 021 945	51 541 088

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.

12. PROVISIONS

Reconciliation of provisions - 2019

	Opening balance	Additions	Utilised during the year	Total
Provision for bonus	580 650	496 892	(580 650)	496 892

Reconciliation of provisions - 2018

	Opening balance	Additions	Utilised during the year	Total
Provision for bonus	396 347	580 650	(396 347)	580 650

Provisions are measured at the Council's best estimate of the expenditure required to settle the obligation.

	2019	2018 (Restated)
13. PAYABLES FROM EXCHANGE TRANSACTIONS		
Trade payables from exchange transactions	1 704 036	3 890 137
Accrued expenses	1 131 553	1 278 043
Deposits received	163 710	129 385
	2 999 299	5 297 565

Council considers that the carrying amount of trade and other payables approximate its fair value.

14. REVENUE FROM NON-EXCHANGE TRANSACTIONS: GOVERNMENT GRANTS

Operating grants

DAC - Medium-Term Expenditure Framework (MTEF) allocation	46 303 000	44 540 000
DAC project grant received	6 776 328	3 834 101
	53 079 328	48 374 101

Capital grants

DAC Capital Works grant	3 450 542	2 487 225
	56 529 870	50 861 326

15. REVENUE FROM NON-EXCHANGE TRANSACTIONS - OTHER

Public contributions and donations	8 139 216	7 129 590
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16. TAXATION AND DONATIONS TAX

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.

17. SURPLUS FROM OPERATIONS

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

Remuneration, of key employees:

Chief Executive Officer

- Salary	1 320 258	1 217 166
- Pension	253 322	-
- Annual bonus	97 297	89 550

Chief Financial Officer

- Salary	1 346 000	1 268 127
- Annual bonus	140 665	219 725

	2019	2018 (Restated)
Artistic Director		
- Salary	1 164 182	1 113 255
- Annual bonus	108 837	101 275
- Theatre director's fees	430 000	130 000
- Pension	85 794	83 064
Total for key employees	4 946 355	4 222 162
Non-executives		
Members of Council for serving on Council and Council Committees		
- K Gumbi (Chairman March 2018 to December 2018)	51 294	150 656
- P McKenzie	-	10 825
- Dr S Mokone-Matabane	21 360	16 086
- JB Spector	11 605	25 174
- CP Nunn	-	30 281
- S Twala	59 128	13 245
- K Xaba	63 267	17 502
- G Dumas (Chairman from April 2018)	83 070	-
- U Malunga	16 926	-
- S Naidoo	66 857	-
- N Maharaj	96 672	-
- A le Roux	7 812	-
- P Klotz	5 208	-
- K Nyatumba	8 454	-
Non-Council members serving on Council Committees		
- MK Maponya (Audit committee chairman up to January 2019)	60 438	50 508
- ML Pududu	14 404	21 250
- SF Mudau	140 930	129 090
- N Bamazu	10 429	24 974
- SM Mawela	-	6 352
- S Gounden (Audit committee chairman from February 2019)	8 634	-
- R Rajcoomar	5 238	-
- M Mavumengwana	5 238	-
Subtotal for Council members and Council committees	736 964	495 945
Total	5 683 313	4 718 105
Operating lease charges		
Contractual amounts - Premises	48	48
Contractual amounts - Equipment	16 865	15 443
	16 913	15 491
Depreciation and amortisation	3 762 777	3 525 413
Employee costs	27 725 062	26 900 823
Auditors' remuneration	1 024 297	920 144
Loss on disposal of assets	239 145	89 880

2019

2018 (Restated)

18. NET CASH FLOWS FROM OPERATING ACTIVITIES

Surplus	2 294 941	2 742 826
Adjustments for:		
Depreciation and amortisation	3 762 777	3 525 413
Interest received	(846 933)	(904 768)
Debt impairment	176 501	-
Movements in provisions	(83 758)	184 303
Loss on sale of assets	239 145	89 881
Changes in working capital:		
Receivables from exchange transactions (increase)/decrease	(1 647 845)	13 219
Payables from exchange transactions (decrease)	(2 298 269)	(972 528)
	1 596 559	4 678 346

19. COMMITMENTS

Operating leases - as lessee (expense)

Minimum lease payments due

- within one year	48	48
- in second to fifth year inclusive	240	240
- later than five years	528	576
	816	864

During the year the Foundation awarded one tender:

- Installation of generators for the Market Theatre and the Market Square for R2 539 701.

Outstanding commitments on tenders previously awarded:

• Media monitoring	R12 290
• Internal audit	R348 752
• Ticketing solutions	R896 506
• Theatre air conditioners' service	R34 214
• Cleaning outsourced service	R1 044 906
• Office air conditioners' service	R120 050
• Lift maintenance	R100 530
• Disability lift maintenance	R4 355
• Armed response	R1 350
• Window cleaning	R188 056
• Generator installation	R1 334 612
• Networking security	R69 517

20. CONTINGENT LIABILITIES

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 has been made to National Treasury in this regard. If approval is not granted by National Treasury to retain the surplus funds, a maximum amount of R16,7 million (2018: R13,6 million) would be repayable to National Treasury.

The amalgamation of the Market Theatre Foundation with the Windybrow Theatre was effective 1 April 2016. This transaction impacted the Market Theatre Foundation positively, but there are also risks associated with the consolidation that will need to be mitigated.

The Windybrow has received a notice of motion from a contractor, Fundi Communications and Advertising CC, instituting a claim for R20 254 640 plus interest at 15,5% for non payment relating to a contract for Phase 5 of the refurbishment project of the Windybrow premises. The High Court issued a ruling in favour of Fundi Communications and Advertising CC for the above mentioned amount in January 2015. Subsequent to the ruling the Windybrow made an application for rescission of the ruling. The timing and outcome of this action is pending at the balance sheet date, and no provision for a liability has been made. Legal costs are expected to be R500 000 should the matter proceed.

The Department of Arts and Culture committed in writing on 25 February 2016 that "it is appraised of the risks associated with the merger of the two institutions, and more especially the liabilities that the Windybrow Theatre brings to the merger." The Department gave assurance to the Council of the Market Theatre Foundation on the following:

- The Department will provide funds for all contingent liabilities that may arise during and after the merger of the two institutions.
- The Department will provide funds for the refurbishment of the Windybrow premises. Due to budget constraints, the refurbishment of the premises will be done in phases.
- Funds for legal costs (estimated at R500 000) will be sourced and ring-fenced from the current Windybrow allocation.

2019 2018 (Restated)

21. RELATED PARTIES

Relationships
 Ultimate controlling entity Department of Arts and Culture

Related party balances

Unspent capital works and project grants

Department of Arts and Culture	45 675 948	43 951 956
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Related party transactions

Department of Arts and Culture (DAC)

DAC capital grant released to income from unspent portion	3 450 542	2 487 225
Operating grant received from DAC	46 303 000	44 540 000
Production grants received from DAC	6 776 328	3 834 101

The Market Theatre Foundation receives an annual grant from the Department of Arts and Culture.
 See note 17 for the remuneration paid to senior management and members of Council.

22. PRIOR PERIOD ERRORS

The prior period error was caused by the following:

- 22.1 Correction of error in the expected useful lives of fixed assets:
 The estimated useful lives of PPE still in use, but fully written off in previous financial years, were assessed and accumulated depreciation of R1 093 891 was written back, to correct the prior period error.
- 22.2 Leasehold improvements with a cost of R34 778 166, was reclassified as heritage assets and the accumulated depreciation of R6 036 017 was reversed.
- 22.3 Deferred tuition fees of R804 572,37 was included in Unspent grants in 2018 in error. The correction was to decrease Tuition fees receivable instead.
- 22.4 Investment property was split from PPE.

The correction of the errors resulted in the following adjustments:

	2018		2018
Statement of financial position	Restated balance	Prior period adjustment	Balance previously stated
Assets			
Receivables	580 752	(804 573)	1 385 325
Cash	58 773 337	-	58 773 337
	59 354 089	(804 573)	60 158 662
Investment property	1 503 523	1 503 523	-
PPE	109 119 356	(29 151 781)	138 271 138
Intangible assets	9 298	-	9 298
Heritage assets	50 213 421	34 778 166	15 435 255
	160 845 598	7 129 907	153 715 691
Total assets	220 199 687	6 325 334	213 874 353
Liabilities			
Payables	5 297 565	-	5 297 565
Unspent conditional grants	51 541 088	(804 573)	52 345 661
Provisions	580 650	-	580 650
Total liabilities	57 419 303	(804 573)	58 223 876
Net assets	162 780 384	7 129 907	155 650 477
Revaluation reserve	3 308 295	-	3 308 295
Capital grants reserve	145 824 444	6 231 267	139 593 177
Accumulated surplus	13 647 645	898 640	12 749 005
Total net assets	162 780 384	7 129 907	155 650 477

Statement of financial performance	2018		2018
	Restated balance	Prior period adjustment	Balance previously stated
Operating expenditure			
Depreciation	3 525 413	(1 923 531)	5 448 944
Other expenditure	61 312 773	-	61 312 773
	64 838 186	(1 923 531)	66 761 717
Operating surplus	3 258 338	1 923 531	1 334 807
Interest paid	(515 512)	-	(515 512)
Surplus	2 742 826	1 923 531	819 295

23. FINANCIAL INSTRUMENTS

Credit risk management

Credit risk relates to potential exposure on trade receivables. At year-end, the institution did not consider there to be any significant concentration of credit risk, which had not been adequately provided for.

Exposure to 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 consist mainly of prepayments made to suppliers, 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. Accordingly, the institution does not consider there to be any significant concentration of credit risk, which had not been adequately provided for. 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 2019	Carrying amount 2018
Bank balances - BB rating	58 825 090	58 764 632
Receivables – unrated	2 052 096	580 752

Sensitivity Analysis

Change in investments	1%	1%
Upward change	588 350	587 733
Downward change	(588 350)	(587 733)

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 2019	Carrying amount	Total contractual cash flow	Not later than one year	1-5 years
Payables from exchange transactions	2 999 299	2 999 299	2 999, 299	-
Unspent conditional grants and receipts	54 021 945	54 021 945	54 021 945	-
	57 021 244	57 021 244	57 021 244	-
At 31 March 2018	Carrying amount	Total contractual cash flow	Not later than one year	1-5 years
Payables from exchange transactions	5 297 565	5 297 565	5 297 565	-
Unspent conditional grants and receipts	51 541 088	51 541 088	51 541 088	-
	56 838 653	56 838 653	56 838 653	-

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.

	2019	2018 (restated)
Variable rate instruments		
Financial assets	58 825 090	58 764 632
Fixed rate instruments		
Financial liabilities – Payables from exchange transactions	(1 704 036)	(3 890 137)
Financial assets – Receivables	205 209	580 752
	(1 498 827)	(3 309 385)

Categories and fair value of financial instruments

At 31 March 2019 the carrying amounts of bank balances and cash, trade and other receivables, trade and other payables and unutilised subsidies 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:

	2019	2019
	Carrying value	Fair value
Financial assets at amortised cost		
Cash and cash equivalents	58 835 012	58 835 012
Receivables	2 052 096	2 052 096
Financial liabilities at amortised cost		
Payables from exchange transactions	2 999 299	2 999 299
Unspent conditional grants and receipts	54 021 945	54 021 945

24. FRUITLESS AND WASTEFUL EXPENDITURE

No fruitless or wasteful expenditure was incurred in the current or previous financial year.

25. IRREGULAR EXPENDITURE

	2019	2018
Opening balance	1 759 052	-
Add: Irregular expenditure - current year	2 145 612	1 759 052
Less: Amounts condoned	(1 759 052)	-
	2 145 612	1 759 052

Details of irregular expenditure – current year		2019
	Disciplinary steps taken/criminal proceedings and consequence management	
An investigator was appointed to investigate a theft. While he investigated the first theft, 3 further thefts occurred and his investigation was extended	No disciplinary steps were taken as the investigation was considered urgent and very necessary. The work done by the investigator led to the arrest of one person	12 937
Cliff Decker Hofmeyr did pro bono work for the MTF in 2017/18. CDH was appointed to chair a disciplinary but the HR manager only found out that the pro bono agreement is no longer valid when she received the invoice. After negotiations with CDH, the invoice was discounted by 40%	No disciplinary action was taken. The expiration of the CDH pro bono agreement was communicated to all managers to ensure that all managers are aware that the pro bono agreement expired	29 488
Equilibrium was appointed after a 3 quote process, but the quote was exceeded. The extended services were approved by the Audit committee and Council	Council agreed to appoint a panel of legal advisors to use in future. The panel was established in May 2019	35 053
Competent Artists was appointed to video a production without submitting the quote to the SCM committee	A written warning was issued to the staff member responsible. Future appointments of all artistic suppliers will be tabled at the weekly SCM committee meetings for approval	17 100

The security contract came to an end. Two tenders were issued and submitted to Council for approval, but Council referred the matter for a forensic investigation that has not been resolved to date. The existing agreement was extended beyond the allowable 15%	The forensic investigation did not cover the alleged interest in the proposed tenderer. Council resolved that a new tender for security services must be issued by June 2019	1 888 663
Invoices for Artscape artists' flights to attend the Trade Fair were split to avoid the SCM thresholds and only 2 quotes were sourced	Disciplinary action was taken and the contract of the staff member responsible was terminated. Management agreed that there must be indepth oversight over contract staff to ensure that a similar situation does not occur in future	130 571
The agreement of a contractor was extended beyond the allowable 15% without following procedures	A written warning was issued to the staff member responsible. SCM training is offered to all staff, new and existing, on a quarterly basis	31 800
		2 145 612

26. STAFF INFORMATION

	2019	2018
Number of employees	<u>59</u>	<u>53</u>

27. COMPARISON OF BUDGET AND ACTUAL AMOUNTS

27.1 Operating income is lower than the budget as a result of lower theatre income of R1,4 million, additional Market Laboratory tuition fee income of R1 million and lower other income of R500 000.

27.2 Interest income is higher than the budget as a result of increased cash invested in a short term investment bank account. The increased cash and cash equivalents is a result of the delay in capital works project expenditure as a result of Department of Arts and Culture's delays in the future commitments of capital works funding.

27.3 The Government grants and subsidies are higher than the budget as more funding for programmes was made available by the Department of Arts and Culture than what was envisaged when the budget was prepared.

27.4 Public contributions and donations were lower than the budget as a result of difficult economic conditions and unfortunate press statements about the Market Theatre Foundation.

27.5 The unfavourable variance between the actual and budgeted Personnel cost was caused by additional salaries expenditure of R620 000 to replace outsourced services with permanent staff, over spending of R710 000 on Council fees and travel as a result of additional meetings that had to be held and the appointment of a Council secretary at R302 000 which was not envisaged in the budget.

27.6 The overspending on selling and fundraising costs relate to the overspending on production costs which was made possible by additional funding raised.

27.7 Overspending on the following expense items caused the difference between actual and budgeted general expenditure:

- Audit fees R250 000
- Legal fees R1 500 000 to oppose the Fundi case - see contingent liabilities
- Repairs and Maintenance R251 000
- Entertainment R270 000 spent on funder events and Council meetings
- Licensing R300 000
- Transport R72 000

27.8 Funding due from the Department of Arts and Culture of R1,4 million caused the increased Receivables over and above what was budgeted for. Payment was received in May 2019.

27.9 A number of long outstanding utility accounts in dispute with the City of Johannesburg were resolved in the current year that caused the favourable variance with the budget.

27.10 The revaluation of Collectibles was done in the current year causing the favourable variance.

27.11 Debt impairment has been provided as per policy including all debts older than 90 days. The worsening economic climate is responsible for the provision. Management is pursuing the collection of the debts.

27.12 The correction of the expected useful lives of fixed assets as well as the reclassification of leasehold improvements as heritage assets caused the variance in the capital grants reserve as the reserve represents the book value of donated assets.

27.13 The budget does not provide for fixed assets written off, therefore the variance.

SCHEDULE OF OPERATING COSTS

THE MARKET THEATRE FOUNDATION
 Declared Cultural Institution
 In terms of the Cultural Institutions Act, 1998
 (Act no 119 of 1998)

	2019	2018 (Restated)
Selling and fundraising costs		
Marketing and advertising	821 939	1 221 468
Production costs	15 886 091	14 969 953
Travel and per diems - local	512 969	770 615
Travel and per diems - overseas	104 424	48 506
Total selling costs	17 325 423	17 010 542
Personnel costs		
Salaries and wages	26 248 600	25 713 816
Staff transport	665 603	268 755
Staff training	179 906	143 500
Staff welfare	50 945	56 795
Consultancy fees	133 380	466 245
Internal audit fees	144 130	251 712
Secretarial fees	302 498	-
Total personnel costs	27 725 062	26 900 823
Personnel cost as % of total operating costs	40 %	40 %
Administration costs		
Depreciation, amortisation and impairments	3 762 777	3 525 413
Auditors remuneration	1 024 297	920 144
Communications	205 105	207 890
Performance payments	581 825	415 295
Computer expenses	598 074	1, 223 954
Other expenses	918 947	878 333
Insurance	654 380	525 734
Laboratory expenses	2 462 797	2 195 655
Legal fees	1 493 465	573 012
Photo workshop expenses	4 146 991	3 702 079
Repairs and maintenance	4 046 658	3 112 654
Lease rentals on operating lease	16 913	15 491
Security	1 927 119	1 890 072
Printing and stationery	246 143	278 307
Utilities	1 386 005	360 943
Donations	-	16 000
Windybrow programme expenses	1 116 084	995 964
Loss on disposal of assets	239 145	89 880
Provision for debt impairment	176 501	-
Total administration costs	25 003 226	20 926 820
Total operating costs	70 053 711	64 838 185

REPORT OF THE MARKET THEATRE LABORATORY



THE
MARKET
THEATRE
LABORATORY

In its 30th year of operation, the Lab continues to thrive as a welcoming space for people who are invested in honing their craft and engaging theatre and performance as a medium to tell South African stories.

The Market Theatre Laboratory has enjoyed continued success this year – as a learning and training space, as well as a production incubator that continues to produce socially relevant and high quality theatre productions. The 'brand' of the Market Theatre Laboratory has gone from strength to strength through the continued success of our alumni, the quality of our public productions and the facilities provided to our students.

As such, the past year has seen the Laboratory enjoy fruitful partnerships, renewed engagements and a growing number of people who are proud to be associated with the Laboratory on many levels. In the past year, projects initiated at the Laboratory have seen us make strides toward financial stability without compromising on providing affordable and high quality theatre education.

The success of the past year can be attributed to the dedication, innovation and effort of our incredible staff, teachers and students. With applications for both the part-time and full time courses at a high for 2019, it is clear that there is a continued demand for high quality theatre and performance training. In the coming year, we hope to extend our reach into areas where performing arts training and exposure is less accessible through pilot projects that reference the Lab's history of field work projects.

Weekly classes at the Laboratory engage students in the following programmes:

1. Theatre and Performance (full-time two year course)
2. Part-time acting course (Level 1, 2 & 3)
3. Part-time writing course (Level 1, 2 & 3)
4. Open dance classes (twice weekly)
5. Children's Dance Classes (every Saturday)
6. all of whom gather in the pursuit of growing essential skills through learning, teaching, practise and participation.

Student productions produced this year continued to highlight the importance of giving youth a platform and the means to articulate the issues faced by younger generations and the country at large. In many cases, students worked with professional mentors on their key productions and the productions themselves received critical and audience acclaim. Once again, this has proven to audiences that student theatre need not be viewed as an inferior product, but rather an incredible space to test out ideas of theatre



making and perceived taboos in the theatre realm. The deft hand with which the students handled and presented mature topics is evidence that their voices, abilities and proposals should be taken seriously.

The second year production *Marose* won best student production at the National Arts Festival and returned to Johannesburg for a successful run at our Ramolao Makhene theatre. It was then invited for a professional run at the POPArt Theatre in 2019. The play, presented in a style that can be described as tragi-satire, explored the topical issue of the crisis faced by men in South Africa. This production was developed after the second years worked with professional directors on productions that were showcased at the POPArt Theatre in April 2018: *The Saga of a City Hermit* (a satire written and directed by Monageng 'Vice' Motshabi) and *Platitudes* (a verbatim play exploring grief directed by Nondumiso Msimanga). It is clear from the production trajectory that the critical engagements with thematic and style informed and strengthened the student's ability to create work that matters. In another key project, the Market Laboratory second years and Market Photo Workshop students worked together on an interdisciplinary exchange led by Lindiwe Matshikiza and Michelle Harris. The result was a series of montaged exhibition and performances around the Market Square.

The first year students created and performed *Words Fail*, a devised play at the Ramolao Makhene Theatre, directed by Andrew Buckland and Mahlatsi Mokgonyana. The work consisted of a series of rehearsed and well-crafted exercises which explored the student's responses to the demands of performance which relies predominantly on the body as a communicator.

Kwasha! Theatre Company, which was started in 2018 as a collaborative project between the Windybrow Arts Centre and the Market Theatre Laboratory as a bridge for students entering their professional careers, gave both the partners and the inaugural company members a chance to test the space for a 'company' working environment in our context. The first year yielded many successful projects, partnerships and experiences which motivated the renewal of this project for yet another year. Over the course of 2018, Kwasha! created work that saw the company tour the country and work with international collaborators. In April, the company worked with NYU graduate and Julie Taymor fellow, Christopher D Betts on a devised work, *Error SA Comedy*, that had a public run at the POPArt Theatre and was shown at schools. The merit of the piece lay in the deconstruction of what it meant to be a South

African Company working with an American Director on a British text. Following this, the company created a touring production of *The Little Prince* with directors Clara Vaughan and Mwenya Kabwe, and with generous support from IFAS. The production premiered at the National Arts festival and enjoyed runs in Sasolburg, Durban, Cape Town, Bloemfontein and at our home base in Johannesburg, The Ramolao Makhene Theatre. The production incited international touring interest, which we are currently exploring. Both partners in the projects above, IFAS and Betts, will be working with the new Kwasha! members in 2019, which is a testament to the professionalism of the company members as well as a testament to the idea of a resident company opening doors to multiple collaborative partnerships. A new intake of Kwasha! company members were auditioned and 6 members were selected in January 2019. By March, the company members had already devised a new piece of theatre, *Currently (G)old*, as well as created supplementary live immersive activations for productions at the Ramolao Makhene Theatre, as well as at the Market Theatre. With the support of a company manager, Thabiso Rudy Motseatsea who has been promoted internally from admin assistant, we aim to not only grow the company's capacity to create productions, but to continue to grow the members' ability to understand how they can become financially stable artists, and give back to the artistic community.

In The Ramolao Makhene Theatre, the primary function of which is to provide a space for student showcases, we experimented with integrating a curated public performance program- given the need within the performing arts community to access spaces that showcase new and innovative independently produced theatre. While we are at the stage of capacity building toward integrating student and public programmes seamlessly, we have been able to pilot public performances with a number of collaborators who have brought significant amount of audiences to the theatre throughout the year. Internally, we have created a monthly reading series that allows for students to engage with playwright's material in a development phase and allows playwrights (many of whom are alumni) to showcase and get feedback on work in a development phase. The students have initiated quarterly "Open Class" presentations where they stage a series of pieces of their own choosing to a public audience.

With an extended public program, students are given a further opportunity to shadow in the production and technical departments as volunteers. It is imperative that students are able to understand the alternative roles that they can play in the staging of live performance.



Partnerships:

POPART Theatre: In 2019, we will enter our fifth year of partnership with the POPART Theatre in Maboneng. The basis of the partnership lies in a "Business of Theatre" course where students are taught the elements of self-producing theatre (budgeting, fundraising, marketing and logistics). Annually, the second year group produces two productions in collaboration with professional directors that 'go on tour' to the POPART Theatre. In 2019, the productions presented in this partnership are *How to Crack a Coconut* (written by alumni Ncumisa Ndimeni and directed by Khutjo Green) and *GO!* (a devised piece directed by Maude Sandham and Nikki Pilkington and choreographed by Daniel Buckland).

An extension of this partnership in recent years has included POPART giving students the opportunity for stage manager and ushering experience at The Centre for the Less Good Idea where POPART facilitates the front of house for their live performance program.

Hillbrow Theatre: Since 2013, the Market Theatre Laboratory has partnered with Hillbrow Theatre's Inner City High School Festival. Each year, second year students are assigned a school to work with in weekly workshop facilitations and rehearsals. While assisting students in preparing for their presentation in the festival, students are also able to hone their facilitation and directing skills.

National Theatre Live: The Market Laboratory continues to present free screenings of National Theatre Live productions for students from various institutions in Johannesburg. Students from WITS, Moving into Dance Mpphatong, University of Johannesburg, AFDA among others are invited to the free screenings. Productions scheduled for screening in 2019 are *I'm not running*, *The Madness of George*, *King Lear* and *Antony and Cleopatra*.

Bush Theatre, UK: The Bush Theatre in the UK proposed a cross-continental work that would be performed and live streamed in venues in Johannesburg, London, Sao Paulo and New York for a week in January 2019. In November 2018, director Mwenya Kabwe began creative discussions with the various collaborators and in January 2019, began work with the second year students on devising a piece toward the theme of Beyond Borders. The piece was staged for a week at The Ramolao Makhene Theatre and broadcast live on the web, as well as in the three collaborating cities.

IFAS: In 2018, IFAS partnered with the Market Theatre Laboratory and Windybrow Arts Centre on the co-production *The Little Prince*. The production, directed by Clara Vaughan and Mwenya Kabwe, with choreography by Daniel Buckland and design by Wilhelm Disbergen, had a National tour from June – November 2018 and was nominated for Naledi Theatre Awards in the categories of Best Ensemble and Best Production for Young Audiences.

Bursary Awards:

POPART Theatre Bursary: The annual 24 Hours in the City POPART Birthday celebration staged at The Ramolao Makhene Theatre is a fundraiser toward a bursary programme that was initiated by POPART in 2015. Given the company's interest in creating a generation of theatre makers who are able to create sustainable careers in the arts, the bursary clears student fee debts of students who have shown initiative and potential in assisting with various Lab/POPART theatre projects. In 2018, the recipients of the bursary were Puseletso Lekgau and Sibahle Mangena.

Cameron Conlan Scholarship: Cameron Conlon tragically passed away in his matric year at St Stithians. In his short performing life, he showed undeniable talent and passion for the performing arts. Cameron's mother and father Sue and Deon have decided that in order to keep Cameron's memory alive they will contribute and fundraise for the scholarship originally created by Zikkazimba Productions, in collaboration with the Just the One Foundation, in 2015. This scholarship is for the most excellent first year at the Market Theatre Laboratory, covering the tuition fees for their second year. With contributions from both Cameron's family and Zikkazimba, this scholarship was awarded to Mosehlana Mamaregana.

KiriPinkNob: KiriPink Nob is a multimedia production company that has collaborated with the Laboratory in training and public performances. Kiri Pink Nob's primary commitment is embedded in its dedication to producing exceptionally superior quality works in the literary, visual, multimedia, crafts and performing arts. Their inaugural bursary for 2019 has been awarded to Khanyisile Malatsi.

We would also like to acknowledge the Barney Simon Foundation, which has generously provided funds for struggling students for several years.

Core Principles:

The Market Theatre Lab aims to produce confident, disciplined performing arts professionals who are highly skilled in several modes of performance. Deeply embedded in the ethos of The Market Theatre Laboratory is our commitment to providing opportunities to talented youth from disadvantaged backgrounds who would not otherwise be able to pursue their passion for the arts or study further. This two-year programme is holistic in nature, focusing on the development of both the person and the performer.

In first year, students focus on intensive training in various disciplines aimed at creating multi-talented, multi-skilled performers. Disciplines include: acting, singing, movement, theatre making, ensemble creation, voice, theatre studies, design and writing.

In second year, the students implement these skills by participating in and creating several productions, getting as much performance experience in various contexts as possible.

The Theatre and Performance Course:

- Prepares learners to function in the professional environment
- Provides optimum student / teacher ratio
- Employs teachers who are working professionals in their fields
- Immerses students in an intensive theoretical and practical program
- Lays the foundation for ongoing discipline when it comes to honing and maintaining one's craft
- Engages with current South African Theatre and Arts & Culture trends and events through its relationship with the Market Theatre.
- Provides opportunities for students to engage in masterclasses with a variety of practitioners who are exceptional in their field
- Creates opportunities to develop working relationships nationally and internationally
- Teaches a working ethos based on self-discipline, experimentation, initiative and professionalism
- Provides opportunities for young artists who would otherwise have no access to quality education and training
- Takes a multi-disciplinary approach and encourages a multiplicity of methodologies
- Allows students to make their own work and contribute to the creation of new South African theatre
- Guides students along a path of personal development through coping skills, self-awareness, interpersonal skills and increased confidence
- Exposes students to a wide range of theatre, film and television

Much focus and effort goes into maintaining relationships and liaising with our various faculty members to accommodate their professional schedules. Much of the strength of the mentorships at the Laboratory lies in the fact that students work with working professionals who impart key skills and offer vital insights into the layout of the broader performing arts industry.

Where are they now? Our Graduate Success Stories

- Bongani Gumede (1991): performing in *Isibaya* (Mzansi Magic).
- Kenneth Nkosi (1993): had a lead role in *Abomama*. He continues to star in and often produce several local films.
- Mncedisi Shabangu (1996): performed in another successful tour of Lara Foot Newton's *Tshepang*. Performed and toured in William Kentridge's *The Head and The Load*. He continues to write and produce independent projects.
- Harriet Manamela (1996): performing in *Skeem Saam* (SABC 1).
- Mpho Molepo (1996): performing in *Generations the Legacy* (SABC 1)

- Ronnie Nyakale (1996): performing in *Generations the Legacy* (SABC1)
- Lindiwe Ndlovu (1998): performing in *Ehostela* (Mzansi Magic)
- Sibusiso Ndundum (2000): resident Venue Technician at the Market Theatre Laboratory, and lighting designer for several plays.
- Prince Lamla: lecturing at Wits University and mentored the Kwasha! Theatre Company.
- Monageng Motshabi (2002): Currently teaches acting, directing and theatre studies at the Market Laboratory, and theatre-making at Wits University. He has collaborated with the Market Theatre Laboratory on an anthology of contemporary South African monologues and scenes to be published in 2019.
- Paul Maila (2002): performing in *Rhythm City* (e.tv).
- Warren Masemola (2004): won his fourth SAFTA for Best Actor in a TV Comedy for *Single Galz*. He was also nominated in the category of Best actor in a TV Drama Series for his role in *Ring of Lies*.
- Omphile Molusi (2004): the resident writer of the e.tv soap opera, *Scandal*. Omphile is currently teaching theatre-making and writing at the Laboratory, and is the artistic director of TsamMu, an independent theatre company.
- Paul Noko (2006): studying at Drama for Life.
- Hlomahang Mothetho: currently a resident stage-manager at the Wits Theatre.
- Phillip Dikotla (2010): a member of Ghetto Laughs, a comedy collective. He is performing in *Season 5* at The Centre for the Less Good Idea, as well as performing his own one man show *Stage Time* in venues around the country.
- Thapelo Motsikoe (2010): a member of Drama for Life's resident theatre company.
- Thabiso Rammala (2010): currently working on a new production, *Nakhambe*.
- Barileng Malebye (2011): performed in *King Kong* and *Sophiatown*.
- Lillian Tshabalala (2011): co-wrote and performed in *Dick or Date?* that performed at The POPart and Ramolao Makhene Theatres.
- Billy Langa (2012): co-founded The Theatre Duo with Mahlatsi Mokgonyana. The duo co-directed *A Place Of Knowing* which has been invited for an international tour. The duo are currently on an international tour with their piece *Tswalo*. The duo were part of *Season 4* at the Centre for the Less Good Idea.
- Mlilendeli Zondi (2013): a member of the WellWorn Theatre Company.
- Alfred Motlhapi (2013): performed in *Ankobia* and *Itsoseng* at the Market Theatre.
- Lethabo Bereng (2013): currently performing in the independent theatre production *Born Naked* which has toured to National Arts Festival and was invited for a return season at POPart Theatre.

- Kagiso Radebe (2013): appeared in *Igazi* Seasons 1 and 2, *Generations*, and international series, *Noughts and Crosses*.
- Sibongile Fisher: the co-founder of the Raising Zion Foundation, which focuses on promoting literature, poetry and the performing arts in high schools. Her short story *A Door Ajar* was shortlisted for the Brittle Paper Literary Awards, and her story, *A Sea of Secrets* was published by Fundza under their mentorship programme.
- Katlego Letsholonyana (2014): performed in *Nailed* at the Market Theatre. He is currently in Copenhagen shooting the film *Dark Noon*.
- Mahlatsi Mokgonyana (2014): co-founded The Theatre Duo with Billy Langa. The duo co-directed *A Place Of Knowing* which has been invited for an international tour. The duo are currently on an international tour with their piece *Tswalo*. The duo were part of *Season 4* at the Centre for the Less Good Idea.
- Tebogo Machaba (2015): performed in TX Theatre Festival award winner *XXL* which has been performed in multiple venues in Johannesburg and will be seen at this year's National Arts Festival.
- Lerato Sefoloshe (2015): a member of Well Worn Theatre Company, with whom she has created two shows, *Galela* and *Plastocracy*.
- Dimpho More (2016): performing in *Rhythm City* (e-tv).
- Sinenhlanhla Mgeyi (2017): a member of Kwasha! Theatre Company.
- Mathews Rantsoma (2017): performing in *Season 5* at The Centre for the Less Good Idea
- Ncumisa Ndimeni (2017): wrote *How to Crack a Coconut* to be performed at the POPArt Theatre. She assistant directed Babylon Beyond Borders.
- Tumeke Matintela (2017): assistant-directed *How to Crack a Coconut* and is currently performing in an Independent piece That 1 Choice.
- Rudy Motseatsea (2017): an administration assistant at the Laboratory, and has recently been promoted to Kwasha! Theatre Company manager.
- Vusi Nkwenkwezi (2017) : a member of Kwasha! Theatre Company
- Thulilsile Nduvane (2018): a member of Kwasha! Theatre Company
- Sibahle Mangena (2018): a member of Kwasha! Theatre Company
- Aaliyah Matintela (2018): a member of Kwasha! Theatre Company. Has appeared in her first national airing commercial.
- Siyambonga Mdubeki (2018): currently in Copenhagen shooting the film *Dark Noon*.

Teachers

- Irene Stephanou (Theatre and Life)
- Monageng Motshabi (Acting/Theatre Studies/ Directing)
- Themba Mkhoma (Acting)
- Nondumiso Msimanga (Acting)
- Toni Morkel (Stage-management/ Improvisation)
- Leila Henriques (Acting)
- Omphile Molusi (Theatre-making/Writing)
- Jaques Da Silva (Mime and Physical Theatre)
- Ryan Dittman (Movement and Ensemble Creation)
- Onthathi Matshidiso (Design and Visual Literacy)
- Greg Homman (Theatre Making)
- Joni Barnard (Body Autonomy/Movement)
- Sibusiso Shozi (Singing)
- Teresa Phuti (Movement)
- Billy Langa (Movement/Acting)
- Kealebogile Seodigeng (Movement)
- Mbali Nkosi (Ballet/African Dance)
- Alex Halligey (Voice/Theatre in Context)
- Dorothy Ann Gould (Acting for Television/ Voice)
- Monde Mayephu (Writing)
- Hayleigh Evans (Business of Theatre/Personal Brand-management)
- Bianca Amato (Audition Techniques)
- Tamara Guyrs (Facilitation/Collaborative Play-making)
- Mahlatsi Mokgonyana (Poetry and Performance)

Projects

In the coming year, with generous funding from the NIHSS, the Market Theatre Laboratory will produce a publication *Between The Pillar and the Post: A multi-lingual anthology of contemporary South African monologues and scenes*. The publication has been co-curated with Monageng 'Vice' Motshabi and aims to give drama students at a high school and tertiary level more contemporary and relevant work to grapple with.

Challenges

In the final months of 2018, multiple female students in our first year group brought forward serious allegations of sexual harassment within their peer group. The claims were investigated by an external investigator and four students were disciplined (with 3 dismissals). We have begun a series of interventions to ensure that we create a safe environment for all students.



REPORT OF THE MARKET PHOTO WORKSHOP



This report covers the achievements and activities of the MPW during the period 1 April 2018 to 31 March 2019

INTRODUCTION

The Market Photo Workshop celebrates its 30th anniversary as a learning and teaching space. Achievements and the milestones of success of the MPW was hailed internationally when the MPW was conferred with one of the most significant global recognition in the Culture and Development spaces, The Principal Prince Claus Award 2018. This is by far the greatest accolade that the Market Photo Workshop has received for the amazing and invaluable contributions from many creative practitioners that have interacted, contributed, funded and worked with this space over the 30 years of its existence. This prestigious Award means that the Market Photo Workshop's footprint is also globally recognized for its photography and visual arts practice. Funds received from this award will further enhance programmes of the Market Photo Workshop and continue to reinforce its reputation as a progressive artistic public space and photographic resource centre for the practice.

The Market Photo Workshop expanded its reach both in local communities of Gauteng through outreach training programmes in poverty and crime stricken neighborhoods of Alexandra. The Market Photo Workshop signed an important Memorandum of Understanding with the Ntethelelo Foundation to provide photography training as an intervention in communities that are affected by crime, abuse and poverty in Alexandra township, Johannesburg.

The Market Photo Workshop also participated in a continental festival in Nigeria, Lagos with the support from Open Society Foundation. Our student's photography works have been exhibited a number of times in New York and North Carolina. During this period, a number of our alumni were also invited to participate and be featured in main media spaces such as the New York Times and Washington Post.

We mourned the passing of the founder of David Goldblatt, the founder of Market Photo Workshop – 1989, in the first quarter of this year. His immense legacy and practice spirit have reinforced our commitment to ensuring that this space remains resolute to the criticality of photography, both locally and internationally.

The Market Photo Workshop was invited and participated in the following international activities:

1. Lekgetho Makola was invited to the New York Times portfolio review. His participation was funded by the US Embassy in South Africa and the Open Society Foundation. Lekgetho



participated in the review as one of the guest international reviewers, and also was part of a panel discussion at an Open Society Foundation public event with Market Photo Workshop alumnus Lebogang Kganye and Dr Sean Jacobs-founder of Africa is Country.

2. Khona Dlamini travelled to Chobi Mela {X}, a photographic festival in Bangladesh founded by the world-renowned photojournalist, social activist Shahidul Alam. The aim of the tour was to establish networks with the festival and its related education programmes as part of increasing the Market Pho Workshop's networks in the Global South region.
3. Lekgetho Makola was invited to participate in the judging panel of the 2019 World Press Photo Awards in Amsterdam. His participation also created a possibility for the World Press Photo Awards 2019 exhibition to be hosted by the Photo Workshop in the 2nd quarter of 2019/2020 year.
4. Lekgetho Makola attended the weeklong International Advisory Committee meeting and workshop with the Board of the California based visual story telling organisation CatchLight in San Francisco.
5. Pro Helvetia invited Lekgetho Makola to travel to Switzerland, Winterthur, for the 2019 Young European photographer's portfolio review. He as part of a group of international curators and arts managers from across the globe where Pro Helvetia is operating. Outcomes of this includes a possibility of an exchange programme with a photography archives centre in Winterthur to support the Market Photo Workshop's archives development project.

EDUCATION AND TRAINING

Curriculum Development

Annually, the Market Photo Workshop reviews and adjusts curriculum to ensure that courses remain relevant to societal developments and industry shifts, accessible to students and deliverable by staff. This also provides the opportunity for trainers to learn and share with one another their own teaching experiences, further enriching the learning and teaching practices at the Market Photo Workshop. This year's curriculum review was focused on a collaborative training practice

as a method, including questioning definitions of an industry and how that impacts on the readiness of students that complete training at the Market Photo Workshop.

Photography Courses

During the period under review the following Courses started:

1. 5 Foundation Courses (FC) (8 weeks full time)
2. 3 Intermediate Courses (IC) (13 weeks full time)
3. 1 Advanced Programme in Photography (APP) (one-year course)
4. 1 Photojournalism and Documentary Programme in Photography (PDP) (one-year course)

86 students registered for courses:

- 95% were black, 5% were white.
- 38% of the students were female and 62% were male.
- 87% of the students who formally entered assessment completed successfully and were found competent.

The Market Photo Workshop's trainers are all leading professional photographers and arts and culture practitioners:

Alet Pretorius	Themba Mbuyisa
Paul Botes	Michelle Harris
Nathi Khumalo	Madelene Cronje
Mpho Khwezi	Gulshan Khan
Alet Pretorius	Buyaphi Mdledle
Mpho Mokgadi	Michel Bega
Thandile Zwelibanzi	Nanka Hawes
Marco Longari	Kholeka Shange
Fouad Asfour	Ruth Sacks
Andile Komanisi	Dorothee Kreutzfeldt
Daylin Paul	Tumelo Leburu
Paul Shiakallis	Sumeya Gasa
Noncebo Bucibo	Nicholas Nesbitt
Mangi Mbileni	Nina Burnet
Sipho Gongxeka	Paballo Thekiso
Patrick Selemani	Moeketsi Moticoe
Antony Kaminju	Masimba Sasa
Keketso Majoe	



PUBLIC PROGRAMMES AND DEVELOPMENT

Current, past students of the Market Photo Workshop including regional emerging photographers engage with projects as secondary layer of training within professional environment to better equip them for the photography profession. These projects include Mentorships, Public Engagement Projects, outreach training programmes and usually give voice through workshops, public talks, exhibitions and publications.

OSF-SA Commemorative 25-year Exhibition Collaboration

OSF-SA approached the Market Photo Workshop (as one of the grantees for 10 years) to curate a contemporary art exhibition to showcase South Africa's social justice and human rights journey since 1993. This project sought to use various art forms and ephemera to document and celebrate the South African democracy, particularly looking at social justice and human rights issues that OSF-SA had supported since 1993.

Tell Tale Exhibition

Tell Tale is inspired by Athol Fugard's plays 'The Train Driver' and 'Road to Mecca' as well as 'Maverick' by Lauren Beukes and Nechama Brodie, about outsider artist Helen Martins from Nieu Bethesda in the Karoo. In February 2018 Lebohang Kganye undertook research in Nieu Bethesda to unpack the mystery of the Owl House's enduring mythology and the meaning of the Owl House and the Karoo for Athol Fugard. The project explored the powerful bonds that grow between strangers and the collective truths, fictions and mythologies circulated about living and moving through the Karoo. Kganye was accompanied and mentored by professional photographer Cedric Nunn during her time in Nieu Bethesda.

2019 Gisèle Wulfsohn Mentorship in Photography at the Market Photo Workshop and 4th recipient of the Gisèle Wulfsohn Mentorship in Photography

The Market Photo Workshop in association with the family of the late Gisèle Wulfsohn announced Thembinkosi Reginald Hlatshwayo as the recipient of the 2019 Gisèle Wulfsohn Mentorship in Photography. The Mentorship provides an emerging photographer with the infrastructural support to develop an independent body of work over the course of a year.

2018 Tierney Fellow and 11th recipient of Tierney Fellowship at the Market Photo Workshop

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

Tshepiso Mabula as the 11th recipient of the Tierney Fellowship at the Market Photo Workshop. The Tierney Fellowship enables an ideal platform for an emerging photographer to successfully conceptualize, develop and produce a body of work of photography.

Ntethelelo Images and Self Photography Project

The Ntethelelo Foundation in collaboration with the Market Photo Workshop is conducting a 6-month photography outreach-training programme with young Womyn in an informal settlement of Sitjwetla just outside Alexandra Township. These young Womyn come from a neglected community that places them in vulnerable situations daily. This training programme is aimed at helping them build resilience through photography and theatre of the oppressed techniques including other art mediums. The photography element is designed to enhance their critical thinking and reading skills, thus afford them these critical skills to best present their lived experiences and hopes through visual narratives. The training programme will end in June 2019. The first exhibition opening of the Ntethelelo Images and Self Photography Project at the Constitution Hill Human Rights Festival took place on Thursday 21 March

An exhibition by the Photo Incubator: Edition Four participants

The notion of trading 'off-market' is allusive to activity performed outside of the formal marketplace, whilst 'off to market' states an intention to attend to trade in its recognized space. The choice in title for this showcase references the many so-called 'alternative' markets which allow for legible and agile photography to perform itself to informed and ready audiences.



©Sipho_Gongxeka, Other Worlds, 2018_03

The projects produced in the fourth Photography Incubator Programme probe and explore these little attended 'markets', spaces where ideas within and on photography may be shared or traded. The incubates have used this opportunity to question the proliferation of the image in our contemporary setting whilst also investigating the poor reflexes evident in archiving and historicizing images created for personal use and expression.

Ho tshepa ntshepedi ya bontshepe

The 2017 Tierney Fellowship at the Market Photo Workshop, in partnership with the Tierney Family Foundation, was awarded to Market Photo Workshop's alumnus Tshepiso Mazibuko. The aim of the Tierney Fellowship is to provide an emerging photographer with the opportunity to develop their career and skills through a mentorship programme, an ideal space for a photographer to develop a body of work. Mazibuko was mentored by John Fleetwood.

Legitimate Expectations

Market Photo Workshop was pleased to present an exhibition of five women photographers from the Zimbabwe Association of Female Photographers (ZAFP). In this exhibition, Zimbabwean photographers interrogate the notion of 'Legitimate Expectations', contrasting the two weeks of elation during the 2017 coup that resulted in Robert Mugabe's resignation, against the ongoing legacy of the previous administration. Investigating the rise of General Constantino Chiwenga and Emmerson Dambudzo Mnangagwa, 'Legitimate Expectations' questioned the ability of Zimbabwe to move forward despite the atrocities of the

past. Presenting the work of photographers born after Zimbabwe's independence, the exhibition attempted to contradict General Chiwenga's statement made before the coup, "the history of our revolution cannot be rewritten by those who have not been part of it." On the contrary, this exhibition suggested that there is an urgent need to revisit history and recognise the past as a way of mapping the future for the younger generation of Zimbabweans hoping to carve out a more inclusive national narrative.

Other Worlds

The Market Photo Workshop, in partnership with the Tierney Family Foundation, launched the exhibition of the Inaugural 2015 Tierney Bamako Award winner Moussa John Kalapo. The Tierney Bamako Award is structured as a fellowship to recognize photography on the African continent by providing the winner with the financial and infrastructural support necessary to build on their existing photography expertise and develop a new body of work. The winner is selected by judges from Recontres de Bamako. The inaugural winner, Moussa John Kalapo, was given the opportunity to produce a new body of work with the guidance of established mentors in South Africa and in Mali.

Woza Sisi

Woza Sisi was an exhibition project that explored how women hairstylists working in the Johannesburg CBD and in Maputo negotiate, navigate and shape complex demarcated trading zones. It looked at the ways in which women position themselves; how they use and negotiate urban spaces.



Portrait of Tshepiso Mabula by Tshepiso Mabula



©Morris Mohanoe Tell Tale

REPORT OF THE WINDYBROW ARTS CENTRE



A few new long-standing projects were introduced to the Windybrow Arts Centre

The Annual Africa Month Festival celebrates the diversity and of the melting pot that is the Johannesburg inner city. Hillbrow is one of Johannesburg's Pan African hotspots, it becomes most suited for the Windybrow Arts Centre to have a festival that explores and celebrates its rich culture.

Kicking from last year, the Windybrow Arts Centre showcases artists in all disciplines from the African continent. During the year under review, Nigerian fine Artist Olatunji Sanusi and Kenyan photographer Antony Kiminju presented their work at the Windybrow Arts Centre.

Sanusi's series and Kiminju's exhibition included the latter's Award-winning collection, Sunday's Best looking at the ordinary person in their Sunday best attire in the Streets of Yeoville, a suburb often considered as a dangerous living area. Also celebrated during Africa month is the youth Showcase. Sixty students that attended the inhouse youth programme performed and shared trending contemporary dances from the continent. Other performances included Insika ye sizwe, Femi koya, with traditional dances from Ivory coast, Zimbabwe, and Congo.

The Windybrow Arts Centre also hosted a facilitated discussion by Shado Twala as an attempt to unpack and redefine Pan Africanism. On Africa Day the Minister of Arts & Culture, Minister Nathi Mthetwa spent the day at the Windybrow Arts Centre with a delegation of ambassadors and ministers from Eswatini, Congo and Mali. The programme ended with performances from Bob and the Binns, the Muffins and the late Oliver Mtukudzi.

Kwasha Youth Drama Company by WAC /MTL

The Windybrow Arts Centre in collaboration with the Market Theatre Laboratory launched the resident youth drama company KWASHA! Seven young artists were selected to explore, experiment and create! The company started the year with a site-specific piece about the 122-year-old Windybrow Heritage House house built by the mining engineer Theodore Renaud. The Kwasha Theatre Company also toured their celebrated work The little Prince by Antoine De Saint-Exupery around the country. The production was supported by the French Institute of South Africa (IFAS) and Mazars.

Thari

The Windybrow Arts Centre launched a travelling exhibition Thari, about African Fabric and the identities woven into cloth. The exhibition looked at how African history was not only documented in storytelling, but also in song and in wall paintings, such as the Ndebele ubukgwari, and in the symbols woven into Kuba cloth and Mali indigo



and iphephethu. Thari focused on how people physically lived their story and identity. Thari looked at women as culture creators, the weavers and the painters and the singers, storytellers and as the custodians of identity and history.

The Windybrow Arts Centre also collaborated with Lebo Mashile's Venus vs Modernity, a production about the life of Saartjie Baartman. Written by Lebo Mashile, directed by Pamela Nomvete, starring Anne Masilo, this production looked at hyper-visibility and the black female form through the life of Sara Baartman and was told in her perceived voice.

Pan Africa Film fest WAC/MPW/WITS

The Pan African Film festival began in celebration of the annual continental celebration of Ousman Sembene's work. What began as a mini festival of this great film makers work flourished into a year-long exploration of African film screenings. The WITS Film department, the Market Photo Workshop and the Windybrow Arts Centre collaborated on exploring Pan African film and Film Makers. The triad collaborated again for the annual Reframing Africa film conference, which explored archives and access to archives when telling African stories. Film makers shared their difficulty accessing valuable information for documentaries and factual films about the continent.

Inhouse Youth Programme

The Windybrow Arts Centre works with several young people from the inner city of Hillbrow. The programme is supported by volunteers from as far as Soweto and Florida. Philane Sokhulu and Lungiswa Sisilane, Poppie as affectionately known, teach self-expression through dance and drama. Arts Facilitator Nombulelo Mhlongo facilitates a Pan African programme, allowing the youth of Hillbrow in-depth information of the diverse culture that surrounds them. From learning songs in different languages to different traditional dances, the young attendants explore their story telling abilities through script writing and reading. At the end of each term the students

attend a holiday programme that ends with a showcase and which incorporates all that they have learnt. The Windybrow Arts Centre has explored isicathamiya with Sweetness Zwane and Nomakhosi, drumming and traditional dance with Steven Chauke and Kojo Dodoo.

Windybrow Special visits

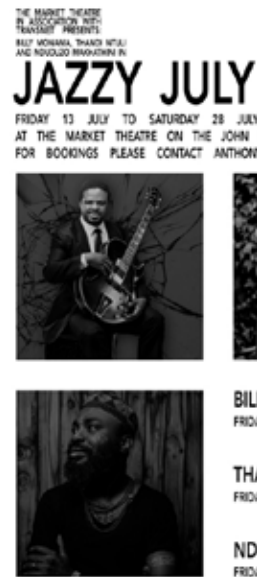
- The Windybrow Arts Centre is proud to have hosted the round table talk lead by the US Embassy on reforming the inner city. Attendees included Dlala Nje from Ponte City, Mariapaola McGurk of Coloured cube, Sticky Situations team, the Johannesburg Development Agency and few other organisations which gathered to see what can be achieved in the development and empowerment of the Hillbrow community and area.
- Mandela Legacy partnered with the Windybrow Arts Centre to present one of the 3 Johannesburg launches of the children's book written by the Mandela grandchildren titled Grandad Mandela.
- The Windybrow Arts Centre also hosted VIAD, WITS and U.S. Brown University when they held the Atlantic Slave Trade and Africa workshop which was to stimulate conversation that will support a production of a documentary series on the Atlantic Slave Trade. Workshops were attended by academics and industry specialists such as Paul Tichmann from Iziko Museums and film maker Stanley Nelson.
- A special screening of the documentary on U.S. Black Panther movement by Stanley Nelson was screened following the workshops.

2019 saw the Windybrow Arts Centre and Coloured Cube collaboration to establish the Exclusive Books Pan African Reading Rooms win the BASA Award for Best In-Kind sponsorship from Exclusive Books. Mariapaola McGurk worked tirelessly with Market Theatre Foundation's CEO Ismail Mahomed in securing a generous sponsor of books for the adult and children reading lounges at the Windybrow Arts Centre. The Windybrow now houses the books of the best authors across the continent and children's books in all South African official spoken languages.



PRODUCTIONS

PRODUCTIONS FROM APRIL 2018 – MARCH 2019



JOHN KANI THEATRE:

GIBSON KENTE

- Season: 13 – 29 April 2018
- Presented in association with the Soweto Theatre

RE GO RWESHA DIPALAKATA (Honoring the Living Legends)

- Season: 23 April 2018
- Researcher and Author: Mogale Mashiapata
- Director: James Ngcobo
- Extract Director: Andre Odendaal
- Musical Directors: Tshepo Mngoma and Ezbie Moilwa
- Lx Designer: Mandla Mtshali
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Sound Designer: Ntuthuko Mbuyazi
- Stage Manager: Ali Madiga
- Cast: Tshepo Mngoma, Ezbie Moilwa, Mpho Kodisang, Gugulethu Shezi, Nomfundo Dlamini, Faca Khulu, Spha Mdlalose, Nqobile Ndlovu, Zoe Madiga, Enzo Ngqobe, Aubrey Pooe, Makgotso Monyemokethoe, Tebogo Mokoena, Tony Kgoroge, David Johnson, Pulane Sekepe, Lerato Mvelase, Naima McLean, Lebogang Mashile, Mak Manaka, Brian Manaka, Brian Themba, Wanda Baloyi, Thembinkosi Banda, Cameron Ward, Bongani Tshabalala, Lebogang Mokhela, Samuel Ibeh, Lulu Mlangeni, Roseline Wilkens, Sinazo Bokolo, Lungile Mahlangu, Thulisile Binda, Otto Nhlapho, Katleho Lekhula, Nathan Botha, Smangaliso Ngwenya and Musa Motha

JAZZY JULY

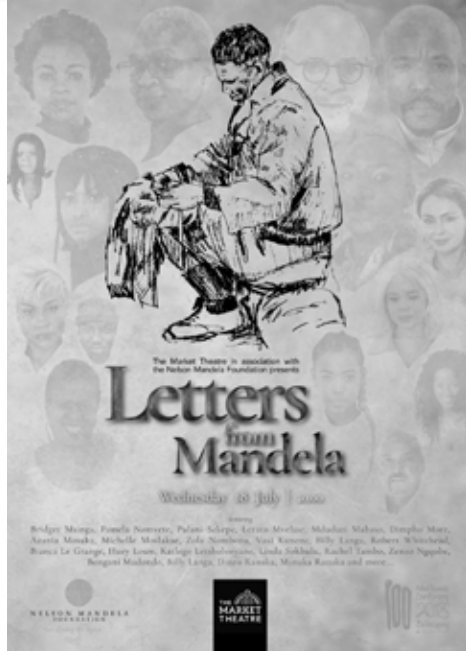
- Season: 13 – 14 July 2018
- Billy Monama

2018
 AT 20:00
 KAMIE STAGE
 ON 083 244 4950

LY MONAMA
 JULY 13 JULY AND SATURDAY 14 JULY

ANDI NTULI
 JULY 20 JULY AND SATURDAY 21 JULY

NDUDUZO MAKHATHINI
 JULY 27 JULY AND SATURDAY 28 JULY



LETTERS FROM MANDELA

- Season: 18 July 2018
- Director: James Ngcobo
- Music Director: Tshepo Mngoma
- Lx Designer: Thapelo Mkgosi
- AV Designer: Jurgen Meekel
- Sound Designer: Ntuthuko Mbuyazi
- Costume Designer: Karabo Legoabe
- Set Designer: Nadya Cohen
- Choreographers: Luyanda Sidiya and Themba Mbuli
- Stage Manager: Thulani Mngomezulu
- Cast: Dineo Ranaka, Manaka Ranaka, Robert Whitehead, Pamela Nomvete, Billy Langa, Huey Louw, Dimpho More, Lerato Mvelase, Azania Mosaka, Rachel Tambo, Linda Sokhulu, Katlego Letsholonyane, Bongani Madondo, Mduduzi Mabaso, Michelle Mosalake, Vusi Kunene, Bianca Le Grange, Phindile Kunene, Tholakele Nkala, Phumalani Nyenga, Phumlani Mndebele, Boipelo Keikelane, Fana Tshabalala, Zola Nombona, Nomfundo Dlamini, Nokukhanya Dlamini, Gugulethu Shezi, Mpho Kodisang, Ezbie Moilwa, Wanda Baloyi and Pulane Selepe

JAZZY JULY

- Season: 21 – 22 July 2018
- Thandi Ntuli
- Season: 27 and 28 July 2018
- Nduduzo Makhathini

SOUL BROTHERS

- Season: 19 – 23 September 2018

DARK CELL

- Season: 25 October – 04 November 2018
- Choreographers: Themba Mbuli and Fana Tshabalala

- Lx Designer: Thapelo Mkgosi
- Costume Designer: Keaoleboga Seodigeng
- Dancers: Themba Mbuli and Fana Tshabalala
- Stage Manager: Lebeisa Mbuli

NOTED

- Season: 15 – 18 November 2018
- Mentor Choreographer: Adele Blank
- Choreographer: Julia Burnham
- Lx Designer: Nomvula Molepo
- Set Designer: Hailey Kingston
- Costume Designer: Andrew Chandler
- Stage Manager: Carynn Wolf
- Set Designer Incubatee: Mandla Labe
- Production Manager Incubatee: Sinenhlanhla Zwane
- Stage Manager Incubatee: Zolutho Dudumashe
- Sound Design Incubatee: Mandisa Vilakazi
- Dancers: Kristin Wilson and Julia Burnham

MBUSO KHOZA LIVE AT THE MARKET

- Season: 23 – 25 November 2018
- Lx Designer: Nomvula Molepo
- Cast: Mbuso Khoza

LETTA MBULU SONG BOOK

- Season: 1 December 2018
- Cast: Nokukhanya Dlamini
- Stage Manager: Thulani Mngomezulu

FOUR WOMEN: NINA SIMONE

- Season: 1 – 24 February 2019
- Author: Christina Ham
- Musical Director: Tshepo Mngoma
- Director: James Ngcobo
- LX Designer: Mandla Mtshali

- Set Designer: Nadya Cohen
- Sound Designer: Ntuthuko Mbuyazi
- AV Designer: Jurgen Meekel
- Warm up Facilitator: Julia Burnham
- Cast: Ezbie Moilwa, Mpho Kodisang, Samuel Ibeh, Tisetso Skhenjana, Noxolo Dlamini, Busisiwe Lurayi, Brian Mtsweni, Sipiwe Ngubane, Lerato Mvelase and Tebogo Mokena
- Stage Manager: Malebo Mokoto

RAPIDLION FILM FESTIVAL

- Season: 1 – 10 March 2019

RULE OF THREE

- Season: 16 March 2019

TRIBHANGI DANCE FESTIVAL

- Season: 28 – 31 March 2019

BARNEY SIMON THEATRE:

MY HOLE, MY HOME

- Season: 11 May – 3 June 2018
- Author: John Ledwaba
- Director: Phala Ookeditse Phala
- Lx Designer: Michael Maxwell
- Lx Designer Incubatee: Jim Martin Erasmus
- Set and Costume Designer: Nthabiseng Makone
- Set Designer Incubatee: Nicholus Troy Samandan
- Costume Designer Incubatee: Nombuyiselo Letsoala
- Stage: Thulani Mngomezulu
- Stage Manager Incubatee: Lebogang Azania Mokoena
- Cast: Seneliso Dladla and Mandlenkosi Gaduka

FLORENCE

- Season: 2 – 26 August 2018
- Author: Myer Taub
- Director: Greg Homann
- Lx Designer: Nomvula Molepo
- Set Designer: Richard Forbes
- Stage Manager: Malebo Mokoto
- Cast: Leila Henriques

CONGO THE TRIAL OF KING LEOPOLD II

- Season: 12 October – 11 November 2018
- Script Developers: John Kani, Robert Whitehead and Leseli Job
- Director: Leseli Job
- Lx Designer: Thapelo Mokgosi



- Set Designer: Lungile Cindi
- Costume Designer: Onthatile Matshidiso
- Stage Manager: Thulani Mngomezulu
- Cast: John Kani and Robert Whitehead

SHOES & COUPS

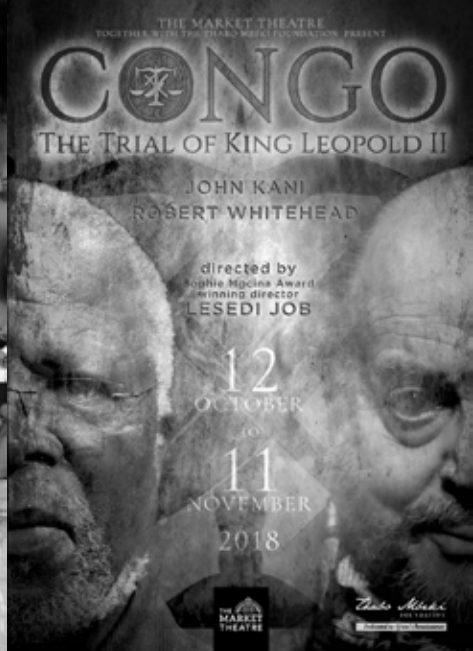
- Season: 16 November – 2 December 2018
- Mentor Director: Maralin Vanrenen
- Director: Palesa Mazamisa
- Lx Designer: Hlomang Mothetho
- Lx Designer Incubatee: Sibongile Mhaga
- Set Designer: Lungile Cindi
- Set Designer Incubatee: Letlogonolo Morupisi
- Costume Designer: Nthabiseng Malaka
- Costume Designer Incubatee: Phumele Dlamini
- Sound Designer Incubatee: Lebogang Rammala
- Stage Manager: Lesego Tshake
- Stage Manager Incubatee: Froas Masulle
- Cast: Siphon Zakwe, Michelle Mosalaka, Zizi Peteni, Siphesihle Ndaba

NAILED

- Season: 8 February – 03 March 2019
- Mentor Director: Mpho Molepo
- Mentee Director: Luthando Mngomezulu
- Lx Designer: Nomvula Molepo
- Costume Designer: Nthabiseng Malaka
- Cast: Phumelele Dlamini, Lunga Khuhlane, Katlego Letsholonyana, Manqoba Skhenjana, Nyaniso Dzedze, Ayanda Mpama and Zesuliwe Hadebe
- Stage Manager: Lebeisa Molapo

RAPIDLION FILM FESTIVAL

- Season: 1 – 10 March 2019



MANNIE MANIM THEATRE:

MEET ME AT DAWN

- Season: 15 March – 16 April
- Director: Leseli Job
- Lx Designer: Nomvula Molepo
- Set Designer: Hailey Kingston
- Costume Designer: Karabo Mtshali
- Sound Design: Ntuthukho Mbuyazi
- Cast: Pamela Nomvete and Natasha Sutherland
- Stage Manager: Malebo Mokoto

THE TRAIN DRIVER

- Season: 4 May – 3 June 2018
- Director: Charmaine Weir-Smith
- Lx Designer: Manuel Manim
- Set and Costume Designer: Noluthando Lobese-Moropa
- Stage Manager: Lebeisa Molapo
- Cast: John Kani and Dawid Minnaar

NONGOGO

- Season: 15 June – 15 July 2018
- Author: Athol Fugard
- Director: James Ngcobo
- Lx Designer: Francis Westcott
- Set and Costume Designer: Nadya Cohen
- Stage Manager: Malebo Mokoto
- Cast: Vusi Kunene, Zikhona Sodlaka, Peter Mashigo, Bongani Gumede and Zenzo Ngqobe

FOOL FOR LOVE

- Season: 17 August – 9 September 2018
- Author: Sam Shepard
- Director: Janice Honeyman
- Lx Designer: Mannie Manim
- Set Designer: Stan Knight
- Costume Designer: Margo Snyman

- Sound Designer: Sabelo Mvuzo
- Stage Manager: Lebeisa Molapo
- Cast: Parka Zwedala, Zane Meas, Langley Kirkwood and Kate Liquorish

YOU FOOL HOW CAN THE SKY FALL

- Season: 2 – 28 October 2018
- Author: Zakes Mda
- Directors: Khubu Zulu and James Ngcobo
- Lx Designer: Nomvula Molepo
- Costume Designer: Nthabiseng Makone
- Set Designer: Nthabiseng Malaka
- Costume and Set Co-Ordinator: Karabo Mtshali
- Stage Manager: Bongani Motsepe
- Cast: Molefi Monaisa, Zenzo Ngqobe, Nthathi Moshesh, Linda Sokhulu, Zola Nombona, Moliehi Makobane, Pulane Seeped and Anele Situlweni

EQHUDENI

- Season: 30 November – 16 December 2018
- Authors: Nomfundo Magwaza Kaziqubu, Ntando Ngcungama and Nokwethemba Ngcobo
- Mentor Director: Themba Mkhoma
- Director: Nomfundo Magwaza
- Director Incubatee: Nomfundo Magwaza
- Lx Designer: Hlomohang Mothetho
- Set and Costume Designer: Shilongane Nkoana
- Choreographer: Sibusiso Mbokazi
- Sound Design Incubatee: Mandisa Vilakazi
- Lx Design Incubatee: Palesa Mhaga
- Set Design Incubatee: Letlhogonolo Morupisi
- Costume Design Incubatee: Phumelele Dlamini
- Production Manager Incubatees: Sinenhlanhla Zwane and Zolutho Dudumashe
- Cast: Amahle Bhengu, Bongane Manyoni, Nokwethemba Precious Ngcobo, Njabulo Ngcobo, Ntando Ngcungama, Sihle Vumijojo,

- Sinethemba Zungu and Thabo Msiza
- Stage Manager: Lebeisa Molapo

VAN WYK THE STORYTELLER OF RIVERLEA

- Season: 25 January – 24 February 2019
- Writer: Zane Meas
- Director and Set Designer: Christo Davids
- Lx Designer: Thapelo Mokgosi
- Costume Designer: Nthabiseng Mokone
- Sound Designer: Cyril Petersen
- Cast: Zane Meas
- Stage Manager: Bongani Motsepe

RAPIDLION FILM FESTIVAL

- Season: 1 – 10 March 2019

TOURS

TOURISM INDABA EVENT ICC DURBAN

- Season: 8 – 10 May 2018
- Director: James Ngcobo
- Lx Designer: Thapelo Mokgosi
- Costume Designer: Phinansi Mthiyane
- Costume co-ordinator: Nadya Cohen
- Music Composer: Tshepo Mngoma
- Sound Designer: Ntuthuko Mbuyazi
- Cast: Gugulethu Shezi, Nokukhanya Dlamini, Tshepo Mngoma, Zoe Madiga, Wanda Baloyi, Ezbie Moilwa, Mpho Kodisang, Bongani Tshabalala,
- Stage Manager: Ali Madiga
- Cast: Nokukhanya Dlamini, Bonginkosi Kulu, Palesa Modiga, Samuel Ibeh, Pauline Baloyi, Brian Makiwane, Mwelu Mzizi, Mxolisi Nkomonde, Thobile Maphanga, Sabeb Gumbi, Philile Njikija, Nosipho Mkhize, Lorin Sookool, Kwazi Madlala, Noxolo Rushualang, Lungile Gumede, Tebogo Mncwabe, Ezbie Moilwa, Zoe Modiga, Mwelu Mzizi, Wanda Baloyi, Sabelo Gumbi, Mduduzi Mkhize, Lungile Gumede, Thobile Maphanga, Nqubeko Ngema, Kwaza Madlala, Nosipho Mkhize, Lorin Sokool, Vusi Makhanya, Kirsty Ndawo, Sanele Ximba, Mary Aphane
- Tebogo Mncwabe, Thandeka Maqebula, Snehlanhla Sihlangu, Philile Njikija

THE YEAR OF MAGICAL THINKING IN CAPE TOWN

- Season: 3 July – 28 July 2018
- Author: Joan Didion
- Director: Mark Wilson
- Lx Designer: Thapelo Mokgosi
- Set and Costume Designer: Nadya Cohen
- AV Designer: Jurgen Meekel
- Sound Designer: Paul Riekert
- Stage Manager: Thulani Mngomezulu
- Cast: Dorothy Ann Gould



MTN PARK STATION

- Season: 14 June 2018
- Season: 22 June 2018
- Director: James Ngcobo
- Music Composer and Director: Ezbie Moilwa
- Choreographers: Themba Mbuli and Luyanda Sidiya
- Costume: Nthabiseng Makone
- Stage Manager: Mokokobale Makgopa
- Cast: Gugu Shezi, Palesa Zoe Modiga, Nokukhanya Dlamini, Phenyso Nakedi, Nomfundo Dlamini
- Brian Majozi, Cameron Ward, Kwazi Madlala, Phindile Kula-Kunene, Tholakele Nkala, Thulani Chauke, Phumlani Nyanga, Julia Burnham, Fana Tshabalala, Phumulani Mdebele, Boipelo Keikelame, Kealeboga Seodigeng

WHEN SWALLOWS CRY – China Tour

- Season: 10 – 13 December 2018
- Author: Mike van Graan
- Director: Leseli Job
- Lx Designer: Mandla Mtshali
- Set Designer: Nadya Cohen
- Sound Designer: Ntuthuko Mbuyazi
- Costume Designer: Noluthando Lobese-Moropa
- Cast: Mpho Osei-Tutu, Warren Mahlomola, and Christiaan Schoombie
- Stage Manager: Lebeisa Molapo

BLOOMBERG (Sandton)

- Season: 28 November 2018
- Musical Director: Tshepo Mngoma
- Cast: Ezbie Moilwa, Zoe Modiga, Caroline Barole, Samuel Ibeh and Wanda Baloyi.

COUNCIL

G Dumas (Chairman)

S Twala

K Xaba

S Naidoo

N Maharaj

I Mahomed

A le Roux

P Klotz

K Nyatsumba

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S Twala (Chair), P Klotz, S Naidoo

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K Nyatsumba (Chair), N Maharaj, S Naidoo

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N Maharaj (Chair), A le Roux

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S Naidoo (Chair), S Twala

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Siphiwe Ngwenya - IKB Company Secretaries

THE MARKET THEATRE FOUNDATION
Declared Cultural Institution
In terms of the Cultural Institutions Act, 1998
(Act no 119 of 1998)

COUNCIL



Mr Gerald Dumas
(Chairperson)



Ms Nalini Maharaj
(Vice-chairperson)



Ms Shado Twala



Mr Kopano Xaba



Mr Sershan Naidoo



Mr Andre le Roux



Ms Phyllis Klotz



Mr Kaizer Nyatsumba

AUDIT & RISK COMMITTEE



Mr Sathie
Gounden
(Chairperson)



Ms Nalini Maharaj



Mr Mxolisi
Mavumengwana



Mr Rajendra
Rajcoomar



Mr Kopano Xaba

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Mr Barney Simon
Mr Benjamin Trisk
Mr Raymond Tucker

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Mr John Wall
Mr Ian Haggie
Mr Grahame Lindop
Dr Nthato Motlana
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Ms Bongsi Dhlomo-Mautloa
Dr John Kani
Ms Angela Makwetla
Dr Ivan May
Professor Zakes Mda
Mr Les Phillips
Mr Allan Swerdlow
Adv Kgomotso Moroka
Mr Brooks Spector

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Ms Marjorie Letoaba
Ms Shado Twala
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Mr Kwanele Gumbi
Ms Nomveliso Ntanjana
Mr J Brooks Spector
Mr Kopano Xaba
Ms Nicola Cloete
Ms Unathi Malunga
Ms Vanessa Cooke
Adv Kgomotso Moroka

STAFF at March 2019

CORPORATE

1.	Chief Executive	Ismail Mahomed
2.	Personal Assistant	Portia Muvirimi
3.	Stakeholder Relationship Manager	Penny Morris
4.	HR Manager	Perpetua Mathsa
5.	HR Assistant*	Ntolo Poee
6.	Brand and Communications Manager	Zama Buthelezi
7.	Senior Publicist	Lusanda Zokufa
8.	Audience Development	Anthony Ezeoke
9.	Digital Communications Officer	Thato Kobile
10.	Graphic Designer	Ryan Lloyd
11.	Senior IT Administrator	Isaac Rantsieng
12.	Web Developer IT	Sandile Phakathi
13.	Driver	Joseph Molokoane

FINANCE

14.	Chief Financial Officer	Christine McDonald
15.	Accountant	Fazel Mayet
16.	Financial Administrative Clerk	Reuben Myanga
17.	Supply Chain Administration	Vickey Pienaar

PRODUCTION

18.	Artistic Director	James Ncqobo
19.	Producer	Zodwa Shongwe
20.	Assistant Producer	Donna Melaggan
21.	Production Manager (HOD)	Hailey Kingston
22.	Production Manager	Thapelo Mokgosi
23.	Senior Stage Manager	Motlalepule Makhate
24.	Stage Manager	Thulani Mngomezulu
25.	Stage Manager	Malebo Makoto
26.	Head of Lighting	Nomvula Molepo
27.	Project Administrator	Mvuzo Mfobo
28.	Assistant Stage Manager	Lebeisa Molapo
29.	Technical Crew	Floyd Dlamini
30.	Technical Crew	Siyabonga Nkosi
31.	Sound Technician	Ntuthuko Mbuyazi
32.	Technical Coordinator	Paulos Modisagae
33.	Project Coordinator	Sipho Mwale
34.	Project Administrator	Seipati Ncube
35.	Laundry and Wardrobe	Diamakatso Maega

MARKET THEATRE LABORATORY

36.	Head of The Lab	Clara Vaughan
37.	Project Administrator	Thandeka Nheke

38.	Venue Technician	Sibusiso Ndumdum
39.	Project Administrator*	Rudy Motseasea
40.	Acting Market Lab Head*	Hayleigh Evans

MARKET PHOTO WORKSHOP

41.	Head of Photo Workshop	Lekgetho Makola
42.	Manager: Programmes And Projects	Khona Dlamini
43.	Manager: Operations & Administration	Busisiwe Sithole
44.	Manager: Training And Public Engagement Programming*	Bekie Ntini
45.	Coordinator: Courses and Training	Tsepoo Gumbi
46.	Officer: Resources	Tswaledi Thobejane
47.	Assistant: Administration	Babalwa Mtanga
48.	Weekend workshop Assistant	Nathi Khumalo
48.	Assistant: Courses-PDP*	Patrick Selemani
50.	Assistant: Courses *	Zegugu Ngemntu
51.	Manager Curriculum and Training*	Loyiso Oldjohn
52.	Course Coordinator-PDP *	Bongiwe Phakathi
53.	Course Coordinator *	Morris Mohanoe
54.	General Assistant *	Lemogang Matlhong
55.	Courses Coordinator (Long courses) *	Robyn Nesbitt
56.	Intern: Projects*	Charles Mphahlele
57.	Intern: Projects *	Hoek Swarathle

THEATRE COMPLEX

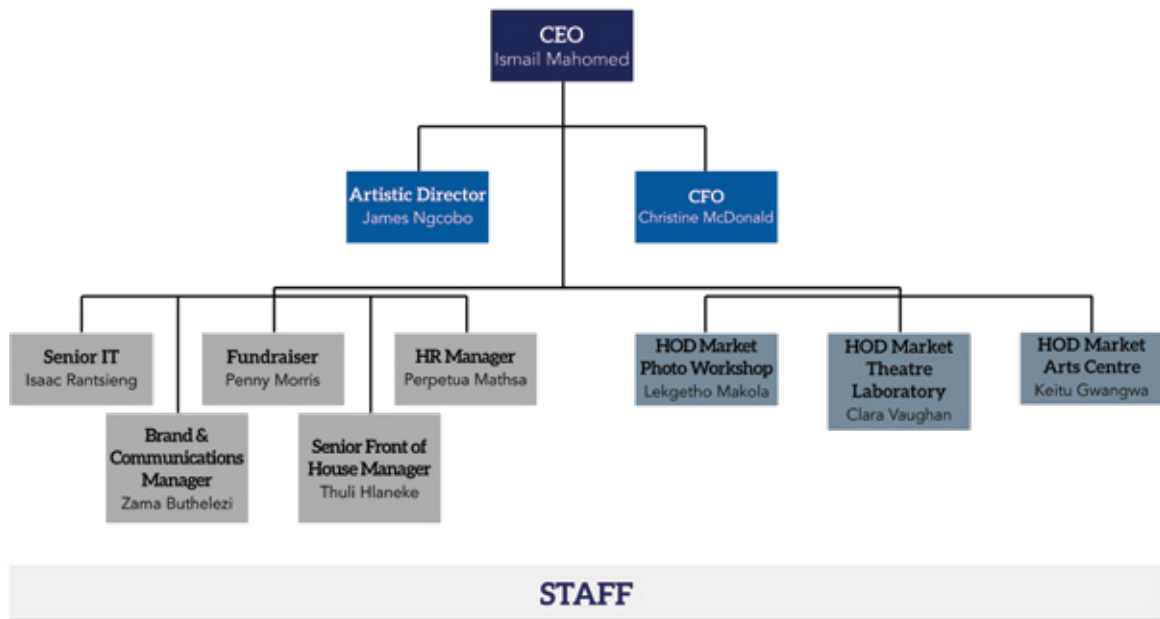
58.	Senior FOH Manager	Thabisile Mbuli
59.	FOH Manager	Mavis Nengovhela
60.	Information Officer	Shaun Majoji
61.	Box Office Administrator	Siwe Hashe
62.	Box Office Assistant	Sonia Teme
63.	FOH Assistant Manager	Tebogo Konopi
64.	FOH Assistant Manager	Simphiwe Boya
65.	Maintenance	Justice Bila
66.	Maintenance	Samson Vilakazi
67.	Receptionist	Busi Letwaba
68.	Handy Man	Bismarck Hungwe

WINDYBROW ARTS CENTRE

69.	Head of Windybrow	Keitu Gwangwa
70.	Administrative Assistant	Nthabiseng Kodisang
71.	Cleaner	Christine Maseko
72.	Cleaner	Mary Mathebula

* Contract Position

ORGANISATIONAL STRUCTURE



SENIOR MANAGEMENT



Ismail Mahomed
(Chief Executive Officer)

Christine McDonald
(Chief Financial Officer)

James Ngqobo
(Artistic Director)

MANAGEMENT



Clara Vaughan
(Head of the Market Theatre Laboratory)

Hailey Kingston
(Production Manager)

Keitu Gwangwa
(Head of the Windybrow Arts Centre)

Lekgetho Makola
(Head of the Market Photo Workshop)

Penny Morris
(Stakeholder Relationship Manager)

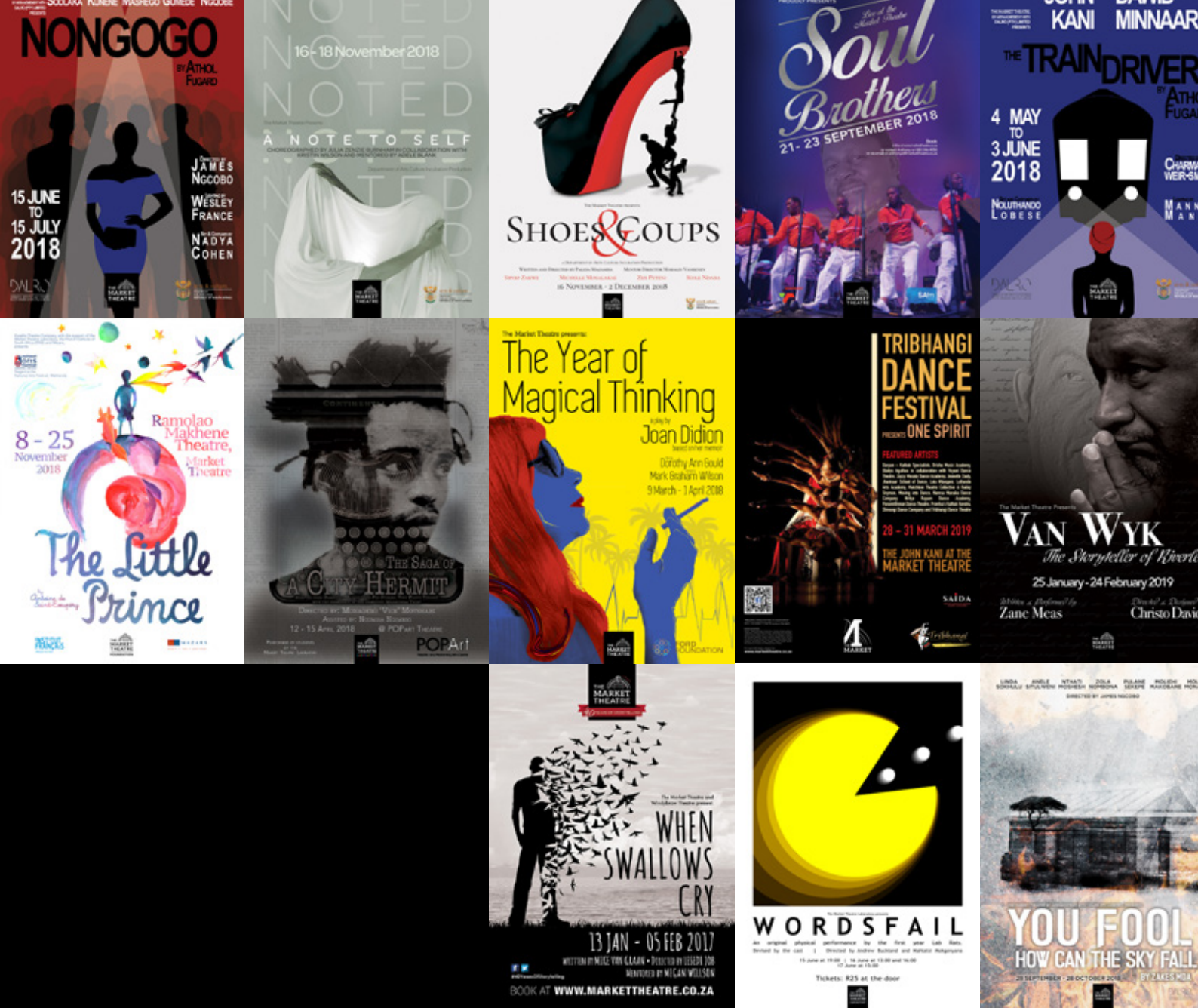


Perpetua Mathsa
(Human Resource Manager)

Thuli Hlaneke
(Senior Front of House Manager)

Zama Sweetness Buthelezi
(Brand and Communications Manager)

Zodwa Shongwe
(Producer)



THE MARKET THEATRE FOUNDATION UK

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

MARKET THEATRE FOUNDATION (USA) INC

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

President: Michael Kaiser
 Vice-President: Penelope Jane Morris
 Directors: Gordon Davidson, Joan Harris, Dr John Kani, Lewis Manilow, Manuel Manin, Gregory Mosher, Howard Orlin, Allen Turner

Auditors: Janover LLP

THE MARKET THEATRE FOUNDATION

AN AGENCY OF THE DEPARTMENT OF ARTS AND CULTURE

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