

THE
MARKET
THEATRE
FOUNDATION



2017 / 2018
ANNUAL REPORT



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THE MARKET THEATRE FOUNDATION
Declared Cultural Institution
In terms of the Cultural Institutions Act, 1998
(Act no 119 of 1998)
ANNUAL REPORT
31 March 2018

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HIGHLIGHTS

PRODUCTIONS

- *Isithunzi*: During 2007 the "Reitz Four" incident at the University of Free State, a video went viral about four white male students showing despicable behaviour towards a group of black middle-aged women. *Isithunzi*, the 2016 winner of the 24th Zwakala Festival gets to the depth of this incident when two sons of one of the women humiliated in the video attempt to come to grips with the impact of the incident on their family's reputation and stability.
- *Trade Fair*: For the first time in South African theatre history the country's six state-funded Performing Arts Institutions (PAI's) came together at the Market Theatre in an inaugural Arts Incubator Trade Fair that shone the spotlight on their arts development programmes.
- The Drum Decade Season saw the presentation of Can Themba's *The Suit* and E'skia Mphahlele's *The Suitcase* which toured 5 cities in the UK.
- The Sophie Mgcina Emerging Voice Award is presented each year by the Market Theatre Foundation to leading young creatives who excel in their careers and to affirm the Market Theatre's commitment to unearth and support young talent. The recipient of the Sophie Mgcina Emerging Voice Award was Lesedi Job.
- *The Children's Monologues*, featuring testimonials by children and adapted for the stage by multi-award-winning playwrights highlighted the power of creative storytelling. Produced by Mfundu Vundla and directed by the Market Theatre's artistic director, James Ngcobo, *The Children's Monologues* featured some of Mzansi's most loved and high-profiled television actresses. Whilst the Artistic Director was directing the all-South African cast at the Market Theatre, at the Carnegie Hall in New York, Danny Boyle directed a US production of *The Children's Monologues* with an all-star US cast.
- *One Night in Miami*: The Market Theatre in Association with the Embassy of the United States of America presented *One Night in Miami* directed by James Ngcobo as part of the Black History Month installation.

MARKET LABORATORY

- *Hani: the Legacy* wins a Standard Bank Gold Ovation Award at the National Arts Festival.
- *Pop iCherri* won a Merit Award for Original Work at the Student Theatre Festival at the National Arts Festival.
- Mahlatsi Mokgonyana and Billy Langa won a Naledi Award for *Just Antigone*.

- The Market Theatre Laboratory and Windybrow Arts Centre launched Kwasha!, a brand new resident theatre company.
- Six second-year students traveled to the U.K. to participate in a creative collaboration, *Encountering the Other*.
- The Market Theatre Laboratory participated in its first theatre-making collaboration with South Korea, *Intsomi Hour*.

THE MARKET PHOTO WORKSHOP

- Market Photo Workshop began the year with hosting a month-long Residency Programme for 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.
- Two South African Visual practitioners who are also alumni of Market Photo Workshop received international awards and prizes. Sir Zanele Muholi was bestowed with honour of Knight in the Order of Arts and Letters by the Government of France at the Embassy of France in South Africa, Lebohang Kganye received the Rise Art Global Artist of the year prize in London. Both individuals participated in the Market Photo Workshop's programmes when available.
- The Market Photo Workshop Head, Lekgetho Makola, participated in global platforms about about the critical and global importance of photography. The Head was invited to sit on the international Advisory Committee to the Board of Catchlight which is a Visual Story Telling advocacy organization. He was also part of the curatorial committee of the 2017 Bamako Biennale which is the oldest and largest photography festival in Africa.
- Market Photo Workshop signed two important Memorandums of Understanding with the Nelson Mandela Foundation on a donation of an important photography archive of struggle era photography and the Sibikwa Arts Centre to provide photography education to unemployed youth from the townships.
- The Market Photo Workshop's mission of making photography training accessible for communities in the margins signed an MOU with the Sibikwa Arts Centre in Benoni. The Market Photo Workshop envisions accessing more community arts centers in rural South Africa to introduce photography practice and training.
- Market Photo Workshop in partnership with the

Windybrow Arts Centre designed and implemented the first Mobile Journalism course with youths from Hillbrow and surrounding areas. The main aim of this project was to introduce smart phones as the vehicle for Citizen Journalism and to respond to developments in technology and the opportunities provided by technology.

WINDYBROW ARTS CENTRE

- The new path at the Windybrow Arts Centre began with vibrant new energy and ideas. The appointment of the Head of the Arts Centre Keitu Gwangwa and Administrator Nomalanga Nkosi formed a creative force determined to revitalize the space as it ventures into its new existence as the Pan African Centre of the Arts.
- 2018 began with the recruitment of 6 graduates from varying institutions around the country to be part of the experimental process at the Windybrow Arts Centre. Kwasha!, a drama company resident at the Windybrow Arts Centre was formed.
- In collaboration with Market Photo Workshop, the Windybrow exhibited the works of young participants in Photo Workshop's Head Lekgetho Makola's MoJo – Mobile Journalism Workshop.
- On the wall of the room that was known as the ground floor Lounge area in Theodore Reunert's time, a mural by Dr Esther Mahlangu graces the space. It has fittingly been named the Esther Mahlangu Room.
- A successful residency was held with Sticky Situations and the Coloured Cube to re-activate the Windybrow Arts Centre.
- With the support of Exclusive Books two Pan-African Reading Rooms have been established at the Centre.
- With the support of the French Institute of South Africa and the Alliance Francaise, the Fete de la Musique concert was held on Youth Day.
- In partnership with the International Library of African Music, the Windybrow Arts Centre presented Ugandan musician, Albert Bisaso Ssempeke and Zimbabwean musician, Stella Chiweshe.

MANAGEMENT AND FINANCE

- The architects of the Market Square building, KMH Architects, won the World Architecture News # Performing Spaces Award in London on 18 February 2018 for the Market Square Project. In 2015 the Market Square architects, KMH, won the Architecture for Social Gain Award: Proposed Future Developmental Projects for this project. Congratulations to Wayne Mansfield, Michael Cornwell and the KMH Architects team.
- 89% of the performance indicators were achieved including 17% over achieved, 11% were not achieved of which half was partially achieved.
- The number of audience that attended shows increased from 57 475 in the 2017 year to 78 700 in the current year. This is a 37% increase.
- Cash on hand at year end amounted to R58,8 million on 31 March 2018 (2017: R42,9 million) of which R53 mil (2017: R38,5 million) is a conditional grant to be spent on Capital Works only.
- The Foundation maintained its going concern status and ended the year with an accumulated surplus of R13 million (2017: R10 million).



Market Square Building © MphoMokgadi

SUBMISSION OF THE ANNUAL REPORT TO THE EXECUTIVE AUTHORITY

In accordance with the provisions of the Public Finance and Management Act, 1999 (Act 1 of 1999), we have pleasure in submitting for presentation to Parliament this report of the activities of The Market Theatre Foundation for the financial year ended 31 March 2018.

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:

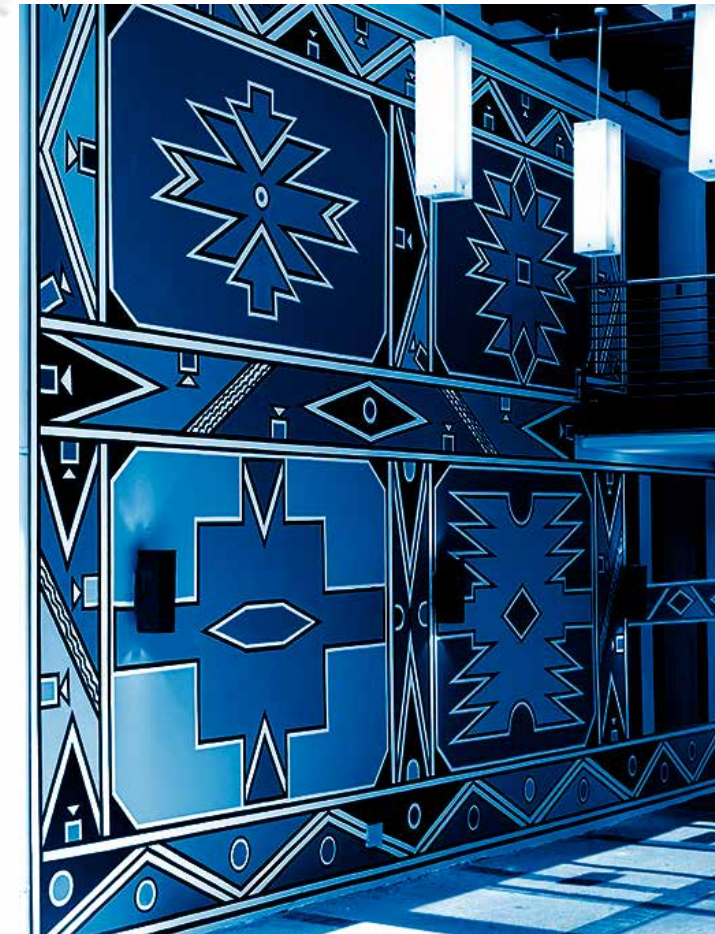
1. Producing and providing a platform for a professional performing and visual arts repertoire that is authentic and artistically excellent;
2. Developing the next generation of South African performing and visual arts talent;
3. Engaging, educating and developing a diverse community through the performing 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.



Top: Dr Esther Mahlangu painting the courtyard wall in the Market Square | **Middle:** Market Square Courtyard Esther Mahlangu mural
Bottom: Dr Esther Mahlangu and Market Theatre Foundation Chairman, Mr Kwanele Gumbi

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 Finance and Audit 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. Finance and Audit Committee
- ii. Risk Committee

- iii. Building Project Committee
- iv. Artistic Committee

MEETINGS

Council:

Council meetings are held annually, at least four times a year. During the period under review, Council held 6 meetings.

Finance and Audit Committee:

The Finance and Audit Committee is chaired by an external member and comprised of 6 members, 2 from Council and 4 external members, appointed on 14 February 2017. The Committee met 4 times.

The Finance and Audit Committee was fully functional as is evident from its report on pages 26 and 27.

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
- The Finance and Audit Committee and
- Management

Internal audit reports functionally to the Finance and Audit 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 Finance and Audit 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 Finance and Audit Committee and Senior Management. The report to the Finance and Audit 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



As amended and approved by Council and signed on behalf of Council by the Deputy Chairman of Council, Mr Gerald Themba Dumas, on Friday 10 August 2018.



Kwanele Gumbi (Chairman)

'Our people are our greatest asset' – leading companies have this vision as the basis for engagement with their staff. The Market Theatre Foundation (MTF) is no exception. For the longest time and in all my Chairman's reports, I have always maintained – our people are our greatest asset.

Our strategy for the next 2 – 3 years is to focus on People and Programmes. People, our staff who deliver on our mandate, they need to be valued, protected and inspired to perform. Programmes need to be relevant, courageous and inspire society to action. We have achieved our strategy of building our physical assets for the next 50 years. People and Programmes are now key and form our next strategic push.

The stressful, fast-paced working environment of any arts organization where creative minds try to find common meeting points within administrative structures, management policies, and governance principles can often generate tensions. The Market Theatre Foundation is no different than any other institution in this regard, and in the past year, some of its tensions have unfortunately been aired in public spaces, rather than been resolved within its boardrooms. The Council of the Market Theatre Foundation remains totally committed to ensuring that these tensions are fully and fairly resolved so that the Market Theatre Foundation will continue to excel as an institution whose reputation remains nationally and internationally celebrated.

Despite it all, we have achieved what no other theatre has achieved in the recent history of our industry. The Market Square is a functional campus. The Windybrow – Pan African Arts Center has completed its second financial year as part of the MTF family – its programming is yet to match our expectations. Our iconic collaboration with Gogo Esther Mahlangu is the highlight of our year under review. Our three murals have transformed the MTF to an African Theatre, rooted in Africa and flying to be the best in the world. We also congratulate her on being honoured with an honorary doctorate. She remains an inspiration for our generation.

Our four business units being; The Theatre, the Market Theatre Laboratory, the Market Photo Workshop and the Windybrow Arts Centre have all tried to position themselves for success. The continued expectation in the next financial year is to attract skilled people, raise programme funding and surpass the expectation of all their stakeholders. The heads of these business units are applauded for their pursuits – much is expected and more scrutiny will come on how we programme, raise funding and manage our people.

Our people are our greatest asset. As chairman, I am always dutybound to protect and inspire our ushers right up to those who hold senior positions. The Council is central in discharging this role and treating our members of staff with ubuntu – always. I wish to thank every member of staff who has contributed to who we are and our story. Our job as a council is to provide a conducive environment for our members of staff to thrive and be inspired to serve society whilst building their careers.

We would not achieve great success without our funders and donors. They give us the opportunity to serve our

mandate and our people. To the Department of Arts and Culture for their grant – we remain grateful and use the resources prudently and obtain value.

Furthermore, we are grateful to our funders who stand with us through thick and thin. Our response is to always strive to be better and not only do what is in law but what is just.

Barney Simon Trust
Bloomberg Philanthropies
Department of Arts & Culture
Department of International Relations & Cooperation
Derby Theatre, Derby, U.K.
Dr Geraldine Reymenants
Embassy of the United States of America
Everyman Theatre, Liverpool, U.K.
Ford Foundation
Korean Embassy
Megan Hart
Mrs Zanele Mbeki
National Arts Festival
National Institute for the Humanities & Social Sciences
Northern Stage Theatre, Newcastle, U.K.
Open Society Foundation for South Africa
Royal Netherlands Embassy
The Playhouse Company
Tierney Family Foundation

To the Artistic Director, James Ngcobo – you are a theatre genius, Mapholoba makwande. To the CEO and CFO – thank you for your input during the year.

During the year under review we lost an esteemed member of Council in Mr Peter McKenzie. We say Hamba Kahle Peter – thank you for passion and insights. The term of office for the Council came to an end on 31 March 2018 and wish to thank Mr Cedric Nunn for his sterling work on the Council.

As part of continuity, we had five members of Council returning and were joined by two new members namely; Ms Unathi Malunga and Mr Gerald Dumas. We welcome them and wish them success. Our values are integrity, transparency and our people are central to our decision making. To the returning Council members, welcome back and your wisdom is more required now than ever before.

To the Council, I wish to thank them of their wise counsel over the years and as we continue our term of office for the next three years. Our work is cut out for us. Integrity, transparency and fairness will guide us to success, again.



A sense of urgency is paramount in order to shape our narrative of success.

The Department of Arts and Culture, our shareholder, became more engaging with us. We appreciate their support and engagement. We also hope for fair dealing and demand focus on our people and programmes. We also welcome uKhabazela to the Department and trust his leadership will permeate positively to all of us.

To you Nyambose, I thank you for your leadership and unwavering belief in our ability to discharge our mandate and surpass it. The centenary year of utata Nelson Mandela and umama Albertina Sisulu are guides for the courage and excellence we need in order to achieve high honours. Our programming for the year in this regard will embody the values of our beloved iconic leaders.

As Chairman of the Market Theatre Foundation, I lead from the front. My leadership values are integrity, courage and ubuntu – I stand by these values all the time. The next phase of our organisation is about how people are being managed – this is where the focus is. The strategy is People and Programmes, this is where our next success is going to come from. I stand with our members of staff and they create our future. I thank you for your support.

Gerald Themba Dumas
Deputy Chairperson of Council
10 August 2018



Market Square Building © MphoMokgadi

CHIEF EXECUTIVE OFFICER'S REPORT



South Africa's top 100 movers and shakers. He was listed amongst the top ten in the arts & cultural sector.

With a 40-year history and over 300 awards the Market Theatre Foundation is celebratory of its past, anchored to the present and visionary about its future. The Market Theatre Foundation remains at the forefront of producing and presenting cutting edge work that has an authentic South African artistic voice and which is inclusive of the rich tapestry of South African diversity. During its four decades of creating and presenting world class productions the Market Theatre Foundation has earned a strong reputation for excellence and relevance.

The Market Theatre Foundation's other business units, the Market Theatre Laboratory and the Market Photo Workshop, have also been trailblazing and have won both national and international accolades. Two alumni of the Market Photo Workshop received international awards and prizes. Zanele Muholi was awarded the *Chevalier l'Ordre et des Lettres et des Artes* (Knight in the Order of Arts and Letters) by the Government of France. Alumnus Lebohang Kganye received the *Rise Art Global Artist of the Year* prize in London.

From more than 300 productions at the National Arts Festival, the Market Theatre Laboratory scooped the Standard Bank Gold Ovation Award for its production, *Hani: The Legacy*. The only other production at the 2017 National Arts Festival to win the Standard Bank Gold Ovation Award was *TAU*, a community-based production developed and catapulted it into the professional sector through the Market Theatre Foundation's Zwakala Community Theatre Festival. This pioneering community theatre festival celebrated its 25th anniversary in 2017.

Rounding off the fiscal year with accolades was a prestigious award presented by the World Architects Network to KMH Architects for their visionary design of Market Square, a modern facility funded by the Department of Arts and Culture; and which houses the Market Theatre Laboratory, the Market Photo Workshop, rehearsal spaces and the administration offices of the Market Theatre Foundation.

As a leading South African cultural agency, the staff of the Market Theatre Foundation played a pivotal role in 2017 by being positioned centrally in the discourse about the role of culture in the 21st century. The Market Theatre Foundation's

Chief Executive Officer was one of three cultural leaders from the African continent selected to participate in the *Global Leadership for the 21st Century* programme held at Kings College in London. The Market Theatre Foundation's veteran Fundraiser and Stakeholder Relationships Manager, Penny Morris, participated in the *International Cultural Summit* in Abu Dhabi.

On World Theatre Day, 27th March 2017, the Market Theatre's Artistic Director, James Ngcobo along with the 2017 winner of the Sophie Mgcina Emerging Voices Award winner, Lesedi Job, participated in a programme at Georgetown University (USA) reflecting on race and identity in the writings of Lorraine Hansberry's, *A Raisin' in the Sun*.

Market Theatre Laboratory head, Clara Vaughan, participated in the *Global Leadership Summit* in Athens while Market Theatre Laboratory teacher, Jacques de Silva, was one of two South Africans selected to participate in the series of theatre dialogues at *Theatreformen* in Germany.

The Market Photo Workshop was equally visible on international platforms. Head of the Market Photo Workshop, Lekgetho Makola, served on the curatorial committee of the *Bamako Encounters*. He also represented the Market Photo Workshop at the *Lubumbashi Biennale* and he was invited to sit on the international *Advisory Committee to the Board of Catchlight*, a visual storytelling advocacy organization based in the USA.

During the year under review, the Market Theatre Foundation also played house to leading international figures. The Flemish government's Minister of Arts, Culture and Youth, Mr Sven Gatz, paid a formal visit to the Market Theatre. International celebrities included renowned film star Susan Sarandon and Disney Productions, Julie Taymor. In February 2018, Deputy President Cyril Ramaphosa attended a performance of *The House of Truth*, a biographical work about the legendary writer, Can Themba.

The fiscal year culminated on a highlight of international visits when the first *International Atelier for Festival Managers*, held for the first time ever on the African continent, was hosted at the Market Theatre; and brought together 27 delegates from 17 countries across the globe. The Market Theatre Foundation also hosted, with support from the Embassy of the Netherlands, a weeklong critical reflection and 30th anniversary celebration of the *Culture in Another South Africa* (CASA) Festival and Congress that was held in Amsterdam in 1987.

The Market Theatre Foundation's role as an international player particularly in the field of how the arts can be engaged as a form of cultural diplomacy has seen the Market Theatre Foundation build and strengthen its relationship with numerous cultural attaches of international embassies in South Africa. Among some of the most successful international collaborations advanced at the Market Theatre Foundation are its partnerships with the Embassy of France, French Institute of South Africa, Embassy of the Netherlands, Embassy of South Korea, Embassy of Italy, US Embassy, British Council, Embassy of Sweden, Pro Helvetia and the Embassy of Russia.

The Market Theatre Foundation's international touring productions sojourns include a successful five-week UK tour of *The Suitcase*, a play adapted from the Es'kia Mphahlele short story and directed for the stage by James Ngcobo. A performance of the play at the Hull Truck Theatre (UK) was attended by the former UN Secretary-General, Kofi Annan. The Market Theatre Laboratory's production, *Encountering the Other*, also played

to a sold-out audience in the UK.

As one of South Africa's leading artistic directors, James Ngcobo, strives to present our audiences with a tapestry of work that embraces our diversity that contributes to the promotion of social cohesion and nation building but which is never short of its sheer brilliance and artistic excellence.

The Market Theatre Foundation's collaborations with countries on the African continent has been steadily increasing since the Market Theatre Foundation officially re-opened the doors of the 121-year old Windybow Heritage House at the Windybow Arts Centre. Refurbished with a grant from the Department of Arts and Culture, the heritage house now proudly boast a *Blue Plaque* status awarded to it by the Johannesburg Heritage Foundation.

Focused as a hub for Pan-African cultural expression, the Windybow Arts Centre is fast brokering partnerships with artistic partners on the continent and in the African diaspora. In partnership with the *International Library of African Music*, the Windybow Arts Centre presented Ugandan musician, Albert Bisaso Ssempeke and Zimbabwean musician, Stella Chiweshe. In association with the French Institute of South Africa and the Alliance Francais, the Windybow Arts Centre also hosted the *Fête de la Musique* concert on Youth Day, 16 June 2017. The Windybow Arts Centre also houses two Pan-African Reading Rooms developed and funded by Exclusive Books. The latter was the catalyst for the Centre hosting its inaugural *Pan-African Writers Week* in November 2017.

Since opening its doors in 2017, the Windybow Arts Centre has become a dynamic and vibrant hub that is re-energizing the inner-city of Johannesburg. Much of the groundwork for the Centre's success can be attributed to a dynamic partnership between the Market Theatre Foundation and two companies that were in residence at the Centre i.e. *Sticky Situations* and *The Coloured Cube*.

Sticky Situations with their well-grounded research, broad range of networks and their remarkable track record of working in the inner-city laid the foundation for possibilities at the Windybow Arts Centre. The *Coloured Cube* brought an unusual artistic flair and their network of avant garde city-based artists to experiment at the Centre. They unbridled the artistic and cultural possibilities that can be unearthed at the Windybow Arts Centre.

Since the culmination of the residencies, the Market Theatre Foundation has employed permanent staff at the Centre. The newly-appointed Head of the Windybow Arts Centre, Keitu Gwangwa, brings a wealth of experience in arts administration and cultural programming. She is supported by Nomalanga Nkosi who has been employed as the Centre's administrator. (Further reporting on the Windybow Arts Centre is made by Keitu Gwangwa in this annual report. See page 66)

On a national level, the Market Theatre Foundation played a dynamic leadership role in bringing together South Africa's 5 Performing Arts Institutions in the inaugural Arts Incubators Trade Fair. This was the first time in the existence of the institutions that the 5 Performing Arts Institutions collaborated on a national project that was aimed at creating new growth opportunities for emerging artists.

The Market Theatre Foundation's human capital is its most important resource. The staff at the Foundation are driven by passion and commitment to the ethos of the Market Theatre

Foundation. We are grateful to all our staff from those in the administrative, operational and technical positions to those in middle management and senior management who ensure that nothing negligently falls through the cracks. We are proud of our long-term colleague Haccius Mokopakgosi who retired last year and was awarded the Naledi Lifetime Achievement Award for his immense backstage contribution to South African theatre. We are equally proud of all our staff who were recognized by their peers for the Staff of the Month Awards. We express our gratitude to the humble cleaning staff and security personnel who ensure that our facilities are inviting, clean and safe.

During the period under review, legendary international artist and South African icon, Esther Mahlangu, was commissioned to interweave the Market Theatre Foundation's three buildings with a common artistic motif painted in each of the buildings. We express our gratitude to her and to all the artists who work with the Market Theatre Foundation. It is their sweat that defines the cultural soul and vibrancy of our nation. We also express our gratitude to our audiences and our numerous partners and funders who share our vision, who support our work and who celebrate our successes with us. We express our appreciation to the Department of Arts and Culture for granting a healthy subsidy to the Market Theatre Foundation so that the Foundation can continue to make a valuable contribution to South African cultural life.

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 and the Minister of Arts and Culture's Ten Point Plan. 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 are indebted to the many funders and grant-makers who support the artistic, cultural and educational programming at the Market Foundation. 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 13 years.

During the year under review the Market Theatre Foundation mourned the loss of Peter McKenzie, a renowned photojournalist, educator and social activist. Peter served on the Council of the Market Theatre Foundation. We express our appreciation to the Council of the Market Theatre Foundation for the work that they do in steering our institution. 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 artistically excellent institution on which its reputation is anchored.

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

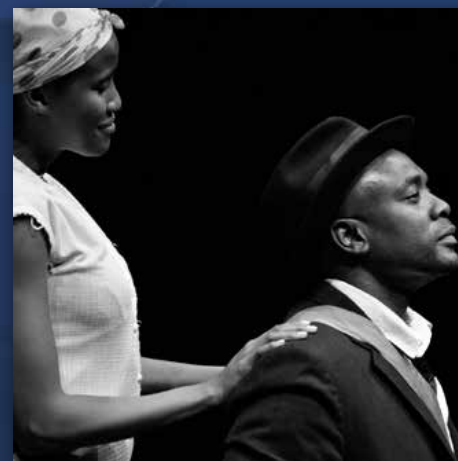
resolutely committed to freedom of expression and freedom of creativity; two significant pillars of our democracy and which are now enshrined in our South African Constitution; and which we must precious guard. And yet at the same time we are cognizant that in exercising these freedoms we understand 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

Ismail Mahomed
Chief Executive Officer
26 July 2018



Top Row: *The Suitcase* | Second Row: *Pop iCherry*
Third Row: Market Photo Workshop and Nelson Mandela Foundation MOU Signing | Bottom Row: *When Dori(s) Takes Her Place*

HUMAN RESOURCE REPORT

Staff Structure

31/03/2018

31/03/2017

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

Staff Turnover

2018

2017

Number of staff at beginning of year	46	42		
Windybrow staff	0	0%	9	21%
Retirements	0	0%	-3	-7%
Resignations	-1	-2%	-6	-13%
Deceased	-1	-2%	0	0%
Dismissed	0	0%	-1	-2%
New appointments	9	20%	5	11%
Number of staff at the end of year	53	46		

Labour Relations

Misconduct and disciplinary hearings

Written warnings
Final written warning
Final written warning

Types of misconduct

1 Gross negligence
1 Reporting for duty under the influence
1 Unauthorised spending of company funds

Training Provided

Short Courses	Male - African	Male - Indian	Male - White	Female - African	Female - Indian	Female - White
Management				3		3
Technical	1					
PR and Communications				1		
SCM			1			
Administration	5			4		
Total no of courses	6		1	8		3

Most staff of the Market Theatre Foundation are members of UASA

Employee of the Month



Simphiwe Boya
September 2017



Vickey Pienaar
October 2017



Busi Letwaba
November 2017



Bonnie Sibanda
December 2017



Malebo Mokoto
January 2018



Tswaledi Thobejane
February 2018



Lusanda Zokufa
March 2018



Anthony Ezeoke
April 2018



Siwe Hashe
May 2018

ARTISTIC DIRECTOR'S REPORT



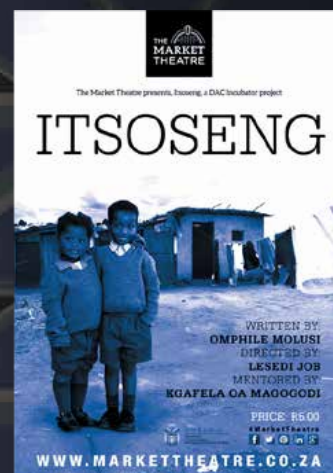
Our commitment to young directors at the Market Theatre is carried forward from year to year by giving visibility and introducing a new generation of storytellers to our patrons.

Last year gave such an amazing opportunity, to be the first as the Market Theatre to produce a new set of work about the East Coast of Durban. *Tamasha on Hope Street*, written by Rajesh Gopie, gave us the opportunity to introduce the Market Theatre to a new demographic audience of the Indian constituency.

Having read the work of Rajesh Gopie made me realize that since being at the Market Theatre for all these years, I have not encountered a caliber of work of that excellence. To bring forth the authenticity of the Indian tradition and its essence, I saw fit to have a young director, Gopala Davies, direct the piece after having witnessed his directing progress throughout the country and at the National Arts Festival. In addition to ensure that we encompass the authenticity I brought on board Gitanjali Pather to mentor Gopala Davies, thus opening doors for collaboration

with a university of higher learning, WITS with whom we have a memorandum of understanding.

Another young director who was also challenged last year was Lesedi Job who we appointed to direct, *Itsoseng*, a show written by our Market Theatre Laboratory alumnus, Omphile Molusi. The play was initially a one hander but with permission from Omphile, I had the artistic vision to blow it up; and the play then became inclusive of our graduates from the Market Laboratory alumni and external graduates from around the country. The play allowed for the actors to engage on the current status of the country and the impact it presently has on the youth. *Itsoseng* also added increased visibility of the use of indigenous languages on the stages of the Market Theatre.



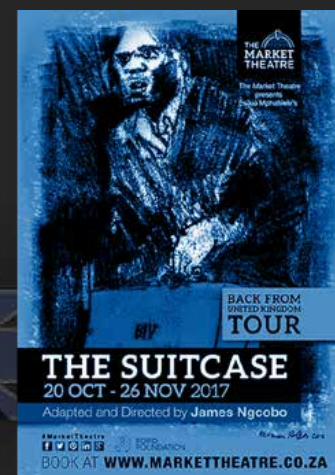
In addition, the young Matthew Hurt gave us a journey into a piece called *The Man Jesus*, which is now being performed by Sir Simon Carlo. The one-man piece starred Lebo Toko. It took us on a journey down two thousand years to witness key moments in the life of 'Jesus, the man' through the eyes of the people who knew him. This play has been produced in the UK, Europe, America and Australia. Under the direction of Robert Whitehead, this thought provoking and challenging script promised a spellbinding experience about the man who had a profound impact on the history of mankind. It also reminded us that Robert Whitehead is not only one of South Africa's finest actors, but also such a up hand as a director.

As part of our Black History Month programme, which we started five years ago, we staged Jeff Stetson's play, *The Meeting*, in which he creates an imaginary meeting in a hotel room between

two great political minds, Martin Luther King, Jr. and Malcolm X. With a lovely cast staged at the Barney Simon the production enjoyed a successful run. The playwrights and director had an opportunity to take audiences beyond just reviewing historical facts. They engaged the audiences' imaginations, helping them reflect on history and to re-imagine it. This process allowed audiences to ask the question "what if?"

To celebrate a decade of the fifties known as the Drum decade, the Market Theatre staged two works, *The Suitcase* and *The Suit*. Both plays brought the opportunity to bring back Siyabonga Twala to star opposite Zola Nombona (Nombona is the youngest actor to fill Matilda's shoes).

An adaptation of Dr Eskia Mphahlele's work *The Suitcase*, went on a UK tour of five cities namely Hull, Liverpool, Lancaster, Derby and Newcastle. We established a good relationship with these theatres and *The Suitcase* performed to packed houses. It was so great to take a South African piece to that part of the UK where the universal themes were well understood and did not require any further explanation.



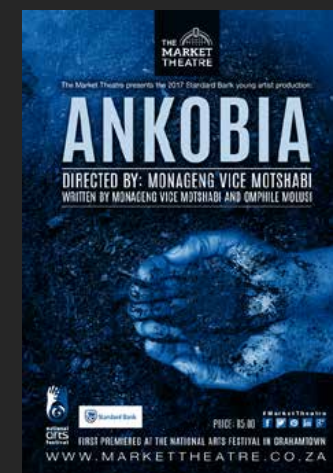
Our 2017 Zwakala Festival winner *Isithunzi*, a piece written by Sipho Zakwe and directed by Luthando Mngomezulu, was also selected as a winner at the 2017 DAC Trade Fair. The production absolutely wowed our patrons. When we talk about not ticking boxes when it comes to bringing young people into our spaces, we absolutely mean it. We challenged Luthando Mngomezulu and wanted a clear visibility to illustrate that the Market Theatre could develop a community theatre piece to a professional work curated for our stages.

Last year, Johannesburg audiences were able to get a sneak one-week preview of *If We Dig*, a solo play with Fiona Ramsay playing the role of social historian, Luli Callinicos. For its full-on season at the Market Theatre, Megan Wilson re-imagined the play as a two-hander with 2017 Sophie Mgcina Award recipient, Lesedi Job, starring alongside Fiona Ramsay. Theatre writer and director Megan Wilson crafted, *If We Dig*, as a delicate multi-lingual piece set against the backdrop of student uprisings and a complex societal landscape. *If We Dig* introduced us to some unusual characters who lived on the edges of a burgeoning mining town, each with unique stories of their struggles, dreams and challenges, woven together in a common humanity.

The Market Laboratory's alumnus, Monageng Motshabi was also the 2017 Standard Bank Young Artist Award winner. His play, *Ankobia*, was set in the futuristic land of Pelodikgadile where it is forbidden to remember anything that happened before the new state was formed. The voices of those who used

to fight for land and truth were muted and using an invention called a zap machine, the people's memories were kept in check. The warriors of yesterday were shadows of themselves and the hero, Xhoi, was among them.

Dead Yellow Sands, a one man show by Graham Weir, might well be described as a collection of portraits that lived for a brief moment and returned to the darkness of black space. Based on people Weir has met or observed over the years, we journeyed with the characters through the winding-down moments in their lives, and their reflections as some looked into the great silence of death.



2016 Sophie Mgcina Emerging Voices Award winner and 2017 Standard Bank Young Artist Award winner Thandazile "Sonia" Radebe created *When Dori(s) Takes Her Place* for the Market Theatre stage. Choreographed and performed by Radebe with co-performer Lulu Mlangeni (2014 Sophie Mgcina Emerging Voices Award) *When Dori(s) Takes Her Place* acknowledged and celebrated the strength that women have both physically and emotionally by exploring meaning of Doris's name.

Another dance piece that we commissioned was by the 2016 Standard Bank Young Artist Award, Luyanda Sidiya. He also directs the Luthando Arts Academy. His production, *In Her Shoes*, delved deep into the faces and personas of the women and their struggles to survive and be heard. The production brought to life a meaningful dance journey that celebrated the strength and fragility of a woman.

We have continuously striven to present our audiences with a tapestry of work that contributes to the promotion of social cohesion and nation building. Above all, we have embodied the ethos of presenting works that fulfill the soul, entertains and embraces our diversity.

James Ngcobo
Artistic Director
26 July 2018

ANNUAL PERFORMANCE REPORT

STRATEGIC OUTCOME-ORIENTED GOALS

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

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

Performance Indicators	Actual Achieved 2016/17	Planned Target 2017/18	Actual Achievement 2017/18	Variance between Target and Actual 2017/18	Comment on variances
Strategic Objective 1					
ADMINISTRATION					
1.1 To support and strengthen the Foundation's leadership and management delivery capacity					
Compliance with regulatory reporting requirements	Reports submitted	Reports submitted	Reports submitted		Achieved
Percentage of total positions filled	90%	90%	90%		Achieved
Number of skills programmes undertaken by staff	13	10	18	8	Achieved Staff attended a few more affordable courses
1.2 Corporate support services that ensure the achievement of the MTF's strategic objectives					
Unqualified audit	Unqualified audit	Unqualified audit	Unqualified audit		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 SERVICES					
2.1 To identify, develop, host 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>	47	20	35	15	Achieved More production partnerships and rentals were done than envisaged in the target
Number of audiences attending shows <i>(Output indicator but not controllable by the MTF)</i>	57 475	75 000	78 700	3 700	Achieved A few exceptional box office successes were staged during the year

Performance Indicators	Actual Achieved 2016/17	Planned Target 2017/18	Actual Achievement 2017/18	Variance between Target and Actual 2017/18	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>	8	6	11	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	4	4	0	Achieved
Number of photographers, curators showcased	48	24	88	64	Achieved The second exhibition space in the Market Square made it possible to host more group exhibitions
Number of visitors to exhibitions and public programmes <i>(Dependent on funding)</i>	13 275	1 100	13 334	12 234	Achieved An exhibition held as part of the FNB Joburg Art Fair in Sandton drew large numbers of visitors
Number of publications produced	3	1	1	0	Achieved
Strategic Objective 3					
TRAINING AND DEVELOPMENT SERVICES					
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>	7	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>	266	100	213	113	Achieved The favourable variance is due to the incubator funding received from the Department of Arts and Culture
3.2 To train and develop interns, students and community theatre practitioners					
Market Laboratory: Number of students enrolled in the first-year drama course	22	20	20	0	Achieved
Number of students that have completed the first-year drama course <i>(Outcome indicator but not controllable by the MTF)</i>	15	20	20	0	Achieved
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	12	0	Achieved

Performance Indicators	Actual Achieved 2016/17	Planned Target 2017/18	Actual Achievement 2017/18	Variance between Target and Actual 2017/18	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>	7	12	12	0	Achieved
Number of festivals organised <i>(Outcome indicator but not controllable by the MTF)</i>	1	1	2	1	Achieved
Number of participants at the festivals	56	225	160	-65	Not achieved The shows selected to be part of the festival had fewer cast members than envisaged in the budget
Number of audiences attending the festivals	1 419	2 000	3 461	1 461	Achieved

3.3 To empower students, individual participants in photography

Number of short courses presented <i>(Dependent on funding):</i> - Foundation - Intermediate	6 3	6 3	6 3	0 0	Achieved Achieved
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>	132	120	121	1	Achieved
Percentage of individuals that have successfully completed the various training initiatives mentioned above <i>(Output indicator but not controllable by the MTF)</i>	86%	65%	93%	28% points	Achieved The favourable pass rate is due to students having improved access to information and improved schooling system in the city
Number of mentorship programmes completed <i>(Dependent on funding)</i>	2	2	1	-1	Not achieved The Gisele Wulfsohn mentorship did not take place because the sponsor ran out of funds

Strategic Objective 4

INSTITUTIONAL ADVANCEMENT

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

Number of stakeholder newsletters distributed annually	20	11	35	24	Achieved A weekly electronic newsletter was added in December 2016 to replace the monthly newsletter
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Number of newspaper advertisements placed daily (Wednesday to Saturday) when programme is running	170	200	157	-43	Not achieved The Market Theatre took a decision not to advertise with the The Star newspaper anymore, as print media coverage of the arts was shrinking and the arts constituency is increasingly shifting to digital communications. The alternative was to find other spaces to advertise: Artslink and our website became the platforms. Unfortunately, the adverts are as a result of press releases loaded on those platforms. The number of press releases sent out are according to number of productions staged by the Market Theatre Foundation.
Number of internal newsletters distributed to staff annually	11	11	43	32	Achieved A weekly electronic newsletter, Buzz, was introduced this year
Publicity value achieved annually	R5,27 million	R5,5 million	R10,93 million	R5,43 million	Achieved The favourable variance was caused by some productions picking up more publicity than expected
Number of new stakeholders registered on the database (emails and cellphones) <i>(Output indicator but not controllable by the MTF)</i>	6 871	6 500	27 881	21 381	Achieved The favourable variance was largely a result of the purchase of a database

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

Number of funding proposals submitted to donors	46	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>	R9,2 million	R13,5 million	R11,8 million	-R1,7 million	Not achieved A few tranches of funds raised will only be paid in the next fiscal year.

REPORT OF THE FINANCE AND AUDIT COMMITTEE

We are pleased to present our report for the financial year ended 31 March 2018.

Finance and Audit Committee Members and Attendance

The Finance and Audit 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 eight meetings were held on the following dates:

23 May 2017; 25 July 2017, 21 November 2017, 7 December 2017, 13 February 2018, 20 February 2018, 5 March 2018 and 16 March 2018.

Name of member	Number of meetings attended	Gender	Race	Date resigned or appointed
M K Maponya (Chairperson)	8	Male	African	Appointed 24 February 2011 appointed chairperson 1 August 2016
Dr S Mokone-Matabane	3	Female	African	Appointed 1 September 2004
K Xaba	5	Male	African	Appointed on 1 April 2015
M L Pududu	7	Female	African	Appointed 14 February 2017
S Mudau	7	Female	African	Appointed 14 February 2017
T Bamuza	8	Female	African	Appointed 14 February 2017
S M Mawela	3	Female	African	Appointed 14 February 2017

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.

Finance and Audit Committee Responsibility

The Finance and Audit 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 III Report on Corporate Governance requirements, Internal Audit provides the Finance and Audit 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.

Evaluation of Annual Financial Statements

The Finance and Audit 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 Finance and Audit 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.



Maphalle Maponya
Chairperson of the Finance and Audit Committee
Johannesburg, 24 July 2018



Top: ©Siphosihle Mkhwanazi In Jus'this Exhibition Opening
Bottom Left: ©Madoda Mkhobeni Market Theatre/UNISA Event - The Suitcase Discussion
Bottom Right: ©Siphosihle Mkhwanazi CASA Week Official Opening

REPORT OF THE AUDITOR GENERAL

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 30 to 49, which comprise the statement of financial position as at 31 March 2018, the statement of financial performance, statement of changes in net assets and cash flow statement, 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, the financial position of The Market Theatre Foundation as at 31 March 2018, and its financial performance and cash flows for the year then ended in accordance with the South African Standards of Generally Recognised Accounting Practice (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 entity in accordance with the International Ethics Standards Board for Accountants' Code of ethics for professional accountants (IESBA code) and 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 code.
5. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibilities of accounting authority for the financial statements

6. The accounting authority is responsible for the preparation and fair presentation of the financial statements in accordance with GRAP and the requirements of the PFMA, and for such internal control as the accounting authority determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

7. In preparing the financial statements, the accounting authority is responsible for assessing The 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 accounting authority either intends to liquidate The Market Theatre Foundation or to cease operations, or has no realistic alternative but to do so.

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

8. My objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the ISAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.
9. A further description of my responsibilities for the audit of the financial statements is included in the annexure to this auditor's report.

REPORT ON THE AUDIT OF THE ANNUAL PERFORMANCE REPORT

Introduction and scope

10. In accordance with the Public Audit Act 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 the selected strategic objectives presented in the annual performance report. I performed procedures to identify findings but not to gather evidence to express assurance.
11. 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.

12. I evaluated the usefulness and reliability of the reported performance information in accordance with the criteria developed from the performance management and reporting framework, as defined in the general notice, for the following selected focus area presented in the annual performance report of the public entity for the year ended 31 March 2018:

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

13. I conducted my limited assurance engagement in accordance with the International Standard on Assurance Engagements, ISAE 3000: Assurance engagements other than audits or reviews of historical financial information.
14. The procedures performed in a limited assurance engagement vary in nature from, and are less in extent than for a reasonable assurance engagement and consequently they do not enable me to obtain the assurance necessary to become aware of all significant matters that might be identified in a reasonable assurance engagement. As a result, the level of assurance obtained in a limited assurance engagement is substantially lower than the assurance that would have been obtained had I performed a reasonable assurance engagement.
15. The material findings in respect of the reliability of the selected objectives are as follows:

Strategic Objective 2 - Performance art and photography services

16. The reported achievement of 78 700 for target - Number of audiences attending shows is not reliable as the entity did not have an adequate performance management system to maintain records to enable reliable reporting on achievement of targets. As a result, I was unable to obtain sufficient appropriate audit evidence in some instances while in other cases the supporting evidence provided did not agree to the reported achievement. Based on the supporting evidence that was provided, the achievement was 76 793, but I was unable to further confirm the reported achievement by alternative means. Consequently, I was unable to determine whether any further adjustments were required to the reported achievement.
17. I did not raise any material findings on the usefulness and reliability of the reported performance information for the following objectives:
 - Strategic objective 3 - Training and development services

Other matter

18. I draw attention to the matter below.

Achievement of planned targets

19. Refer to the annual performance report on pages 18 to 21 for information on the achievement of planned targets for the year and explanations provided for the under/ over achievement of a number of targets. This information should be considered in the context of the

material findings on the usefulness and reliability of the reported performance information in paragraphs 12 to 17 of this report.

Adjustment of material misstatements

20. I identified a material misstatement in the annual performance report submitted for auditing. The material misstatement was on the reported performance information of strategic objective 2 - Performance art and photography services. As management subsequently corrected only some of the misstatements, I raised material findings on the reliability of the reported performance information. Those that were not corrected are reported above.

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 Market Theatre Foundation 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:

Procurement and contract management

23. Some of the invitations for competitive bidding were not advertised for a required minimum period, as required by Treasury Regulations (TR) 16A6.3(c).
24. In some instances persons in service of the entity whose close family members, partners or associates had a private or business interest in contracts awarded by the entity failed to disclose such interest, as required by TR 16A8.4.
25. Sufficient appropriate audit evidence could not be obtained that persons in service of other state institutions who had a private or business interest in contracts awarded by the entity did not participate in the process relating to that contract as required by TR 16A8.4.

Expenditure management

26. Effective and appropriate steps were not taken to prevent irregular expenditure amounting to R1 759 052 as disclosed in note 23 to the annual financial statements, as required by section 51(1)(b)(ii) of the PFMA. The majority of the irregular expenditure was caused by the nonadherence to the SCM policy.

Other information

27. The accounting authority is responsible for the other information. The other information comprises the information included in the annual report. The other information does not include the financial statements, the auditor's report thereon and those selected objectives presented in the annual performance report that have been specifically reported on in the auditor's report.
28. 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.

29. In connection with my audit, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements and the selected objectives presented in the annual performance report, or my knowledge obtained in the audit, or otherwise appears to be materially misstated.
30. 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. No material inconsistencies were identified.

Internal control deficiencies

31. 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 qualified, the findings on the annual performance plan and the findings on compliance with legislation included in this report.

Leadership

32. Adequate oversight responsibility regarding performance reporting and compliance with laws and regulations are not exercised. Various matters related to financial management, performance management and compliance with laws and regulations have been identified during the current year.

Financial and performance management

33. Management did not adequately monitor adherence with the requirements of the Treasury Regulations on supply chain management processes and as a result irregular expenditure was incurred.
34. Management did not adequately review the annual performance report for reliability of presented information prior to their submission for audit purposes.

Other reports

35. I draw attention to the following engagements conducted by various parties that had, or could have, an impact on the matters reported in the 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.
36. The Department of Arts and Culture has initiated a forensic investigation into alleged maladministration and/or malpractices occurring within the Market Theatre Foundation. The outcome of the investigation is still in progress at the date of this report.

REPORT ON THE AUDIT OF THE FINANCIAL 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 Market Theatre Foundation'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 Market Theatre Foundation's internal control.
 - evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the accounting authority.
 - conclude on the appropriateness of the accounting authority's use of the going concern basis of accounting in the preparation of the financial statements. I also conclude, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Market Theatre Foundation 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 The Market Theatre Foundation 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.
 - obtain sufficient appropriate audit evidence regarding the financial information of the entities. I am responsible for the direction, supervision and performance of the group audit. I remain solely responsible for my audit opinion.

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.

Auditor – General.

Auditor-General
Pretoria
31 July 2018



AUDITOR-GENERAL
SOUTH AFRICA

Auditing to build public confidence

REPORT OF COUNCIL

Council has pleasure in presenting its report on the activities of the Foundation for the year ended 31 March 2018.

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 28 - 33.

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:

	2018	2017
Income excluding Government Grant	17 235 198	15 754 987
Expenditure	(67 277 229)	(65 888 315)
Shortfall for the year before Government Grant	(50 042 031)	(50 133 328)
Government Operating Grant	44 540 000	42 419 000
Deficit from Operations	(5 502 031)	(7 714 328)
Government Programme Grant	3 834 101	4 405 327
Government Capital Grant	2 487 225	25 075 483
Surplus for the year	819 295	21 766 482
Depreciation on donated assets	4 426 495	3 066 112
Transfer to Capital Grant reserve	(2 487 225)	(24 728 887)
Operating surplus	2 758 565	103 707

Income increased by 9% (2017: 30% decrease) when compared to the prior year as a result of the decrease of 18% in donations received, an increase in operating income of 41% and an increase in interest received of 78%. Funding received from the Department of Arts and Culture (DAC) for operating costs amounted to R48 million (2017: R47 million), including R4 million (2017: R5 million) project funding, and capital works funding utilised amounted to R2,5 million (2017: R25 million).

Expenditure increased by 2% (2017: 21%) when compared to the prior year. This was attributable to reduced programme

cost as a result of reduced funding.

The Foundation budgeted to break even. The surplus from operations was caused by a correction on a utility account of more than R2 million. The surplus for the year is R 819 295 (2017: R22 million). The variance between the budgeted and the actual results is caused by Capital Grants spent of R2 million. The utilisation of Capital Grants of R4 million (2017: R3,1 million) contributed to an accumulated

surplus of R13 million (2017: R10 million) at year end. The total assets (R214 million) of the Foundation exceeded its liabilities (R58 million) by R156 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 up to 31 March 2021	Male	African	6	150 656
P McKenzie	Appointed 9 March 2010, passed away on 31 October 2017	Male	Coloured	2	10 825
Dr S Mokone-Matabane	Appointed 30 July 2009, reappointed on 1 April 2018 up to 31 March 2021	Female	African	3	16 086
J B Spector (US citizen)	Appointed 30 July 2009, reappointed on 1 April 2018 up to 31 March 2021	Male	White	5	25 174
C P Nunn	Appointed 1 August 2011, end of term 31 March 2018	Male	Coloured	5	30 281
S Twala	Appointed 1 April 2015, reappointed on 1 April 2018 up to 31 March 2021	Female	African	6	13 245
K Xaba	Appointed 1 April 2015, reappointed on 1 April 2018 up to 31 March 2021	Male	African	6	17 502
I Mahomed (CEO)	Appointed 1 August 2016	Male	Indian	6	Full time employee - see note 19
G Dumas	Appointed 1 April 2018 up to 31 March 2021	Male	African	Newly Appointed	-
U Malunga	Appointed 1 April 2018 up to 31 March 2021	Female	African	Newly Appointed	-

The Council met six times during the year on the following dates: 25 May 2017, 28 July 2017, 11 November 2017, 7 December 2017, 5 March 2018, 16 March 2018.

In addition to the above members, Christine McDonald (Chief Financial Officer) and James Ngcobo (Artistic Director) attend the Council meetings by standing invitation. The Chairman of the Finance and Audit Committee is invited to two Council meetings per annum.

The remuneration of members of Council includes remuneration for serving on the following Council committees: Finance and Audit Committee, Building Committee, HR Committee, Artistic Committee and Fundraising Committee.

6. SECRETARY

The CEO's office performs the secretarial duties.

7. OPERATING LEASES

Premises:	Market Theatre building
Expiry date:	31 May 2036 with an option to renew for 20 years
Landlord:	City of Johannesburg Metropolitan Council

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 2018.

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 needs to be explored.

The Annual Financial Statements and schedule of operating costs set out on pages 5 to 34 were approved by Council on 26 July 2018 and were signed on its behalf by:


Chairman


Chief Executive Officer

STATEMENT OF FINANCIAL POSITION

STATEMENT OF FINANCIAL PERFORMANCE

	Notes	2018	2017
ASSETS			
Current Assets			
Trade and other receivables from exchange transactions	6	1 385 325	1 398 544
Cash and cash equivalents	7	58 773 337	42 863 433
		60 158 662	44 261 977
Non-Current Assets			
Property, plant and equipment	3	138 271 138	140 423 351
Intangible assets	4	9 298	18 310
Heritage assets	5	15 435 255	15 326 955
		153 715 691	155 768 616
Total Assets		213 874 353	200 030 593
LIABILITIES			
Current Liabilities			
Trade and other payables from exchange transactions	12	5 297 566	6 270 094
Unspent conditional grants and receipts	10	52 345 660	38 532 971
Provisions	11	580 650	396 347
Total Liabilities		58 223 876	45 199 412
Net Assets		155 650 477	154 831 181
Revaluation reserve	8	3 308 295	3 308 295
Capital grants reserve	9	139 593 177	141 532 447
Accumulated surplus		12 749 005	9 990 439
Total Net Assets		155 650 477	154 831 181

	Notes	2018	2017
REVENUE			
Government grants and subsidies	13	50 861 326	71 899 811
Public contributions and donations	14	7 129 590	8 733 315
		57 990 916	80 633 126
OTHER INCOME			
Interest received		904 767	508 555
Other income		9 200 841	6 513 117
		10 105 608	7 021 672
OPERATING EXPENSES			
Administration expenses		(14 183 383)	(18 475 918)
Selling and fundraising costs		(17 010 542)	(15 433 276)
Debt impairment		-	(292 837)
Loss on disposal of assets		(89 880)	(315 763)
Depreciation, amortisation and impairments		(5 448 944)	(4 185 410)
Employee related costs		(26 900 823)	(22 917 299)
Lease rentals on operating lease		(15 491)	(390 134)
Repairs and maintenance		(3 112 654)	(3 791 284)
		(66 761 717)	(65 801 921)
OPERATING SURPLUS	16	1 334 807	21 852 877
Interest paid		(515 512)	(86 395)
SURPLUS FOR THE YEAR		819 295	21 766 482



STATEMENT OF CHANGES IN NET ASSETS

	Revaluation Reserve	Capital Grants Reserve	Total Reserves	Accumulated Surplus	Total Net Assets
Balance at 01 April 2016	3 242 295	114 582 086	117 824 381	9 955 211	127 779 592
Surplus for the year	-	-	-	21 766 483	21 766 483
Windybrow amalgamation	-	5 287 586	5 287 586	(68 480)	5 219 106
Utilisation of reserve	-	(3 066 112)	(3 066 112)	3 066 112	-
Capital works grant received	-	24 728 887	24 728 887	(24 728 887)	-
Revaluation of collectibles	66 000	-	66 000	-	66 000
Total changes	66 000	26 950 361	27 016 361	35 228	27 051 589
Balance at 01 April 2017	3 308 295	141 532 447	144 840 742	9 990 439	154 831 181
Surplus for the year	-	-	-	819 296	819 296
Utilisation of reserve	-	(4 426 495)	(4 426 495)	4 426 495	-
Capital works grant received	-	2 487 225	2 487 225	(2 487 225)	-
Total changes	-	(1 939 270)	(1 939 270)	2 758 566	819 296
Balance at 31 March 2018	3 308 295	139 593 177	142 901 472	12 749 005	155 650 477
Note(s)	8	9			



CASH FLOW STATEMENT

CASH FLOWS FROM OPERATING ACTIVITIES

Receipts

Cash receipts from non-exchange transactions
Cash receipts from government grants
Sale of goods and services

Payments

Personnel cost
Suppliers
Interest paid

Net cash flows from operating activities

CASH FLOWS FROM INVESTING ACTIVITIES

Purchase of property, plant and equipment
Purchase of other intangible assets
Purchases of heritage assets
Proceeds from sale of assets
Prepayment made
Interest income
Net cash flows from investing activities

CASH FLOWS FROM FINANCING ACTIVITIES

Decrease in unspent conditional grants and receipts

Net increase/(decrease) in cash and cash equivalents

Cash and cash equivalents at the beginning of the year
Windybrow cash at amalgamation

Cash and cash equivalents at the end of the year

Notes	2018	2017
	7 129 590	8 733 315
	50 861 326	71 899 810
	9 214 060	5 834 952
	<u>67 204 976</u>	<u>86 468 077</u>
	(26 716 520)	(22 816 513)
	(35 810 110)	(39 691 404)
	0	(86 395)
	<u>(62 526 630)</u>	<u>(62 594 312)</u>
17	4 678 346	23 873 765
3	(3 400 525)	(18 991 288)
4	-	(15 389)
5	(108 300)	(6 691 075)
	22 929	-
	-	1 605 126
	904 767	508 555
	<u>(2 581 129)</u>	<u>(23 584 071)</u>
	13 812 687	(15 586 173)
	15 909 904	(15 296 479)
	42 863 433	32 922 438
	-	25 237 474
7	58 773 337	42 863 433

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.

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 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.

1.2 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 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.

1.3 Intangible assets

An asset is identifiable if it either:

- is separable, i.e. is capable of being separated or divided from an entity and sold, transferred, licensed, rented or exchanged, either individually or together with a related contract, identifiable assets or liability, regardless of whether the entity intends to do so; or
- arises from binding arrangements (including rights from contracts), regardless of whether those rights are transferable or separable from the entity or from other rights and obligations.

An intangible asset is recognised when:

- it is probable that the expected future economic benefits

- or service potential that are attributable to the asset will flow to the entity; and
- the cost or fair value of the asset can be measured reliably.

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

Amortisation is provided to write down the intangible assets on a straight line to the residual values at 25% per annum. The residual values of intangible assets are regarded as zero due to the fact that intangible assets are not resaleable.

The amortisation period and the amortisation method for intangible assets are reviewed at each reporting date.

Intangible assets are derecognised:

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

1.4 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.

1.5 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.

1.6 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.

1.7 Financial instruments

The Foundation's principal financial instruments are receivables, cash and cash equivalents, payables and lease liabilities. 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

Financial assets are stated at fair value through surplus or deficit, loans and receivables or held to maturity as appropriate. When financial assets 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.

ACCOUNTING POLICIES (CONT.)

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 fair value.

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.

1.8 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 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.

1.9 Inventories

Inventories are initially measured at cost except where inventories are acquired through a non-exchange transaction, then their costs are their fair value as at the date of acquisition.

Subsequently inventories are measured at the lower of cost and net realisable value.

The cost of inventories is assigned using the first-in, first-out (FIFO) formula. The same cost formula is used for all inventories having a similar nature and use to the entity.

1.10 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.

1.11 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.

Post-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.

1.12 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.

1.13 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.

1.14 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.

Expenses paid through the tax system are amounts that are available to beneficiaries regardless of whether or not they pay taxes.

Fines are economic benefits or service potential received or receivable by entities, as determined by a court or other law enforcement body, as a consequence of the breach of laws or regulations.

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.

1.15 Investment income

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

1.16 Comparative figures

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

1.17 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.

1.18 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 practice note no. 4 of 2008/2009 which was issued in terms of sections 76(1) to 76(4) of the PFMA requires the following (effective from 1 April 2008):

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

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

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

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

1.19 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.

Only transactions with related parties not at arm's length or not in the ordinary course of business are disclosed.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS

2. NEW STANDARDS AND INTERPRETATIONS

2.1 Standards and interpretations effective and adopted in the current year

In the current year, the entity has adopted the following standards and interpretations that are effective for the current financial year and that are relevant to its operations:

Standard/Interpretation	Effective Date: Years Beginning on or after	Expected Impact
GRAP 38: Disclosure of Interests in Other Entities	01 April 2019	Unlikely there will be a material impact
GRAP 20: Related parties	01 April 2019	Unlikely there will be a material impact
GRAP 109: Accounting by Principals and Agents	01 April 2019	Unlikely there will be a material impact
IGRAP 18: Interpretation of the Standard of GRAP on Recognition and Derecognition of Land	01 April 2019	Unlikely there will be a material impact
GRAP 16 (as amended 2016): Investment Property	01 April 2018	Unlikely there will be a material impact
GRAP 17 (as amended 2016): Property, Plant and Equipment	01 April 2018	Unlikely there will be a material impact
GRAP 21 (as amended 2016): Impairment of non-cash-generating assets	01 April 2018	Unlikely there will be a material impact
GRAP 26 (as amended 2016): Impairment of cash-generating assets	01 April 2018	Unlikely there will be a material impact
GRAP 103 (as amended 2016): Heritage Assets	01 April 2018	Unlikely there will be a material impact
Directive 12: The Selection of an Appropriate Reporting Framework by Public Entities	01 April 2018	Unlikely there will be a material impact

3. PROPERTY, PLANT AND EQUIPMENT

	2018			2017		
	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value
Land	9 929 168	-	9 929 168	9 929 168	-	9 929 168
Buildings	92 443 139	(2 733 165)	89 709 974	91 117 894	(783 661)	90 334 233
Furniture and fixtures	15 105 384	(7 502 521)	7 602 863	15 557 944	(7 500 693)	8 057 251
Motor vehicles	477 018	(208 130)	268 888	477 018	(194 770)	282 248
IT equipment	3 612 943	(2 739 783)	873 160	3 327 504	(2 358 453)	969 051
Leasehold improvements	36 253 816	(6 696 753)	29 557 063	35 959 253	(5 171 468)	30 787 785
Books	97 850	(44 020)	53 830	97 850	(34 235)	63 615
Work in progress	276 192	-	276 192	-	-	-
Total	158 195 510	(19 924 372)	138 271 138	156 466 631	(16 043 280)	140 423 351

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONT.)

Reconciliation of property, plant and equipment - 2018

	Opening balance	Additions	Disposals	Revaluations	Depreciation	Total
Land	9 929 168	-	-	-	-	9 929 168
Buildings	90 334 233	1 434 926	(22 925)	(86 063)	(1 950 197)	89 709 974
Furniture and fixtures	8 057 251	804 259	(40 035)	-	(1 218 612)	7 602 863
Motor vehicles	282 248	-	-	-	(13 360)	268 888
IT equipment	969 051	319 242	(11 835)	86 063	(489 361)	873 160
Leasehold improvements	30 787 785	565 906	(38 011)	-	(1 758 617)	29 557 063
Books	63 615	-	-	-	(9 785)	53 830
Work in progress	-	276 192	-	-	-	276 192
	140 423 351	3 400 525	(112 806)	-	(5 439 932)	138 271 138

Reconciliation of property, plant and equipment - 2017

	Opening balance	Additions	Additions through transfer of functions/mergers	Disposals	Transfers	Other changes, movements	Depreciation	Total
Land	9 929 168	-	-	-	-	-	-	9 929 168
Buildings	5 773 403	16 063 915	-	-	69 204 393	-	(707 478)	90 334 233
Furniture and fixtures	6 867 731	2 337 949	2 306 310	(216 166)	-	(2 096 448)	(1 142 125)	8 057 251
Motor vehicles	125 460	-	317 217	-	-	(160 429)	-	282 248
IT equipment	1 161 900	329 140	66 755	(40 467)	-	(55 708)	(492 569)	969 051
Leasehold improvements	32 352 291	260 284	-	(59 130)	-	-	(1 765 660)	30 787 785
Books	73 400	-	-	-	-	-	(9 785)	63 615
Work in progress	69 204 393	-	-	-	(69 204 393)	-	-	-
	125 487 746	18 991 288	2 690 282	(315 763)	-	(2 312 585)	(4 117 617)	140 423 351

Details of properties

Land	2018	2017
- Market Square block, purchase price: 18 March 2013	5 249 139	5 249 139
- Gerard Sekoto Street block, purchase price: 11 June 2014	4 680 029	4 680 029
	9 929 168	9 929 168

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, remaining extent of Erf 250, Erf 248, Erf 252 and Erf 609. The building on Erf 252 has been renovated for our use, Erven 250 and 248 are occupied by tenants and Erf 609 will be developed in the future, subject to raising sufficient funding.

Plant and equipment with a cost of R4,4 million, fully depreciated in prior years, are still in use.

4. INTANGIBLE ASSETS

	2018			2017		
	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	401 920	(383 610)	18 310

Reconciliation of intangible assets - 2018

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

Reconciliation of intangible assets - 2017

	Opening balance	Additions	Amortisation	Total
Computer software	70 714	15 389	(67 793)	18 310

5. HERITAGE ASSETS

	2018			2017		
	Cost / Valuation	Accumulated impairment losses	Carrying value	Cost / Valuation	Accumulated impairment losses	Carrying value
Art collections, musical instruments and books	3 348 295	-	3 348 295	3 348 295	-	3 348 295
Historical buildings	12 086 960	-	12 086 960	11 978 660	-	11 978 660
Total	15 435 255	-	15 435 255	15 326 955	-	15 326 955

Reconciliation of heritage assets - 2018

	Opening balance	Additions	Total
Art collections, musical instruments and books	3 348 295	-	3 348 295
Historical buildings	11 978 660	108 300	12 086 960
	15 326 955	108 300	15 435 255

Reconciliation of heritage assets - 2017

	Opening balance	Additions	Transfers received	Revaluation increase/(decrease)	Total
Art collections, musical instruments and books	3 282 295	-	-	66 000	3 348 295
Historical buildings	-	6 691 075	5 287 585	-	11 978 660
	3 282 295	6 691 075	5 287 585	66 000	15 326 955

Historical buildings

	2018	2017
- Windybrow heritage house renovation costs - Leasehold improvements	10 840 630	10 732 330
- Shlom Eating House	1 246 330	1 246 330
	12 086 960	11 978 660

The historical buildings consist of the Shlom Eating House and the Windybrow Randlord house.

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.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONT.)

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.

Revaluations of collectibles

Musical instruments: The effective date of the revaluation was 2016/05/06. The revaluation of the instruments was performed by an independent valuer, Mr Greg Rollinson of Lincoln Brothers. The values were based on estimated market value of the instruments.

Artwork: The effective date of the revaluation was 2016/03/31. Revaluations of the artwork were performed by an independent valuer, Ms Julia Charlton, Senior Curator at the Wits Art Museum. The initial amount was assessed on market value and artist popularity. Since then the insured value has been increased annually by 10%. This is based on the assumption that artworks are usually appreciating assets. The amounts for individual items were adjusted where necessary, for events such as an artist's death or the publication of a monograph or international exhibition. Occasionally values have been adjusted downwards as the popularity of an artist declines.

Books: The effective date of the revaluation was 2017/05/01. 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.

	2018	2017
6. TRADE AND OTHER RECEIVABLES FROM EXCHANGE TRANSACTIONS		
Trade debtors from exchange transactions	1 254 828	1 291 132
Prepayments	2 767	-
Deposits	127 730	107 412
	1 385 325	1 398 544

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

7. CASH AND CASH EQUIVALENTS

Cash on hand	8 705	4 678
Bank balances	58 764 632	42 858 755
	58 773 337	42 863 433
Bank balances held in respect of unutilised grants	52 345 660	38 532 971
Other bank balances	6 427 677	4 330 462
	58 773 337	42 863 433

8. REVALUATION RESERVE

The revaluation reserve is not distributable.

Opening balance	3 308 295	3 242 295
Change during the year	-	66 000
	3 308 295	3 308 295

9. CAPITAL GRANTS RESERVE

Brought forward from previous year	141 532 447	114 582 086
Utilisation of reserve	(4 426 495)	(3 066 112)
Capital works grant received	2 487 225	24 728 888
Windybrow balance on amalgamation	-	5 287 585
	139 593 177	141 532 447

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

10. UNSPENT CONDITIONAL GRANTS AND RECEIPTS

Unspent conditional grants and receipts comprises of:

Unspent conditional grants and receipts

Atterbury	5 256 000	5 256 000
Bloomberg	-	26 965
DAC - conditional grant in respect of capital works for building projects	43 951 956	31 471 125
Department of Arts and Culture project grants	1 897 373	548 019
Free State MPW grant	32 835	32 835
Getty Images	-	16
Giselle Wulfsohn	7 978	8 578
M Hart	927 716	759 298
Open Society Foundation	25 039	131 648
Tierney Fellowship	109 963	298 487
US Embassy	136 800	-
	52 345 660	38 532 971

Movement during the year

Balance at the beginning of the year	38 532 971	30 059 957
Additions during the year	23 429 504	41 777 696
Income recognition during the year	(7 129 590)	(8 733 315)
Capital works expenditure incurred	(2 487 225)	(24 571 367)
	52 345 660	38 532 971

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.

11. PROVISIONS

Reconciliation of provisions - 2018

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

Reconciliation of provisions - 2017

	Opening balance	Additions	Utilised during the year	Total
Provision for bonus	295 562	396 347	(295 562)	396 347

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

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONT.)

2018

2017

12. TRADE AND OTHER PAYABLES FROM EXCHANGE TRANSACTIONS

	2018	2017
Trade payables from exchange transaction	3 890 138	5 021 992
Accrued expenses	1 278 043	1 146 173
Deposits received	129 385	101 929
	5 297 566	6 270 094

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

13. REVENUE FROM NON-EXCHANGE TRANSACTIONS: GOVERNMENT GRANTS

Operating grants

DAC - Medium-Term Expenditure Framework (MTEF) allocation	44 540 000	42 419 000
DAC project grant received	3 834 101	4 405 328
	48 374 101	46 824 328

Capital grants

DAC Capital Works grant	2 487 225	25 075 483
	50 861 326	71 899 811

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

14. REVENUE FROM NON-EXCHANGE TRANSACTIONS: OTHER

Public contributions and donations	7 129 590	6 721 260
National Lottery Distribution Trust Fund	-	2 012 055
	7 129 590	8 733 315

15. 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.

16. SURPLUS FROM OPERATIONS

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

Remuneration, other than to employees, for:

Chief Executive Officer

- Salary	1 217 166	681 066
- Pension	89 550	51 080
- Annual bonus	-	44 688

Chief Executive Officer - appointed 14 March 2016 to 31 July 2016

- Salary	-	418 887
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Chief Financial Officer

- Salary	1 268 127	1 277 019
- Annual bonus	219 725	121 460

Artistic Director

- Salary	1 243 255	1 126 722
- Annual bonus	101 275	89 292
- Pension	83 064	75 504

Non-executives

Members of Council for serving on Council and Council Committees

- K Gumbi (Chairman)	150 656	116 080
- P McKenzie	10 825	15 132
- Dr S Mokone-Matabane	16 086	9 406
- JB Spector	25 174	26 273
- CP Nunn	30 281	8 148
- S Twala	13 245	13 429
- K Xaba	17 502	17 708

Non-Council members serving on Council Committees

- M K Maponya	50 508	12 952
- ML Pududu (appointed 14 February 2017)	21 250	2 411
- SF Mudau (appointed 14 February 2017), including remuneration for attendance at weekly SCM meetings	129 090	2 411
- N Bamuzi (appointed 14 February 2017)	24 974	2 411
- SM Mawela (appointed 14 February 2017, resigned 22 May 2018)	6 352	2 411

4 718 105	4 114 490
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Operating lease charges

Premises - Contractual amounts	48	373 673
Equipment - Contractual amounts	15 443	16 461

15 491	390 134
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Depreciation and amortisation	5 448 944	4 185 410
Employee costs	26 900 823	22 917 299
Auditors' remuneration	920 144	1 331 626
Loss on disposal of assets	89 880	315 763

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONT.)

17. NET CASH FLOWS FROM OPERATING COSTS

	2018	2017
Surplus	819 296	21 766 483
Adjustments for:		
Depreciation and amortisation	5 448 944	4 180 357
Interest received	(904 768)	(508 555)
Debt impairment	-	292 837
Movements in provisions	184 303	100 785
Loss on sale of assets	89 880	315 763
Changes in working capital:		
Trade and other receivables from exchange transactions	13 219	(678 165)
Trade and other payables from exchange transactions	(972 528)	(1 595 740)
	4 678 346	23 873 765

18. 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	576	624
	864	912

During the year the Foundation awarded one tender:

- Cleaning contract for three years at a value of R1 907 502

Outstanding commitments on tenders awarded previously

- Cleaning outsourced services R1 050 941 over 19 months
- Ticketing solution R380 328 over 15 months
- Internal audit R283 541 over 12 months
- Transport services R209 703 over 18 months

19. 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 R13 million (2017: R10 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 R1 million) will be sourced and ring-fenced from the current Windybrow allocation.

20. 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	43 951 956	31 471 125
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Related party transactions

Department of Arts and Culture (DAC)

DAC capital grant released to income from unspent portion	2 487 225	25 075 483
Operating grant received from DAC	44 540 000	42 419 000
Production grants received from DAC	3 834 101	4 405 327
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.

21. 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 consists 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.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONT.)

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

Loans and receivables	Carrying amount 2018	Carrying amount 2017
Cash and cash equivalents - BB rating	58 773 337	42 863 433
Trade and other receivables from exchange transactions – unrated	1 385 325	1 398 544

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 2018	Carrying amount	Total contractual cash flow	Not later than one year	1-5 years
Trade and other payables from exchange transactions	5 297 566	5 297 566	5 297 566	-
Unspent conditional grants and receipts	52 643 226	52 643 226	52 643 226	-
	<u>57 643 226</u>	<u>57 643 226</u>	<u>57 643 226</u>	<u>-</u>
At 31 March 2017	Carrying amount	Total contractual cash flow	Not later than one year	1-5 years
Trade and other payables from exchange transactions	6 270 094	6 270 094	6 270 094	-
Unspent conditional grants and receipts	38 532 971	38 532 971	38 532 971	-
	<u>44 803 065</u>	<u>44 803 065</u>	<u>44 803 065</u>	<u>-</u>

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 and the obligations in respect of the Foundation's finance leases. 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.

	2018	2017
Variable rate instruments		
Financial assets	<u>58 773 337</u>	<u>42 863 433</u>
Fixed rate instruments		
Financial liabilities – Trade and other payables from exchange transactions	(5 297 566)	(6 270 094)
Financial assets – Trade and other payables from exchange transactions	<u>1 385 325</u>	<u>1 398 544</u>
	<u>(3 912 241)</u>	<u>(4 871 550)</u>

Fair value of financial instruments

At 31 March 2018 the carrying amounts of bank balances and cash, trade and other receivables, trade and other payables, unutilised subsidies and current portion of long term liabilities approximate their fair values due to the short term maturity of these assets and liabilities. The net fair value of the institution's financial assets and liabilities are stated below:

	Carrying value	Fair value
Assets		
Cash and cash equivalents	58 773 337	58 773 337
Trade and other receivables from exchange transactions	1 385 325	1 385 325
Liabilities		
Trade and other payables from exchange transactions	5 297 566	5 297 566
Unspent conditional grants and receipts	52 345 660	52 345 660

22. FRUITLESS AND WASTEFUL EXPENDITURE

	2018	2017
Moruba Construction	-	14 500
Able Walling	-	28 228
	<u>-</u>	<u>42 728</u>

The suppliers above were paid deposits for goods to be delivered and both of them have to date not provided the goods. The management of the MTF is taking legal action against the suppliers to recover these expenditure.

23. IRREGULAR EXPENDITURE

Opening balance	-	213 882
Add: Irregular expenditure - current year	1 759 052	130 998
Less: Amounts condoned	-	(344 880)
	<u>1 759 052</u>	<u>-</u>

Details of irregular expenditure – current year

	Disciplinary steps taken/criminal proceedings	
The contract of the outsourced IT supplier, MacRoots, had to be extended while the decision was made to insource the IT function and to recruit and appoint the permanent IT manager	No disciplinary steps were taken as the decision process took longer than expected	538 025
After a break-in at the premises, the manager requested the security company to add one more guard and the Windybrow contract was extended beyond the 15% allowed extension. In addition, two tender processes to replace the current security provider, Rise Security, have been delayed for technical reasons.	No disciplinary steps were taken as the investigation has not been concluded	1 220 990
		<u>1 759 015</u>

24. STAFF INFORMATION

Number of employees	<u>53</u>	<u>46</u>
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SCHEDULE OF OPERATING COSTS

Selling and fundraising costs

Marketing and advertising
Production costs
Travel and entertainment - local
Travel and entertainment - overseas

Total selling costs

Personnel costs

Salaries and wages
Staff transport
Staff training
Staff welfare
Consultancy fees

Total personnel costs

Personnel cost as % of total operating costs

Administration costs

Depreciation, amortisation and impairments
Auditors remuneration
Communications
Performance payments
Computer expenses
Other expenses
Insurance
Laboratory expenses
Legal fees
Photo workshop expenses
Repairs and maintenance
Lease rentals on operating lease
Security
Printing and stationery
Utilities
Donations
Windybrow programme expenses
Loss on disposal of assets
Bad debts

Total administration costs

Total operating costs

	2018	2017
Marketing and advertising	1 221 468	2 206 667
Production costs	14 969 953	12 658 763
Travel and entertainment - local	770 615	359 897
Travel and entertainment - overseas	48 506	207 949
Total selling costs	17 010 542	15 433 276
Salaries and wages	25 713 816	21 960 397
Staff transport	268 755	245 231
Staff training	143 500	50 494
Staff welfare	56 795	56 135
Consultancy fees	717 957	605 042
Total personnel costs	26 900 823	22 917 299
Personnel cost as % of total operating costs	40%	35%
Depreciation, amortisation and impairments	5 448 944	4 185 410
Auditors remuneration	920 144	1 331 626
Communications	207 890	311 000
Performance payments	415 295	541 849
Computer expenses	1 223 954	1 293 550
Other expenses	878 333	972 509
Insurance	525 734	706 218
Laboratory expenses	2 195 655	1 368 126
Legal fees	573 012	852 509
Photo workshop expenses	3 702 079	5 860 597
Repairs and maintenance	3 112 654	3 791 284
Lease rentals on operating lease	15 491	390 134
Security	1 890 072	1 755 544
Printing and stationery	278 307	287 806
Utilities	360 943	3 144 583
Donations	16 000	50 000
Windybrow programme expenses	995 964	-
Loss on disposal of assets	89 880	315 763
Bad debts	-	292 837
Total administration costs	22 850 351	27 451 345
Total operating costs	66 761 716	65 801 920



Top: ©Madoda Mkhobeni Windybrow Arts Centre/Blackboard Africa Pan-African Luncheon
Bottom: ©Siphosihle Mkhwanazi Woza Sisi Exhibition at Joburg Art Fair

REPORT OF THE MARKET THEATRE LABORATORY

This year has been one of exceptional 'firsts' for the Market Theatre Laboratory: in July, our second years became the first students to win a Standard Bank Gold Ovation Award at the National Arts Festival with *Hani: the Legacy*. It is an extraordinary achievement for a play written and performed by students to win the highest accolade offered for professional theatre on the Fringe Programme.

In January 2018, we launched a brand new theatre company, Kwasha!, in collaboration with another division of the Market Theatre Foundation, the Windybrow Arts Centre, which will allow young performing arts graduates to gain vital work experience, exposure and financial stability. Furthermore, we participated in several international collaborations and exchanges throughout the year, the largest of which saw a team of eight people from the Market Theatre Laboratory travel to the UK with *Encountering the Other*.

The efforts of our incredibly dedicated staff, teachers and students have placed the Market Theatre Laboratory more than ever at the forefront of performing arts education in South Africa. In 2017, this was recognised in the record number of applications we received from young people wishing to participate in both our part-time and full-time courses. The demand for high quality training in performance and theatre has been so high that we are exploring a pilot project that will see the Market Theatre Laboratory running programmes further afield, beginning with Nelspruit, Mpumalanga, in 2018.

Currently, an average of 230 students attend classes at the Market Theatre Laboratory every week, participating in the following programmes:

1. Theatre and Performance (full-time two-year course)
2. Acting (part-time course)
3. Writing (part-time course)
4. Open Dance Classes (twice weekly)
5. Children's Dance classes (weekly)

This has made the Market Theatre Laboratory a hive of activity, buzzing with creative people and storytellers at all levels of experience, present to engage, participate, learn, teach, practise, showcase and collaborate.

The productions created by our students this year are an affirmation that 'student' theatre is not a lesser artistic or social proposition than professional theatre. It is in this environment that you often find innovation (and risks taken, new forms and experimentation). It is also here that you should turn to if you want to put your hand on the pulse of our country-in-becoming. *Hani: the Legacy* is of course an excellent example of this, following its success in Grahamstown with sold out performances at the 969 Festival, and a season at the Ramolao Makhene Theatre attended by Dimpho Hani. After the student cast graduated, it kicked off its professional life (and the professional careers of the cast members) with an incredibly successful three-week season at the Ramolao Makhene Theatre in January 2018, followed by a performance at the international Atelier for Festival Managers that was held in Africa for the first time. With plenty of invitations and opportunities, it is sure to continue to be a talking point in the theatre community for some time to come. However, several other productions were created of a similarly high standard: *Pop iCherri*, a play created by the second-year students exploring the social construct of virginity, won a Merit Award at the National Arts Festival, sold out at the 969 Festival, and was presented at Pop Art Theatre for a professional season the week after the students graduated in 2017.

21 Wandah!, directed by Mwenya Kabwe, and created by our first years, explored the experiences, dilemmas and hopes that come with being 21 years old in South Africa today. It used a modern, fresh format to engage the audience and raise uncomfortable questions about South Africa's past and future. The first years also presented the first production to take place in the Courtyard of the Market Square, *The Oresteia Revisited*, directed by Dorothy Ann Gould, which was an adaptation of selected texts and translations of the ancient Greek trilogy of tragedies, *The Oresteia*. The first years also participated in our first collaborative project with the Market Photo Workshop, working with director/facilitator Alex Halligey to create a performance in response to *In Jus' This*, an exhibition that was in the gallery in June. They performed this for the MPW students followed by a discussion between the students about the way the two mediums can interact and respond to each other. This helps to create an 'arts campus' identity, as the students become more interested in collaborating and sharing across mediums.

In creating these productions, our students have worked with some of South Africa's most prestigious theatre-makers, artists from around the world, and exciting emerging directors. Furthermore, the students have also participated in guest workshops with international practitioners, including Erwin Maas (US), Katy Weir (UK), Dalija Acin Thelander (Sweden) and Helen Chadwick (UK). They have performed regularly in open classes, which offer the opportunity to develop their own work and interests. This has contributed to making the Market Lab a creative hub for the incubation of dynamic artists and the creation of innovative cutting-edge work.

Many of the students have volunteered at the Market Theatre as trainee stage managers and lighting operators, and as ushers. This is an excellent opportunity for them to experience different roles within live performance, and also helps build a culture in which all the facets of the Market Theatre Laboratory and Market Theatre work together in mutually beneficial relationships.

Kwasha! Theatre Company

The launch of a new drama company is a collaborative project between two divisions of the Market Theatre Foundation: the Market Theatre Laboratory and the Windybrow Arts Centre. The intention of this project is to support the careers of alumni from the Market Theatre Laboratory and to provide drama classes for youth at the Windybrow Arts Centre. The company with six talented young graduates - four graduates of the Market Theatre Laboratory and two trained theatre-makers from other institutions and contexts - will serve as a bridge between the graduates' education and their professional careers by providing them an internship for one year and the opportunity to gain business skills.

They will work together in the next ten months to create a programme of exciting new theatre, including a production of *The Little Prince*, in partnership with the French Institute, presented on the Main Stage of the National Arts Festival. The word 'kwasha' means 'on fire' in IsiZulu and perfectly captures the energy of this dynamic, provocative new company, who are sure to mesmerise us with an exciting programme of performances throughout the year.



©Thandile Zwelibanzi KWASHA! Theatre Company

Partnerships:

Pop Art Theatre: 2018 is the fourth year in which the Market Lab has collaborated with Pop Art Theatre to offer our second-year students an innovative course titled *The Business of Theatre*. While rehearsing a production, students study arts

administration and entrepreneurship. They practice these key skills of marketing, contracting, budgeting, fundraising and logistics by implementing them in relation to the production they will perform in. Thus, it's a highly practical introduction to the realities of the industry, and the multiple skills you need to build a successful career.

In 2018, the productions presented in this partnership will be *Platitudes*, directed by Nondumiso Msimanga, a play created through a verbatim theatre process exploring the theme of grief, and *The Saga of a City Hermit*, adapted and directed by Monageng Motshabi and inspired by Dambudzo Marechera's *Pub Stories: Tony Fights Tonight*.

Hillbrow Theatre: The Hillbrow Theatre's Inner City High Schools' Festival, has worked in partnership with the Market Theatre Laboratory since 2013. The second-year students were each assigned to a high school, where they facilitate workshops and rehearsals throughout the year, supporting the learners in the development of plays to present at the high school festival, while building their own facilitation and directing skills.

National Theatre Live: The Market Lab presented seven free screenings for students from any institution in 2017, including *Amadeus*, *Salome*, *Twelfth Night* and *Yerma*. Screenings have been attended by students from the Market Lab, Moving Into Dance Mophatong, Wits University, University of Johannesburg, and AFDA. We are continuing our partnership with NTL for a second year, to present *Peter Pan*, *Young Marx*, *Follies*, *Cat on a Hot Tin Roof*, and *Macbeth* in 2018.

Connect ZA/OddManOut Theatre Company: Supported by the British Council's Connect ZA programme, we collaborated on a cultural exchange programme with an exciting 'new writing' theatre company based in North-East England, OddManOut. This resulted in a production created and performed with six Market Theatre Laboratory students and six young people from the UK, which was performed both in South Africa and the UK. After a period of digital exchange, a creative team of eight theatre makers from North East England arrived in Johannesburg to work intensively for a week to create a performance called *Encountering the Other* with six Market Theatre Laboratory students, and directors Jaques De Silva and Clara Vaughan. In the second phase the SA creative team travelled to the UK to develop the production over another week and present it at the Darlington Hippodrome. This has been an incredibly successful project, especially in exploring and developing a new model for creative and cultural exchange that responds to the technology and digital connections available today.

Embassy of Korea: a South Korean director who specialises in theatre for young audiences spent two weeks working with a group of second years, working on *Intsomi Hour*, a storytelling show that was presented at the Windybrow Arts Centre and at three primary schools, with the support of the Embassy of Korea. We hope to be able to extend this partnership in the next year.

Bursary Awards:

POP Art Theatre Bursary: Pop Art Theatre initiated a bursary programme for Market Theatre Laboratory students in 2015. What is so special about this partnership is that it is about a professional theatre investing in the next generation of theatre-makers, at the time when they need it the most. Pop Art's annual birthday celebration, *24 Hours in the City*, is the fundraising event for this bursary. In 2017, the recipients of this bursary were Rudy Motseatsea and Darlington Khoza.

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. Out of something so tragic, something beautiful has emerged. 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. Due to the contributions from both Cameron's family and Zikkazimba, this scholarship was awarded to two recipients in 2017, Chantal Thomas and Aaliyah Zama Matintela.

We are proud to announce a new bursary, offered by Astep/artsINSIDEOUT. Co-founded by Dick Scanlan and Evan J. Todd in 2011, artsINSIDEOUT is a group of American and South African artists who have been personally affected by HIV/AIDS, and work with the mothers and children at Nkosi's Haven. artsINSIDEOUT is run under the auspices of Artists Striving to End Poverty (ASTEP), an organization that uses the arts as a tool to empower young people with creativity, knowledge and a strong sense of self-esteem.

The very first recipient of the Astep/artsINSIDEOUT bursary, selected for his commitment to education and development, is Thabang Gabogope.

We would also like to acknowledge private donor, Megan Hart, who regularly contributed to student fees, and the Barney Simon Foundation, which has generously provided funds for struggling students for several years.

Core Principals

The Market Theatre Laboratory Drama School 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, including voice, singing, acting, play-making, physical theatre, improvisation and design.

In second year, the students implement their skills by participating in the creation and performance of several productions, getting as much performance experience in as many different contexts as possible.

The Drama Course:

- Prepares learners to function in a professional environment
- Provides an optimum teacher/student ratio
- Employs teachers who are also working professionals in their field
- Immerses students in an intensive theoretical and practical programme
- Engages with current South African theatre and arts and culture trends and events through its relationship with the Market Theatre
- Provides opportunities for students to participate in Master Classes and a variety of workshops with 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



Where are they now?

Graduate success stories:

- Bongani Gumede (1991): performing in *Isibaya* (Mzansi Magic).
- Kenneth Nkosi (1993): has a lead role in recently-released South African thriller, *Five Fingers for Marseilles*. He is performing in a new series on DSTV, *Abomama*.
- Mncedisi Shabangu (1996): performed in *Desert* at the Centre for the Less Good Idea.
- Harriet Manamela (1996): performing in *Skeem Saam* (SABC 1).
- Sibusiso Ndumndum (2000): resident Venue Technician at the Market Theatre Laboratory, and lighting designer for several plays including Gold Ovation Award-winning *Hani: the Legacy*.
- Prince Lamla (2002): lecturing at Wits University.
- Monageng Motshabi (2002): wrote and directed *Ankobia*, which premiered on the Main Stage of the National Arts Festival followed by a season at the Market Theatre, his commissioned work as the Young Artist of the Year for Theatre 2016. He also wrote and directed *The Saga of a City Hermit* at the Market Lab. He currently teaches acting, directing and theatre studies at the Market Lab, and theatre-making at Wits University.
- Paul Maila (2002): performing in *Rhythm City* (e.tv).
- Dimakatso Mookodi (2002): runs her own company, Mookodi Creative Consultants, focusing on voice work.
- Warren Masemola (2004): won his third SAFTA for Best Actor in a TV Drama Series, for his role in *Tjovitjo* (SABC 1).
- Omphile Molusi (2004): co-wrote and performed in *Ankobia*.

He is the resident writer of the e.tv soap opera, *Scandal*. He wrote an article at the request of The University of Brussels for their New Stage Idioms Conference on SA drama, theatre and performance in the 21st century, titled *Theatre of the Native Tongue*. Omphile is currently teaching theatre-making and writing at the Lab, and is the artistic director of TsaMmu, a small theatre company.

- Paul Noko (2006): co-wrote and directed *The Cursed Vagina*, presented at the So Solo Festival. He is studying at Drama for Life.
- Hlomahang Mothetho: won a Naledi Award for Best Lighting Design for *Tau*. He is currently a resident stage-manager at the Wits Theatre.
- Phillip Dikotla (2010): is a member of Ghetto Laughs, a comedy collective.
- Thapelo Motsikoe (2010): is a member of Drama for Life's resident theatre company.
- Thabiso Rammala (2010): wrote and co-directed *Tau*, which won three Naledi Awards. He recently directed *Ashasie*, presented at Pop Art Theatre.
- Barileng Malebye (2011): performed in *King Kong* at the Fugard Theatre and Nelson Mandela Theatre, and in *Sophiatown* at the Market Theatre.
- Lillian Tshabalala (2011): performed in *Ankobia* at NAF and the Market Theatre.
- Billy Langa (2012): co-directed *Just Antigone*, which won a Naledi Award for Best Production for Young Audiences. He has published the one man show he wrote and has performed widely, *Tswalo*. He performed in *Ankobia* (NAF, Market Theatre), *BAPA* (Market Lab) and the *Gibson Kente Musical Tribute* (Soweto Theatre, Market Theatre), and is currently teaching acting and movement at the Market Lab.
- Ann Modula (2013): performing in *Muvhango* (SABC 2).
- Mlilendeli Zondi (2013): wrote and performed in a new one-man show, *Gomora*, presented at various venues in Johannesburg. He is a member of the WellWorn Theatre Company.
- Alfred Motlhapi (2013): completed a residency at Forgotten Angle Theatre Company and performed in *Ankobia* and *Itsoseng* at the Market Theatre.
- Lethabo Bereng (2013): has appeared in numerous TV series, including *Hustle* and *Mamello*. He assisted with the costume design for Season 2 at the Centre for the Less Good Idea.
- Kagiso Radebe (2013): shooting a new drama for BET Africa, *Grit*.
- Sibongile Fisher (2014): is 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 *Ankobia* (NAF, Market Theatre), *Itsoseng* (Market Theatre), Ovation Award-winning *Fire House* (NAF) and *Tsotsi: the Musical* (Artscape Theatre Centre). He wrote and directed a new musical in SeTswana, *Seperekisi*, which he presented to full houses and standing ovations at Pop Art Theatre.
- Lesego Chabedi (2014): selected as a member of Kwasha! Theatre Company.
- Mahlatsi Mokgonyana (2014): co-directed *Just Antigone*, which won a Naledi Award for Best Production for Young Audiences, and directed *Tswalo*, which has just been published by Junkets Press. He is currently teaching and directing at AFDA, and teaching at the Market Lab.

- Tebogo Machaba (2015): performed in Ovation Award-winning *Fire House* at the National Arts Festival. He directed *Books and Boxes* at the National Arts Festival.
- Linda Tshabalala (2015): assistant-directed *Hani* at the Market Lab, and wrote and performed a new one-man show, *Books and Boxes*, at the So Solo Festival. He currently teaches part-time classes at the Market Lab.
- 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 *7de Laan*.
- Khanyisile Ngwabe (2016): selected as a member of Kwasha! Theatre Company.
- Sinenhlanhla Mgeyi (2017): selected as a member of Kwasha! Theatre Company.
- Mathews Rantsoma (2017): selected as a member of Kwasha! Theatre Company.
- Ncumisa Ndimeni (2017): assistant-directed *The Saga of a City Hermit* at the Market Lab, presented at Pop Art Theatre.
- Darlington Khoza (2017): assistant-directed *Platitudes* at the Market Lab, presented at Pop Art Theatre.

Teachers 2017 - 2018

Irene Stephanou (Theatre and Life)
 Monageng Motshabi (Acting/Theatre Studies/Directing)
 Themba Mkhoma (Acting)
 Mapula Setlhako (Acting)
 Toni Morkel (Stage-management/Improvisation)
 Leila Henriques (Acting)
 Omphile Molusi (Theatre-making)
 Jaques Da Silva (Mime and Physical Theatre)
 Onthathi Matshidiso (Design and Visual Literacy)
 Nkoto Malebye (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)
 Patricia Boyer (Audition Techniques)
 Tamara Guys (Facilitation/Collaborative Play-making)
 Mahlatsi Mokgonyana (Poetry and Performance)



©Craig Chitima *Encountering the Other*

REPORT OF THE MARKET PHOTO WORKSHOP

Introduction

1. The Market Photo Workshop, in its 29th year of operation, was faced with the daunting task of ensuring optimal utilisation of its new premises at the Market Square building. With ample space for artistic programming, the Photo Workshop developed a full exciting programme of photography activities that were both internally curated and co-hosted with critical external stakeholders and like-minded institutions. The Photo Workshop continued in extending its global reach by participating in Continental curatorial programmes and festivals through both its alumni and staff. New national and international partnerships were established with the main objective of solidifying the Photo Workshop brand in spaces of visual practice organisation and decision making, and simultaneously plough its artistic practices in local communities in the margins to support knowledge cultivation and enhance growth of local content and local economies.
2. Yet again in this financial year, the Photo Workshop has witnessed more of its Alumni receiving national and international recognition due to their excellent artistic achievements in the professional fields. Among others; Sir Zanele Muholi was bestowed with honour of Knight in the Order of Arts and Letters by the Government of France through the French Embassy, Lebohlang Kganye received the IPA Award, the Rise Art Global Artist of the year prize in London and the Sasol New Signature Art Competition.
3. Market Photo Workshop signed two important Memorandum of Understanding with the Nelson Mandela Foundation on a donation of an important photography archive of struggle era photography and the Sibikwa Arts Centre to provide photography education to unemployed youth from the townships.
4. The Head of Market Photo Workshop was invited and participated in the following international activities:
 - Invited to Morocco to attend and participate in a three-day conference on Art, Public Space and Closing Societies. The sessions took place in May 16th to 18th 2017 in the city of Marrakesh.
 - Travelled to Mali, Bamako as part of the curatorial advisory committee for the 11th edition of Bamako Encounters 2017, both in June 25th to 29th 2017 and in November 30th to December 6th 2017.
 - Invited to the Lubumbashi Biennale in the DRC between October 6th to 10th 2017 as part of stakeholder

relationship building between like-minded photography organisations in order to enhance the growth of the practice collaboratively in the SADC region.

- Invited to sit on the International Advisory Committee to the Board of the California based visual story telling organisation CatchLight. He travelled to San Francisco for the inaugural meeting and workshop sessions between November 1st to the 6th 2017.

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. The curriculum review allowed the Photo Workshop to further enhance the criticality of course content, as well as consider and implement ways of enhancing the entrepreneurial nature of the curriculum.

The review focused on six key aspects:

1. The inclusion and relevance of African photography within the curriculum.
2. Improvement on Professional Practice course content to be more relevant to the dynamic industry landscapes.
3. The incorporation of entrepreneurial skills in line with contemporary modes of working as a photographer.
4. Criticality within the courses.
5. The role of research, writing and reading in photography education.
6. New modules that respond to global technological advances within the practice.

Photography Courses

During the period under review the following Courses started:

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

121 students registered for courses:

- 95% were black, 5% were white.
- 49% of the students were female and 51% were male.
- 93% of the students who formally entered assessment completed successfully and were found competent.

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

Michelle Loukidis	Tiffany Mentoore
Michelle Harris	Tracy Stark
Mpho Khwezi	Lebo Mashiloane
Marco Longari	Dahlia Maubane
Buyaphi Mdledle	Patrick Selemani
Thandile Zwelibanzi	Bekithemba Ntini
Natalie Payne	Nkosiyapha Msomi
Francki Burger	Manyatsa Monyamane
Shirin Motala	Antony Kaminju
JP Hanekom	Nanka Hawes
Jimmy Mololwane	Tiffany Mentoore
Mack Magagane	Tracy Stark
Tumelo Leburu	Siphosihle Mkhwanazi
Peter McKenzie (deceased Nov 2017)	

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.

Special Projects

Mobile Journalism Training

The Market Photo Workshop and the Windybrow Arts Centre announced a new photography training programme in Mobile Journalism. The project saw 7 youth participants from the communities of Hillbrow and surrounding learning how to use mobile phone apps and cameras as a journalistic tool.

Mobile journalism is gaining traction in news rooms and is changing perspectives on the delivery and accessibility of news. It is rapid, instant and mobile. Mobile Journalism, or MoJo, is now a popular course offered to trained journalists to prepare them for adaptation to new technologies in news reporting. The MoJo course presented in conjunction with the Market Photo Workshop and the Windybrow Arts Centre focuses on the use of smart mobile phones, and trains participants in visual literacy, technical operation, storytelling and producing, and the safety and ethics of mobile journalism.

Community Media Internship Project

The project aims to create real life experience and on the job training for photographers who have recently completed requirements for Market Photo Workshop courses/projects they were enrolled in. Four photojournalists had

an opportunity to produce and publish investigative photo essays, as part of an internship with a thriving community media publication, mentored by an experienced photo editor and attend critique sessions of work produced. Through these project activities the participants can find direction and gain knowledge and skills to succeed in the field of photojournalism and documentary photography.

Outcomes of the project include publishing and showcasing the photojournalism and documentary works of the participants through community media publications and a website specifically designed for the project.

Sibikwa Total Photography Training Project

The Market Photo Workshop and Sibikwa Arts Centre established the Sibikwa Total Photography Training Project, a ten-week introduction to photography course, which was held at Sibikwa Arts Centre in Benoni South. The project was fully funded by Total South Africa.

This training project is specifically targeted at out-of-school-out-of-work youth between the ages of 18 and 26. It gives participants the opportunity to gain basic technical and visual literacy skills of digital photography. In addition to this objective, the training focused on training the participants on how to photograph for theatre performances. It is envisaged that this will assist in introducing photographers to photographing theatre and performance productions.

Participants are also trained in developing their own personal stories in and around their communities.



DAC Photography Incubator Programme

Market Photo Workshop, with the support of the Department of Arts and Culture's Incubator grant, hosted the photography enterprises and entrepreneurship incubation with 9 professionally active incubatees. Participants attended Business Development Workshops conducted by TML Creative Industries Consultancy. TML provides expertise in building and strengthening emerging as well as small to medium cultural and creative businesses and organisations, and as such, their role during the programme was to guide and mentor the photographers in meeting their business objectives. The incubation programme included both artistic and professional practice enhancement activities. The outcomes of the programme were exhibited at the Market Photo Workshop gallery at the end of March 2018.

Archives

Phase 1: Market Photo Workshop Archives

Market Photo Workshop appointed a practitioner for the 1st phase of the development of the archives project. The plan is to ultimately develop a comprehensive conceptual archives document that will serve as a guide towards development of a policy and procedure manual for the overall archives project.

Tasks involved are as follows:

1. Research and collation of data of Market Photo Workshop collections and digital photography in all storage facilities.
2. Listing of all public projects activities that generated photography works kept in the Market Photo Workshops since its establishment.
3. Research of contractual agreements between photographers and Market Photo Workshop as per past public projects and class work on images kept in the Market Photo Workshop since its establishment.
4. Development of a list of alumni from 1989 to 2000.
5. Establish current work that is being conducted on Black Photography archives in South Africa.
6. Establish a public participatory platform for a dialogue on the idea of Market Photo Workshop as new 'Archive' Centre in the country and continent.
7. Develop a concept document on the new Pan-African focused archive/image depository centre or HUB.

Mentorships

Tierney Bamako Award

The Tierney Bamako Mentorship was created in 2015 by Market Photo Workshop in collaboration with The Tierney Family Foundation as funders activated by the Bamako Encounters 2015 which is the largest and oldest photography festival in Africa. The aim is to support emerging artists in the field of photography within the Continent. The primary goal of the mentorship is to find aspiring artists who will be tomorrow's leaders in the practice and to assist them in overcoming challenges that photographers face at the start and development of their careers. Malian photographer Moussa John Kalapo, who was awarded this mentorship in 2016, spend the month of June 2017 on a residency at the Market Photo Workshop as part of affording him additional training in photography and exposure to diverse community of photography practitioners in the region. The mentorship ends in April 2018 with an exhibition of the body of work about his native home being exhibited both in Johannesburg and Bamako – Mali in 2018.

Public Engagement Programmes

Visual Arts Symposium

In September 2017, the Photo Workshop hosted the Visual Arts Symposium, organised by the Black Mark Collective. The theme of the symposium discussions was on 'Urgency and Agency – Strategies and Contingencies', which focused on artistic and photographic practices that traverse traditional categories and that have been initiated beyond the gallery system.

Market Photo Workshop Alumnus Award

The Market Photo Workshop hosted the inaugural Alumnus Award 2017. The Award celebrates the outstanding

achievements of Market Photo Workshop alumni, and the winner should be a photographer who has used their experience of studying at the Market Photo Workshop towards the development of photography as a medium. This award is for alumni who are in the process of creating a new body of work and would like the opportunity to further develop and present a selection of this work. The inaugural recipient is Dahlia Maubane who also had the opportunity to present her work at the Market Photo Workshop stand at the FNB Joburg Art Fair. The Market Photo Workshop provided the financial support in realizing the printing, framing and curating of the selected works at the FNB Joburg Art Fair 2017.

Exhibitions

Developing Landscapes

University of North Carolina at Chapel Hill, Allcott Gallery

Developing Landscapes presents a selection of work from alumni of the Market Photo Workshop's Advanced Programme in Photography. The exhibition engages landscape as it is formed by politics, trauma and the post-1994 social and political imagination in South Africa. The selected photographs engage the South African landscape as a complex accumulation marked by Apartheid-era policies of segregation and forced removal, and post-1994 negotiations of belonging. The exhibition frames the complexity of "development" within the often problematic logic of post-1994 rural and urban land development policies in South Africa, as well as the development of new conceptual positions to landscape that young South Africans are negotiating as contemporary agents within a shifting politics of land ownership.

Photographers: Tshepiso Mazibuko, Bongiwe Phakati, Mpho Mokgadi, Nkosinathi Khumalo, Remifiloe Sebobe and Tebogo Moche.

Four Dilemmas

Photo Workshop Gallery

Four Dilemmas is an encounter with the archive through the Market Photo Workshop's picture holdings. *Four Dilemmas* began as an exhibition project and inquiry into womxn-led photography produced through the Photo Workshop's courses, mentorships and public projects from 2004 - 2017, and developed into an interrogation of the archive as a system that unfolds across economics, ownership, memory, capitalism, community and representation.



©Siphosihle Mkhwanazi, *Four Dilemmas Opening*, Market Photo Workshop, Market Photo Workshop Gallery

Photographers: Keorapetse Mosimane, Doris Nzimande, Lebohang Kganye, Samantha Simons, Zanele Muholi, Phumzile Khanyile, Simangele Kalisa, Babalwa Mtanga and Sydelle Willow Smith.

The Andrei Stenin International Press Photo Contest: Winning Works of 2017

Gallery 1989

The Exhibition made possible by the Embassy of the Russian Federation in South Africa, presents the Andrei Stenin International Press Photo Contents winning photojournalism works.



©Thapelo Mahlangu *The Andrei Stenin International Press Photo Contest*, Market Photo Workshop, Gallery 1989

Faces and Phases 11

Photo Workshop Gallery

Faces and Phases 11, a special project by Zanele Muholi celebrating the 11th anniversary of her acclaimed portrait series documenting black lesbian and transgender individuals from South Africa and beyond will show at the Photo Workshop Gallery from November 2017.

An archive of this magnitude is not built overnight and Muholi admits that working on the series has been emotionally and physically exhausting. It has also brought her joy and fulfilment. For her, a highlight 'is when participants meet in different places and spaces, when we travel together locally and abroad. I get excited when I see people presenting in different events and when we come together to share skills like during the Yithi Laba youth conference last year.' Muholi has been able to witness the progress that has taken place in participants' lives, as well as the emergence of new photographers through training workshops.

By showing some of Muholi's initial portraits alongside others taken more recently, this celebratory exhibition will map the trajectory of each individual's growth. Muholi will also introduce the audience to new participants, highlighting the fact that this is a living archive. Reflecting on the past decade, the award-winning Muholi states: '*Faces and Phases* is the only project in Africa of its kind. It is a success, milestone and record-breaker.'



©Siphosihle Mkhwanazi, *Faces and Phases 11*, The Market Photo Workshop Gallery

U-Collaboration - Exploring a Transforming City

U Care Clinic Johannesburg Station

A Market Photo Workshop Alumni project, this group exhibition explores the public space in the City of Johannesburg through the lenses of migration, commuting and health. These dynamics showcase the transformation of this diverse city towards a socially integrated African city. The photographs represent a selection of images produced by students of the Market Photo Workshop during their class related projects between the years 2012 to 2016.

Through U-Collaboration, the Market Photo Workshop partners with U-Care Medical Centre at the Johannesburg Station to promote emerging photographers and to give them the opportunity to exhibit to a larger public. Park Station is the ideal space to make local emerging photographic work known to a wider public that does not usually have access to contemporary photography that is normally presented in traditional gallery spaces.

REPORT OF THE WINDYBROW ARTS CENTRE

The new path at the Windybrow Arts Centre began with vibrant new energy and ideas, the appointment of the Head of the Arts Centre Keitu Gwangwa and Administrator Nomalanga Nkosi formed a creative force determined to revitalize the space as it ventures into its new existence as the Pan African Centre of the Arts. The Windybrow Arts Centre caters to 130 residential blocks in the densely populated urban area of Hillbrow. Supporting the cultural feed in the area is the Hillbrow Theatre, the Fashion District, the Johannesburg Art Gallery and the Windybrow Arts Centre.

Starting Anew

The first call, an assessment of the programmes and activities that had been established by research companies Sticky Situations and coloured cube. The space accommodated between 100 and 150 children/ participants of various ages taking part in a number of activities across the disciplines. The drama, dance, marimba, fine arts, textiles and reading club were headed by volunteer facilitators from the Hillbrow community and surrounding areas. The new administrative team streamlined the programmes adding structure and form to the programmes offered, giving great consideration to the content and providing a valuable experience for the participants, one that aims to produce Arts Appreciators and future theatre audience members. Windybrow Arts Centre is proud to be collaborating with Nal' ibali in activating the Exclusive Books Pan African reading lounge which holds African authors from around the continent exploring books in a number of African Languages.

Kwasha! Theatre Company

The Windybrow Arts Centre, cradles Market Theatre Lab Head, Clara Vaughn's excellent concept of a resident Drama company. 2018 began with the recruitment of 6 graduates from varying institutions around the country to be part of the experimental process at the Windybrow Arts Centre. Their first performance at the centre's media reception was positively received by stakeholders with encouraging reviews from the Arts Community. Creative Partnerships have been formed to excel the company into avenues that see Kwasha! as it has been named, plummet into the main stages of the country.



©Thandile Zwelibanzi KWASHA! Theatre Company

MoJo Mobile Journalism

In collaboration with Market Photo Workshop, the Windybrow exhibited the works of young participants in Photo Workshop's Head, Lekgetho Makola's MoJo – Mobile Journalism Workshop. 7 applicants underwent a photography and journalism tutorial, that assisted them in recognising themselves as content developers and capturers. Using a cell phone, they told stories of subject matters that interested them in the Hillbrow area. The exhibition ran for 2 weeks and inspired a collaborative effort in the United States.



©Sipho Gongxeka & Siphosihle Mkhwanazi Mobile Journalism, Exhibition Opening, Windybrow Arts Centre, 2018

Atelier for Young Festival Managers – Africa

The Windybrow Arts Centre has in the short breath of its new administration hosted a number of delegates in a vibrant African evening boasting cultural dances from the vast South African landscape and the continent at large. Members of the 10th Anniversary of the Atelier, in its first edition taking place in Africa, enjoyed an evening of the best of Africa and were inspired by the site-specific production by Kwasha! Drama Company at the Windybrow Arts Centre. The Atelier founded by the European Festivals Association adds Africa to its program for the first

time and considers African festivals and Arts Programs having a legitimate space in the global Festivals agenda. Conversations at the Windybrow Arts Centre touched on issues of recognising Indigenous African Arts on the Global mainstream stage.

Windybrow Arts Centre Under Construction

Windybrow continues its journey under saw and hammer both metaphorically and physically. In its added identity as the Pan African Centre of the Arts it converses with embracing the African Aesthetic. How to merge the two distinct Victorian colonial architecture and the African character in the space is a continuous dialogue. On the wall of the room that was known as the ground floor Lounge area in Theodore Reunert's time, a mural by Dr Esther Mahlangu graces the space. It has fittingly been named the Esther Mahlangu Room. The 2nd part of Phase 1's building construction advances in 2018 with the reconstruction of the old Windybrow Theatre.

Conclusion

Windybrow Arts Centre situated in the heart of the Johannesburg cultural diversity, the city claims the title Pan African most appropriately in this particular urban area, and the Windybrow Art Centre stations itself in the epitome of cultural diversity. It is fitting to acknowledge and engage the Pan African aspect intentionally. There are a myriad of opportunities and stories waiting to be unveiled and told. Windybrow Arts Centre hopes to give voice to the Pan African Cultural Diversity of Johannesburg's inner city.



Windybrow Arts Centre Building

PUBLIC ENGAGEMENT DIALOGUES

James Ngcobo's talk at UNISA

2017 marked 50 years since the passing of the legendary writer and journalist Can Themba. The College of Human Sciences at UNISA hosted a discussion on the play *The Suit*, the panel included Market Theatre Foundation artistic director James Ngcobo, Professor Puleng Segalo and Can Themba scholar Siphiso Mahala. Ngcobo directed *The Suit* in 2017. The discussion was hosted at Unisa in Pretoria.

Ismail Mahomed's talk at UNISA

Market Theatre Foundation's CEO Ismail Mahomed participated in a seminar at UNISA that reflected on the production *Sarafina* and its relevance in a post-apartheid society. The panel was shared with *Sarafina* creator Mbongeni Ngema and artistic director of the State Theatre, Aubrey Sekhabi.

Theatre Managers Luncheon

On Wednesday 2 August 2018, The Market Theatre Foundation held a luncheon for theatres in Johannesburg. The meeting was attended by National Children's Theatre, National School of the Arts, Joburg Youth Ballet, Vuyani Dance, MIDM, POPArt, ASSITEJ SA and Theatre on the Square. The networking opportunity allowed the theatres to discuss issues that affect the sector, and ways in which the theatre community can combine their marketing efforts through the MTF publication Buzz. In addition, the MTF provided a valuable opportunity for these arts managers to meet the newly appointed Gauteng Provincial Head of Sport Art Culture and Recreation, Monica Newton.

Re-Envisioning of CASA

Thirty years after the first *Culture in Another South Africa* (CASA) was held the Embassy of the Netherlands partnered with the Market Theatre Foundation to bring together the second CASA which took place in South Africa. The five-day festival used the Maarten Rens's documentary *Before Dawn* as a catalyst to bring Dutch and South African artists of a different generation together at the Market Theatre Foundation from Thursday 14 – Monday 18 September to critically reflect on the CASA'87 events and to envision new possibilities. The opening night saw the Knighting of Roel Twijnstra at on the Ramolao Makhene stage, followed by a lively and robust conversation around the inter-generational challenges of the struggle against apartheid.

One of the memorable conversations was chaired by the Head of Business and Arts South Africa head, Michelle

Constant who facilitated Justice Albie Sachs, Barbara Masekela (a leader of Arts and Culture for the ANC in the 80s), former MTF artistic director Malcolm Purkey, and two Standard Bank Young Artists of the Year, Jade Bowers (2016) and Monageng Vice Motshabi (2017). This lively debate set the tone for an engaging few days of unpacking the current cultural climate, in relation to its past. *Re-envisioning of CASA* included workshops from three Dutch artists with SA artists, Dean Bowen, Sjaan Flikweert and Akwazi, the *Signs of Solidarity* anti-apartheid exhibition, and a Market Photo Workshop discussion of culture and the economy amongst other events.

Atelier for Young Festival Managers

The 13th edition of the International Atelier for Young Festival Managers took place in partnership with the Market Theatre Foundation. The Atelier for young festival managers season was 23 to 29 March 2018 and was opened by Ambassador of Belgium to South Africa, H E Hubert Cooreman. Delegates brought strong political opinions regarding the Global North and South divide highlighting the significance of an Africa-focussed Atelier. Thought provoking exercises provided fertile soil from which to develop tool-kits of what is necessary for a good festival in today's world. With the input of festival managers who are mostly from Africa, Wits University will document and process the conversations of this week and create valuable resources of tool-kits for festival managers in the Global South.



Atelier for Young Festival Managers

80 Years of Organised Culture through Festivals

Market Theatre Foundation CEO Ismail Mahomed was invited to participate in a forum at the Woordfees at the University of Stellenbosch. His presentation reflected on the emergence of "organised cultural programmes" from the first Van Riebeeck Festival in South Africa to the growth of a people's culture in South Africa.

Let's Talk Ideas

The *Let's Talk Ideas* conversation series is themed around current Market Theatre Foundation programming and the national conversation, giving the public a platform to engage with the arts and the world it reflects and vice versa. The programme, still in its infancy, has attracted support from national and international experts in the field, and partners from the media, literacy, film and public speaking fields. It is a platform to view the world through arts through engagement, discourse and artistic practice. Some of the topics have been "Directors on Directing Grief", "Pro Black is not Anti White" and "Depictions of Blackness in the Arts Today" with specific reference to the works on at the MTF at that time. International directors have since expressed interest to take the *Let's Talk Ideas* concept in their countries as way to bring audiences and artists into one conversation.



Teachers Night

Teachers Night an occasional event at the Market Theatre invites teachers that have brought their students to the Market over the years thus encouraging and building the theatre audience of tomorrow. The aim of the evening is to treat teachers to a free show and introduce productions that are relevant to their students.

Above all, affording the teachers a relaxed environment for a networking opportunity amongst them all.

The two teachers' nights held over year have been remarkably successful as it brought to our fore teachers from both primary/high schools and the university, public and private schools in our own space.

Creative Mornings

Creative Mornings is a monthly global breakfast lecture series for creative types. Each event is free of charge, and includes a 20-minute talk, plus coffee! Creative Mornings partnered with the Market Theatre for a year in 2017. Every last Friday of the month the Market Theatre hosted the coolest creatives from theatre, advertising industry and marketers. The young people made the space a place where a hub for intellectual movement and conversation.

Book Launches

The Market Theatre partnered with a number of publishers and organisation to launch some of the country's most thought provoking reads. The Koleka Putuma *Collective Amnesia* book was launched at the Market Theatre in partnership with the Star newspaper. The Market Theatre also partnered with Jacana publishers to launch the Zapiro *Dead President Walking* book in Johannesburg. Ntzi Mhlomo launched his latest offering at the Market Theatre, *Soweto Under the Apricot Tree*.

Market Theatre tours

The tours were launched over a year ago, the Market Theatre has hosted hundreds of school children, private companies and tourists. One of the highlights for the enthusiastic tour guide was when Julie Taymor, a Broadway director, was in the country and Busi Letwaba gave the tour. The Tours continue to grow each week.

CEO Talks at Various Forums

The CEO attended a number of events giving keynote addresses in an effort to build relationships and to increase visibility for the Market Theatre Foundation. Amongst many events the CEO Ismail Mahomed gave talks at the Apartheid Museum, St Johns College, Wits University, University of Johannesburg, Pop Art, Unisa, NIHHS, Rapid Lion Festival opening, the premier of the film Vincent hosted by the Embassy of the Netherlands and at the Atelier Young Festival Managers.

Blackboard Africa

Blackboard is a platform for African youth to formulate and freely express their perceptions about the past, present and future. To redefine and improve their views and visions for the prospects of our generation.

The blackboard challenge is about inspiring youth innovation to tackle complex African challenges. We do this through activating spaces for sharing of ideas; to intrigue our creative appetites through Interactive Conversations, Music, Spoken Word, Art and sharing of beautiful Stories. The Market Theatre Foundation signed an agreement with Blackboard to host intergeneration conversations and to encourage youth to come to the theatre.

SACO Conference

The Brand and communications Manager, Zama Buthelezi, and assistant producer, Donna McLaggan, attended the 2018 SACO International Conference. The SACO conference was opened by the Minister of Arts and Culture Mr Nathi Mthethwa, the Market Theatre Foundation representatives used the opportunity to network and learn about the latest trends.

Market Buzz Anniversary Celebration

The Market Theatre Foundation launched a new weekly online newsletter in 2016 that replaced a monthly newsletter that went out to stakeholders. In October 2017 the Market Theatre Foundation celebrated the first anniversary of Market Buzz to great success. The celebration was attended by media, theatres and the who's who of the theatre industry.

Social Media Engagements

The Market Theatre hosted a number of social media evenings where bloggers and social media influencers attended to support Market Theatre productions.

PRODUCTIONS

JOHN KANI THEATRE

Sophtown

- Season: 31 March - 14 April 2017
- A Play by: Junction Avenue Theatre Company
- Director: Malcolm Purkey
- Associate Director: Gina Shmukler
- Lx Designer: Denis Hutchinson
- Musical Director: Arthur Molepo
- Choreographer: Nhlanhla Mahlangu
- Stage Manager: Lebeisa Molapo
- Cast: Arthur Zitha, Tracey Tshabalala, Barileng Malebye, Sandisile Dlangalala, Christine van Hees, Sechaba Ramphela, Hlengiwe Madlala and Joel Zuma

Cion

- Season: 24 May – 04 June 2017
- Presented in collaboration with Vuyani Dance Theatre
- Choreographer: Gregory Maqoma

Blood Wedding

- Season: 8 June – 11 July 2017
- Presented in collaboration with the University of Pretoria, with the support of The Spanish Embassy
- Director: Raissa Brighi

Sophie Mgcina Award

- Season: 19 June 2017
- Director: James Ngcobo
- Lx Designer: Thapelo Mokgosi
- Costume Co-ordinator: Nthabiseng Makone
- Sound Designer: Ntuthuko Mbuyazi
- Set Designer: Nadya Cohen
- AV Designer: Jurgen Meerke
- Stage Manager: Lebeisa Molapo
- Cast: Lesedi Job, Sipho Zakwe, Gugulethu Shezi, Teresa Mojela, Ezbie Moliwa, Lerato Gwebu, Mpho Kodisang, Busisiwe Mtshali, Thulani Chauke, Caroline Barole, Fana Tshabalala and Nomfundo Dlamini

DAC Incubator Trade Fair

- Season: 18 – 24 June 2017

Walk This Way with Skhumba

- Season: 26 and 27 July 2018
- Performed by Skhumba Hlophe

Bandabanda and The Crocodiles

- Season: 04 and 05 August 2017
- Presented in collaboration with Free and Green Pro
- Music Director: Theminkosi Banda

In Her Shoes

- Season: 11 – 13 August 2017
- Choreographer: Luyanda Sidiya

When Ballet Meets Jazz

- Season: 14 – 17 September 2017
- Presented in collaboration with Andre Petersen, Dirk Badenhorst and Aymerric Peguillan

Sibongile Khumalo - More Than 3 Faces Concert Triune

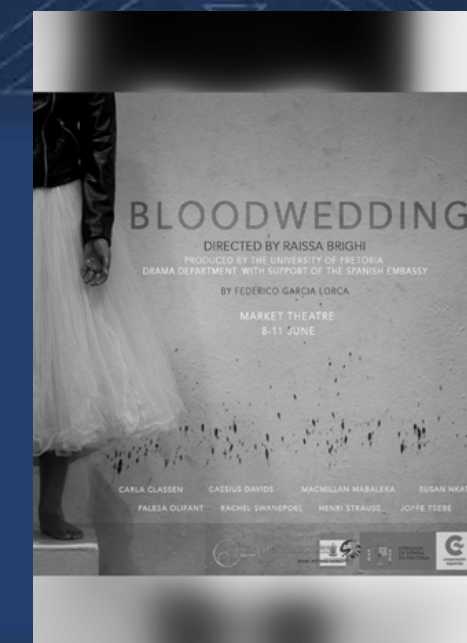
- Season: 22 – 24 September 2017
- Presented in collaboration with Magnolia Vision Records

ACT Awards

- Season: 7 October 2017
- Presented in collaboration with the Arts and Culture Trust

The Suitcase

- Season: 20 October – 26 November 2017
- Author: E'skia Mphahlele
- Director: James Ngcobo
- Lx Designer: Wesley Westcott
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Stage Manager: Bongani Motsepe
- Cast: Bheki Khoza, Gugulethu Shezi, Nomfundo Dlamini, Siyabonga Thwala, Desmond Dube, John Lata, Masasa Mbungeni and Nokukhanya Dlamini



The Children's Monologues

- Season: 13 November 2017
- Director: James Ngcobo
- Lx Designer: Wesley Westcott
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Sound Designer: Ntuthuko Mbuyazi
- AV Designer: Jurgen Meekel
- Stage Manager: Lebeisa Molapo
- Cast: Bheki Khoza, Ezbie Moilwa, Mpho Kodisang, Thembinkosi Banda, Lebogang Mokhele, Nokukhanya Dlamini, Nomfundo Dlamini, Gugulethu Shezi, Napo Masheane, Dimpho More, Khanyisile Ngwabe, Lerato Gwebu, Fiona Ramsay, Natasha Sutherland, Esmeralda Bihl, Nokuzola Nombona, Thuso Mbedu, Chiedza Mhende, Cindy Swanepoel, Mmabatho Montsho, Thembisa Mdoda, Leseli Job, Lulu Mlangeni, Sinazo Bokoko and Thulisile Binda

Tordre

- Season: 1 – 2 December 2017
- Presented in collaboration with Institut Francais d'Afrique du Sud
- Directed and Choreographed by Yoann Bourgeois and Rachid Ouramdare

One Night in Miami

- Season: 2 – 25 February 2018
- Author: Kemp Powers
- Director: James Ngcobo
- Lx Designer: Wesley Westcott
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Sound Designer: Ntuthuko Mbuyazi
- AV Designer: Jurgen Meekel
- Stage Manager: Malebo Mokoto
- Cast: Lemogang Tsipa, David Johnson, Sipho Zakwe, Richard Lukunku, Saneliso Dladla and Nyaniso Dzedze

Rapid Lion Film Festival

- Season: 3 – 10 March 2018

BARNEY SIMON THEATRE:

Itsoseng

- Season: 07 April – 7 May 2017
- Author: Omphile Molusi
- Mentor Director: Kgafela oa Magogodi
- Director Incubatee: Lesedi Job
- Lx Designer: Nomvula Molepo
- Lx Designer Incubatee: Jabulile Precious Mangqangwane
- Set Designer: Hailey Kingston
- Set Designer Incubatee: Sinenhlanhla Zwane
- Costume Designer: Nthabiseng Makone
- Costume Designer Incubatee: Nthabiseng Malaka
- Stage Manager: Thulani Mngomezulu
- Assistant Stage Manager: Ali Madiga

Karel se Oupa

- Season: 09 June – 02 July 2017
- Authors: Retief Scholtz and Jaco Smit
- Director: Andre Odendaal
- Assistant Director: Anel du Plessis
- Lx Designer: Nomvula Molepo
- Set Designer: Kosie Smit
- Actors: Tobie Cronje, Neels Classen, Esmeralda Bihl, Ian Roelfs and Ruben Lombard
- Stage Manager: Bongani Mabaso

Chasing Chairs

- Season: 14 July – 06 August 2017
- Director, Set and Costume Designer: Sue Pam Grant
- Lx Designer: Michael Maxwell
- Scenic Designer: Stella Oliver
- AV Designer: Jurgen Meekel
- Cast: Chiedza Mhende and Theo Landey
- Stage Manager: Bongani Motsepe

If We Dig

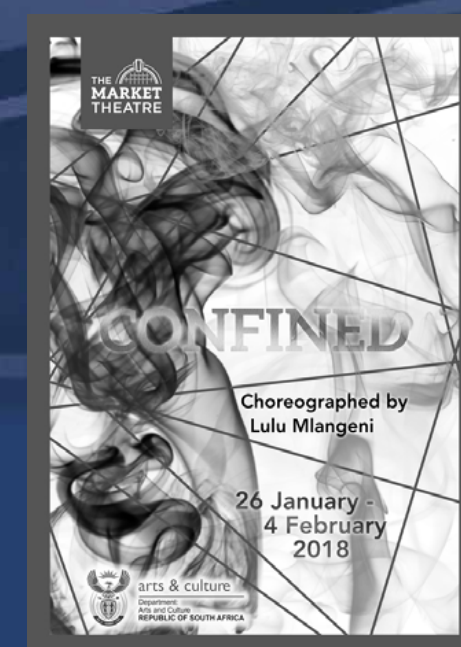
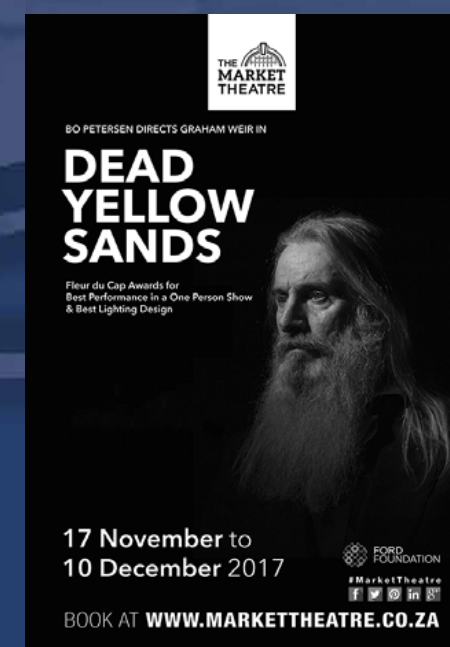
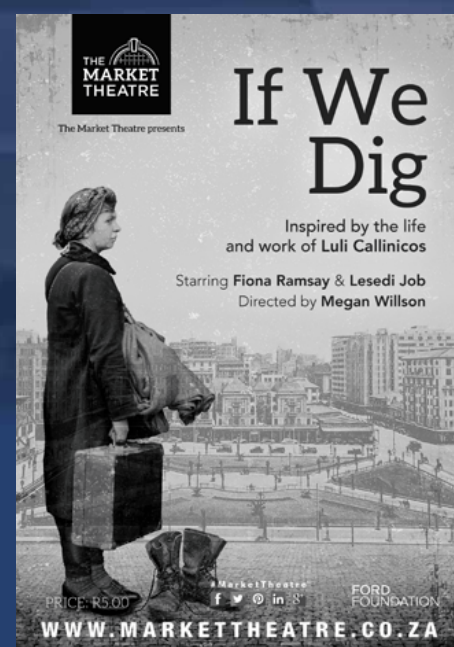
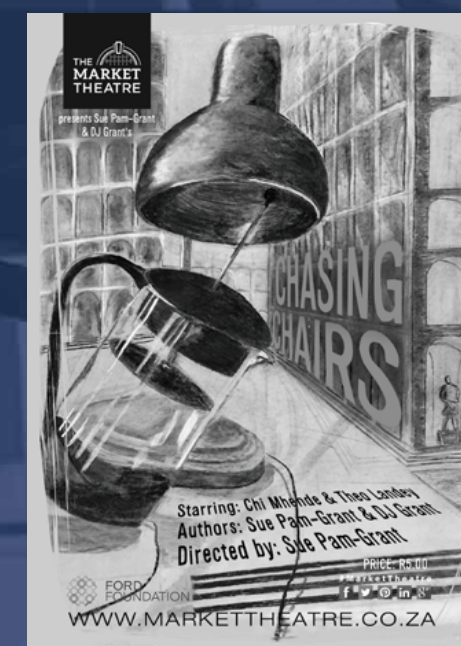
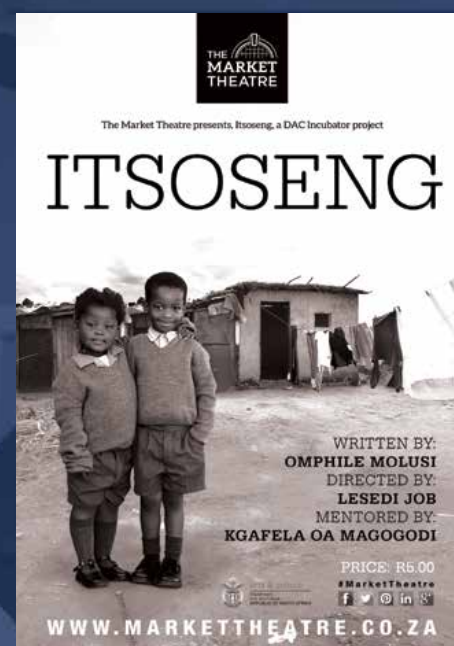
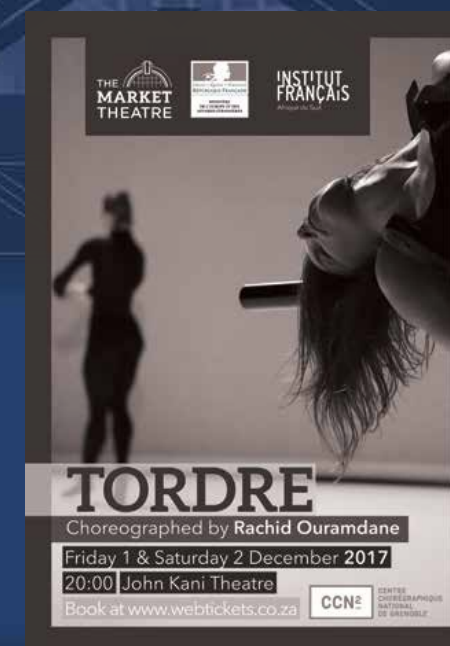
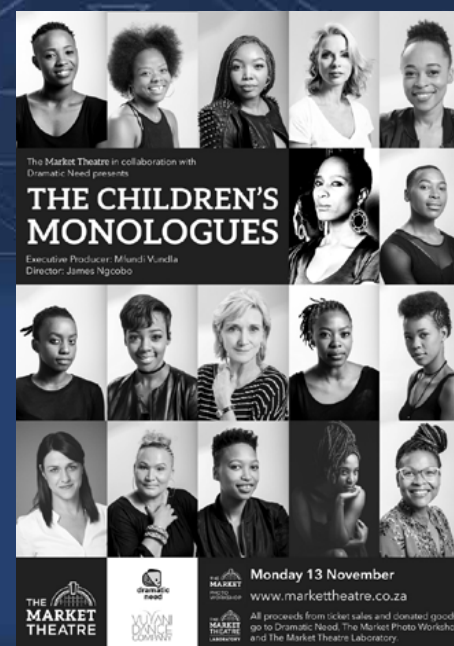
- Season: 09 – 27 August 2017
- Authors: Megan Willson and Fiona Ramsay
- Director: Megan Willson
- Costume and Set Designer: Nthabiseng Makone
- Cast: Lesedi Job and Fiona Ramsay
- Stage Manager: Malebo Mokoto

Dead Yellow Sands

- Season: 17 November – 10 December 2017
- Author: Graham Weir
- Director: Bo Petersen
- Lx Designer: Darron Araujo
- Set Designers: Bo Petersen and Darron Araujo
- Costume Designer: Graham Weir
- Lx Technician: Nicholas Dallas
- Staff Director: Darron Araujo
- Stage Manager: Thulani Mngomezulu
- Cast: Graham Weir

Confined

- Season: 26 January – 4 February 2018
- Lx Designer: Oliver Hauser
- Set Designer: Oliver Hauser
- Costume Designer: Thando Lobese
- Choreographer: Lulu Mlangeni
- Stage Manager: Lebeisa Molapo
- Musicians: iComplete
- Lx Designer Incubatee: Tumelo Legodi
- Sound Designer Incubatee: Mandla Mkaba
- Stage Manager Incubatee: Apelele Mlaza
- Production Manager Incubatee: Lungiswa Ndlangamandla
- Dancers: Lulu Mlangeni, Smangalisio Ngwenya, Charlston Van Rooyen and Sunnyboy Motau



Dikakapa

- Season: 9 – 25 February 2018
- Authors: Isaac Sithole and Teboho Serapelo
- Mentor Director: Mpho Molepo
- Director Incubatee: Lebeko Nketu
- Lx Designer: Thapelo Mokgosi
- Lx Designer Incubatee: Mzimkhulu Mhlambi
- Set Designer: Shilongana Nkoana
- Set Designer Incubatee: Tumelo Mana
- Costume Designer: Shilongana Nkoana
- Costume Designer Incubatee: Thato Mojela
- Stage Manager: Thulani Mngomezulu
- Stage Manager Incubatee: Modisana Mabale
- Cast: Isaac Sithole, Teboho Serapelo, Khulisile Dlamini, Mbali Bewula, Mojabeng Rasenyalo, Naledi Khaalo, Mdengase Govuzela and Tumelo Mdabuli

The Year of Magical Thinking

- Season: 9 – 31 March 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

MANNIE MANIM THEATRE

The Suit

- Season: 5 – 28 May 2017
- Author: Can Themba
- Director: James Ngcobo
- Lx Designer: Thapelo Mokgosi
- Set Designer: Richard Forbes
- Costume: Sue Steel
- Choreographer: Luyanda Sidiya
- Stage Manager: Bongani Motsepe
- Cast: Siyabonga Twala, Nokuzola Nombona, Andile Nebulane, Molefi Monaise, Lindani Nkosi and Lesedi Motladi

The Inconvenience of Wings

- Season: 12 June – 16 July 2017
- Presented in collaboration with the Baxter Theatre
- Director: Lara Foot
- Cast: Mncedisi Shabangu, Jennifer Steyn and Andrew Buckland

Ankobia

- Season: 21 July – 13 August 2017
- Authors: Monageng Vice Motshabi and Omphile Molusi
- Director: Monageng Motshabi
- Lx Designer: Thapelo Mokgosi
- Set Designer: Thando Lobese

- Costume Designers: Lerato Motaung and Gugu Phala
- Musician and Musical Composer: Volley Nchabeleng
- Choreographer: Teresa Phuti Mojela
- Stage Manager: Thulani Mngomezulu
- Cast: Omphile Molusi, Katlego Letsholonyane, Alfred Motshabi, Billy Langa, Momo Matsunyane and Lillian Tshabalala

Tamasha on Hope Street

- Season: 8 September – 1 October 2017
- Author: Rajesh Gopie
- Mentor Director: Gitanjali Pather
- Director Incubatee: Gopala Davies
- Lx and Set Designer: Wilhelm Disbergen
- Lx Designer Incubatee: Khotso Duarte Maphelle
- Costume Designer: Karabo Legoabe
- Music Composer: Matthew MacFarlane
- Stage Manager: Lebeisa Molapo
- Production Manager Incubatee: Percy Makhubele
- Sound Designer Incubatee: Odwa Ndulisa
- Stage Manager Incubatee: Gift Shaleen Nwokorie
- Costume Designer Incubatee: Thato Mojela
- Cast: Dhaveshan Govender, Lindani Nkosi, Matthew MacFarlane, Afzal Khan, Keith Gengadoo and Ameera Patel

The Man Jesus

- Season: 13 October – 5 November 2017
- Author: Matthew Hurt
- Director: Robert Whitehead
- Lx Designer: Mandla Mtshali
- Set Designer: Noluthando Lobese - Moropa
- Costume Designer: Nthabiseng Mokone
- Composer and Sound Designer: Joao Orecchia
- Cast: Lebohang Toko
- Stage Manager: Malebo Mokoto

Zwakala Festival

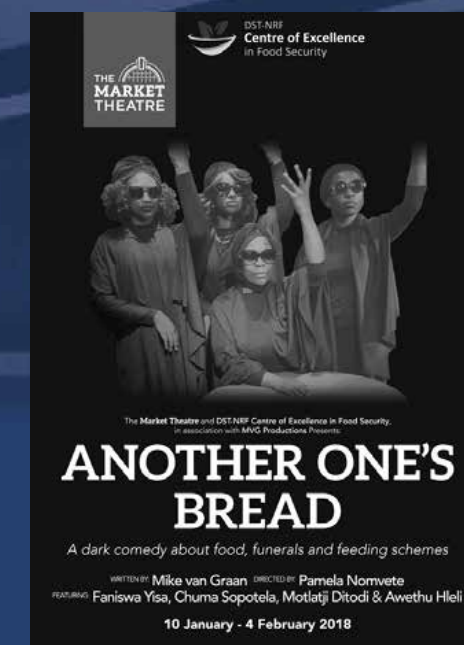
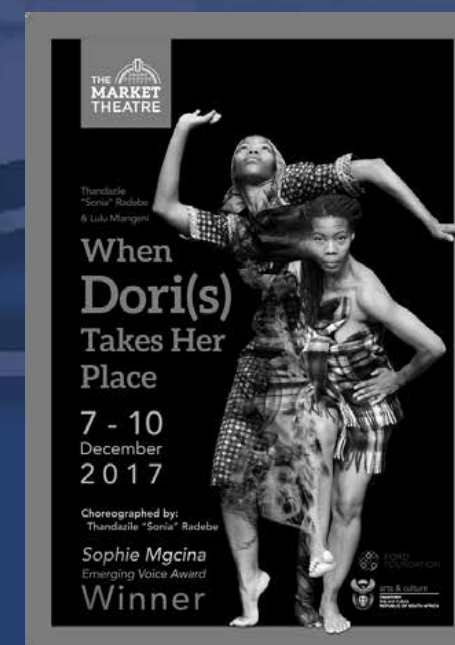
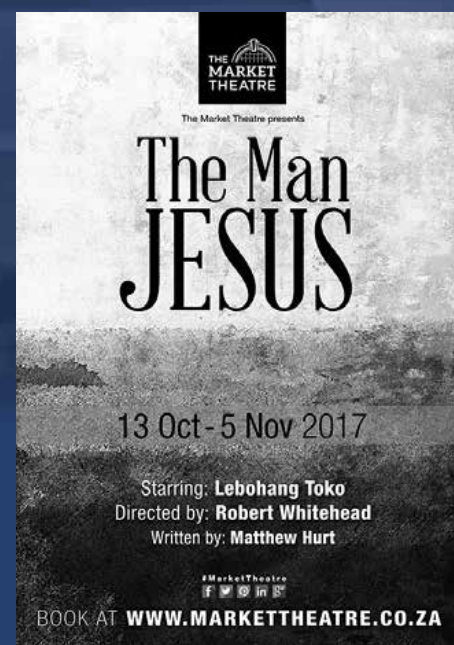
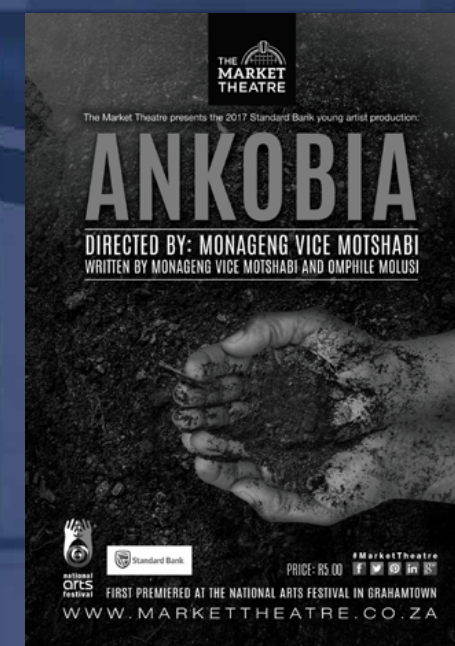
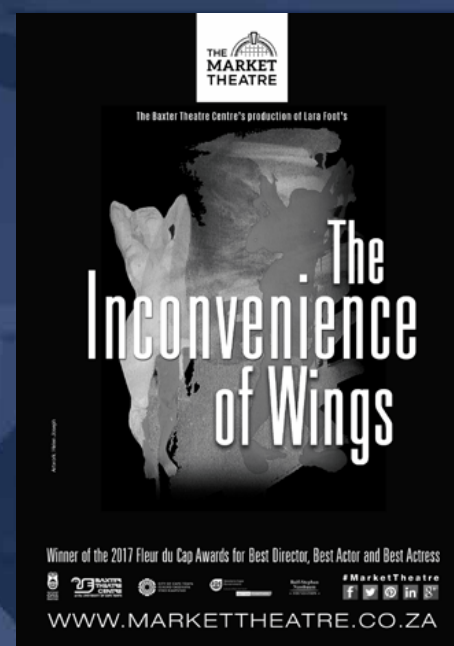
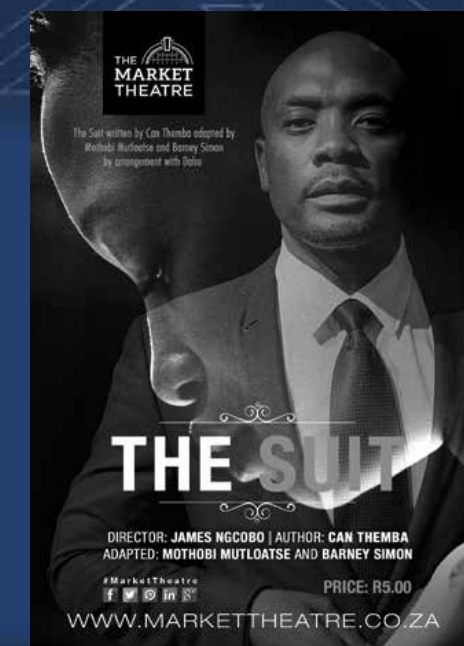
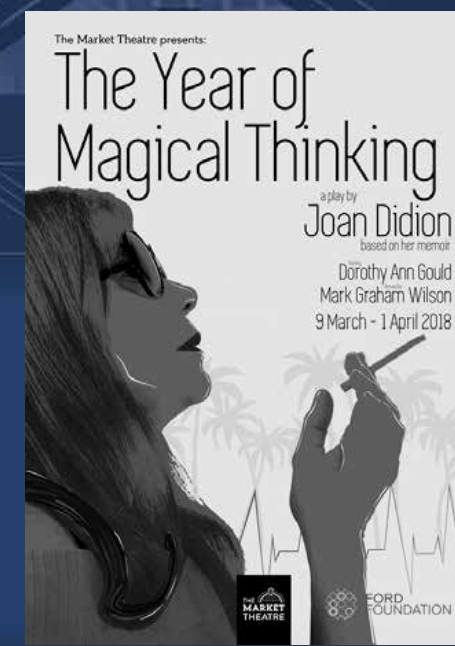
- Season: 30 October – 04 November 2017
- Featuring:
- Generations of Stars presenting *Dikakapa*
- Just 4 Theatre presenting *Mufi Thandeka and Indoda*
- Intokozo Theatre Productions presenting *Idungamuzi and Jack Jack Ngantweni*
- Impulsive 1632 Theatre Productions presenting *Meteorology and Stolen Memories*
- Kerpa presenting *Divas Reunion*
- Ozene Felaz presenting *Mother and Child*
- Inceptors presenting *Forbidden Knowledge*

When Dori(s) Takes Her Place

- Season: 7 – 10 December 2017
- Sophie Mgcina Emerging Voice Award Winner
- Choreographer: Sonia Radebe

Another One's Bread

- Season: 10 January – 4 February 2018



- Author: Mie Van Graan
- Director: Pamela Nomvete

Meet Me at Dawn

- Season: 16 March – 15 April 2018
- Author: Zinnie Harris
- Director: Lesedi Job
- Lx Designer: Nomvula Molapo
- Set Designer: Hailey Kingston
- Costume Designer: Karabo Legoabe
- Sound Designer: Ntuthuko Mbuyazi
- Stage Manager: Malebo Mokoto
- Cast: Pamela Nomvete and Natasha Sutherland

RAMOLAO MAKHENE THEATRE

Isithunzi

- Season: 26 May – 18 June 2017
- Author: Sipho Zakwe
- Mentor Director: Ntshieng Mokgoro
- Director Incubatee: Luthando Mngomezulu
- Lx Designer: Thapelo Mokgosi
- Set Designer: Shilongoana Nkoana
- Stage Manager: Ali Madiga
- Cast: Sipho Zakwe and Musawenkosi Kumalo
- Production Manager Incubatee: Tumelo Bookie Mana
- Lx Designer Incubatee: Hlalani Ntando Makhubela
- Stage Manager Incubatee: Tebogo Andronica Mashishi

DAC Incubator Trade Fair

- 18 – 24 June 2017

Zwakala Festival

- Season: 30 October – 04 November 2017
- Featuring:
- Generations of Stars presenting *Dikakapa*
- Just 4 Theatre presenting *Mufi Thandeka and Indoda*
- Intokozo Theatre Productions presenting *Idungamuzi and Jack Jack Ngantweni*
- Impulsive 1632 Theatre Productions presenting *Meteorology and Stolen Memories*
- Kerpa presenting *Divas Reunion*
- Ozene Felaz presenting *Mother and Child*
- Inceptors presenting *Forbidden Knowledge*

TOURS

The Playhouse Theatre

Crepuscule

- Season: 3 - 7 May 2017
- Author: Can Themba
- Director: Dominique Gumede
- Lx Designer: Nomvula Molepo
- Set Designer: Nadya Cohen
- Costume Designer: Noluthando Lobese

- Musical Director: Nhlanhla Mahlangu
- Stage Manager: Thulani Mngomezulu
- Cast: Nhlanhla Mahlangu, Lerato Mvelase, Nomathamsanqa Ngoma, Kate Liquorish, Nathaniel Ramabulana and Keith Lotter

Suddenly the Storm

- Season: 10 – 13 August 2017
- Author: Paul Slabolepszy
- Director: Bobby Heaney
- Lx Designer: Wesley Westcott
- Lx Implementer: Nomvula Molepo
- Set Designer: Greg King
- Stage Manager: Lebeisa Molapo
- Cast: Charmain Weir-Smith, Paul Slabolepszy, Renate Stuurman

The Baxter Theatre

Suddenly the Storm

- Season: 5 June - 9 July 2017
- Author: Paul Slabolepszy
- Director: Bobby Heaney
- Lx Designer: Wesley Westcott
- Lx Implementer: Nomvula Molepo
- Set Designer: Greg King
- Stage Manager: Lebeisa Molapo
- Cast: Charmaine Weir-Smith, Renate Stuurman and Paul Slabolepszy

Vryfees Festival

Suddenly the Storm

- Season: 5 June - 9 July 2017
- Author: Paul Slabolepszy
- Director: Bobby Heaney
- Lx Designer: Wesley Westcott
- Lx Implementer: Nomvula Molepo
- Set Designer: Greg King
- Stage Manager: Lebeisa Molapo
- Cast: Charmaine Weir-Smith, Renate Stuurman and Paul Slabolepszy

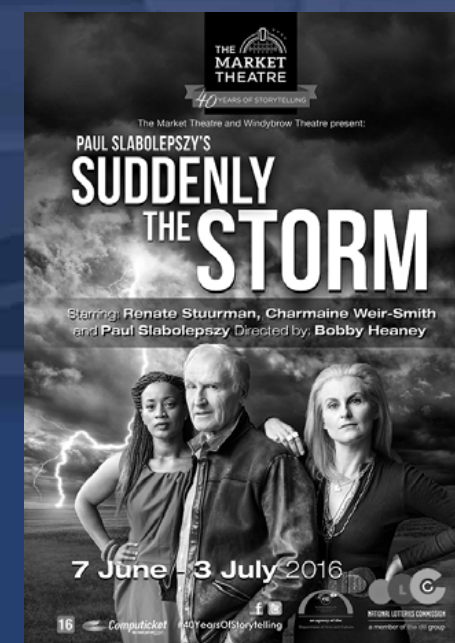
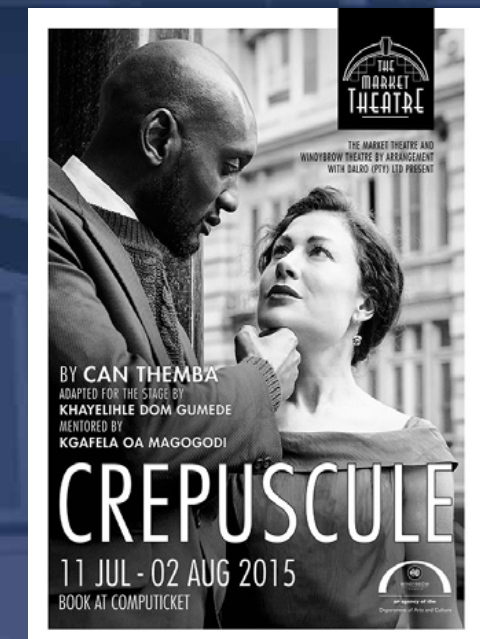
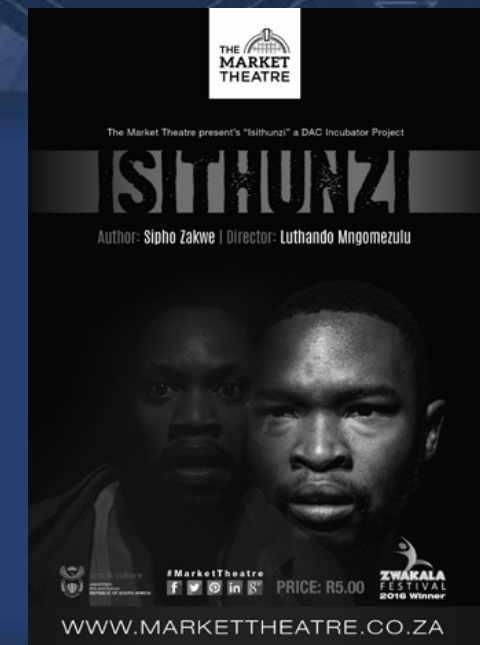
Tau

- Season: 17 August 2017
- Director: Kgomotso Matsunyane
- Lx Designer: Hlomohang Mothetho
- Stage Manager: Lebeisa Molapo
- Cast: Thabiso Rammala, Moruti Dhlamini, Mosa Sephiri, Nono Dombo, Paul Noko, James Mankgaba, Allen Cebekhulu, Khothatso Mogwera, and Kgomotso Matsunyane.

Pretoria

SADC DIRCO

- Season: 10 – 17 August 2017
- Author and Researcher: Sandile Ngidi
- Director: James Ngcobo



- Assistant Director: Lesedi Job
- Costume Co-ordinator: Nthabiseng Makone
- Choreographer: Fana Tshabalala
- Cast: Gugulethu Shezi, Lerato Gwebu, Aya Mpama, Phindile Kula, Thulani Chauke, Mpho Kodisang, Xolisile Bongwana and Bheki Khoza
- Stage Manager: Ali Madiga

UK Tours

Hull Theatre

The Suitcase

- Season: 1 – 9 September 2017
- Author: E'skia Mphahlele
- Director: James Ngcobo
- Company Manager: Thato Kobile
- Lx Designer: Wesley Westcott
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Stage Manager: Bongani Motsepe
- Cast: Bheki Khoza, Gugulethu Shezi, Nomfundo Dlamini, Siyabonga Thwala, Desmond Dube, John Lata, Masasa Mbangeni and Nokukhanya Dlamini

Newcastle

The Suitcase

- Season: 1 – 9 September 2017
- Author: E'skia Mphahlele
- Director: James Ngcobo
- Company Manager: Thato Kobile
- Lx Designer: Wesley Westcott
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Stage Manager: Bongani Motsepe
- Cast: Bheki Khoza, Gugulethu Shezi, Nomfundo Dlamini, Siyabonga Thwala, Desmond Dube, John Lata, Masasa Mbangeni and Nokukhanya Dlamini

Derby

The Suitcase

- Season: 1 – 9 September 2017
- Author: E'skia Mphahlele
- Director: James Ngcobo
- Company Manager: Thato Kobile
- Lx Designer: Wesley Westcott
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Stage Manager: Bongani Motsepe
- Cast: Bheki Khoza, Gugulethu Shezi, Nomfundo Dlamini, Siyabonga Thwala, Desmond Dube, John Lata, Masasa Mbangeni and Nokukhanya Dlamini

Lancaster Dukes

The Suitcase

- Season: 1 – 9 September 2017
- Author: E'skia Mphahlele
- Director: James Ngcobo
- Company Manager: Thato Kobile
- Lx Designer: Wesley Westcott
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Stage Manager: Bongani Motsepe
- Cast: Bheki Khoza, Gugulethu Shezi, Nomfundo Dlamini, Siyabonga Thwala, Desmond Dube, John Lata, Masasa Mbangeni and Nokukhanya Dlamini

Liverpool Everyman and Playhouse

The Suitcase

- Season: 1 – 9 September 2017
- Author: E'skia Mphahlele
- Director: James Ngcobo
- Company Manager: Thato Kobile
- Lx Designer: Wesley Westcott
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Stage Manager: Bongani Motsepe
- Cast: Bheki Khoza, Gugulethu Shezi, Nomfundo Dlamini, Siyabonga Thwala, Desmond Dube, John Lata, Masasa Mbangeni and Nokukhanya Dlamini

NATIONAL ARTS FESTIVAL

Ankobia

- Season: 21 July – 13 August 2017
- Authors: Monageng Vice Motshabi and Omphile Molusi
- Director: Monageng Motshabi
- Lx Designer: Thapelo Mokgosi
- Set Designer: Thando Lobese
- Costume Designers: Lerato Motaung and Gugu Phala
- Musician and Musical Composer: Volley Nchabeleng
- Choreographer: Teresa Phuti Mojela
- Stage Manager: Thulani Mngomezulu
- Cast: Omphile Molusi, Katlego Letsholonyane, Alfred Motshabi, Billy Langa, Momo Matsunyane and Lillian Tshabalala

TAU

- Season: 17 August 2017
- Director: Kgomotso Matsunyane
- Lx Designer: Hlomohang Mothetho
- Stage Manager: Lebeisa Molapo
- Cast: Thabiso Rammala, Moruti Dhlamini, Mosa Sephiri, Nono Dombo, Paul Noko, James Mankgaba, Allen Cebekhulu, Khothatso Mogwera, and Kgomotso Matsunyane



COUNCIL

Back Row: Peter McKenzie, Cedric Nunn, Shado Twala, Kopano Xaba

Front Row: Kwanele Gumbi (*Chairman*), J Brooks Spector

Insert: Dr Sebileto Mokone-Matabane



THE MARKET THEATRE FOUNDATION COUNCIL AND PATRONS



Council

Mr Kwanele Gumbi (Chairperson)
Dr Sebileto Mokone-Matabane
Mr Cedric Nunn
Ms Shado Twala
Mr Peter McKenzie
(deceased 31 October 2017)
Mr J Brooks Spector
Mr Kopano Xaba

Trustees and Council Members since 1976

*The Market honours the following people
who served as Trustees and / or Council
members since 1976*

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Mr Mannie Manim
Mr Murray McLean
Mr Barney Simon
Mr Benjamin Trisk
Mr Raymond Tucker

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Mr John Wall
Mr Ian Haggie
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Ms Irene Menell

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Mr Mannie Manim
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Mr Murray McLean
Professor Zakes Mda
Ms Irene Menell
Dr Nthato Motlana
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Ms Jo Ratcliffe
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Mr Benjamin Trisk
Mr Raymond Tucker
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Mr Wolf Weinek
Mr John Wentzel
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(Chairperson)
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Dr John Kani
Ms Angela Makwetla
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Professor Zakes Mda
Mr Les Phillips
Mr Allan Swerdlow
Adv Kgomoiso Moroka
Mr J Brooks Spector

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Ms Jo Ractliffe
Mr Peter McKenzie
Adv Kgomoiso Moroka
Ms Nomveliso Ntanjana
Mr J Brooks Spector
Mr Rory Bester
Ms Bongzi Dhlomo-Mautloa
Dr Oupa Moshebi



THE MARKET THEATRE FOUNDATION STAFF



Corporate

1. Chief Executive
2. Personal Assistant
3. Fundraiser
4. HR Manager
5. Brand and Communications Manager
6. Senior Publicist
7. Audience Development
8. Digital Communications Officer
9. Audience and Engagement Strategist*
10. Graphic Design Intern*
11. Senior IT Administrator

Ismail Mahomed
Portia Muvirimi
Penny Morris
Perpetua Mathsa
Zama Buthelezi
Lusanda Zokufa
Anthony Ezeoke
Thato Kobile
Yusrah Bardien
Ryan Lloyd
Isaac Rantsieng

Finance

12. Chief Financial Officer
13. Accountant
14. Financial Administrative Clerk
15. Handy Man
16. Supply Chain Administrator
17. Driver

Christine McDonald
Fazel Mayet
Reuben Myanga
Bismarck Hungwe
Vickey Pienaar
Joseph Molokoane

Production

18. Artistic Director
19. Producer
20. Assistant Producer
21. Production Manager (HOD)
22. Production Manager
23. Senior Stage Manager
24. Stage Manager
25. Stage Manager
26. Head of Lighting
27. Project Administrator
28. Assistant Stage Manager
29. Technical Crew
30. Technical Crew
31. Sound Technician
32. Project Coordinator
33. Administrative Assistant
34. Laundry and Wardrobe Assistant
35. Incubator Administrator*

James Ncobo
Zodwa Shongwe
Donna Mclaggan
Hailey Kingston
Thapelo Mokgosi
Motlalepule Makhate
Thulani Mngomezulu
Malebo Makoto
Nomvula Molepo
Mvuzo Mfobo
Lebeisa Molapo
Floyd Dlamini
Siyabonga Nkosi
Ntuthuko Mbuyazi
Sipho Mwale
Seipati Ncube
Dimakatso Maega
Remofiloe Sebobe

Market Theatre Laboratory

36. Head of Market Lab
37. Administrator
38. Venue Technician
39. Intern Administrator*

Clara Vaughan
Thandeka Nheke
Sibusiso Ndumdom
Rudy Motseatsea

Market Photo Workshop

40. Head of Photo Workshop
41. Manager: Programmes And Projects
42. Manager: Operations And Administration
43. Manager: Public Programmes and Development*
44. Coordinator: Mentorship and Training*
45. Coordinator: Photojournalism and Documentary Photography Programme*
46. Officer: Resources
47. Assistant: Administration
48. Assistant: Projects*
49. Assistant: Courses*
50. Weekend Workshop Assistant*
51. Assistant: Courses*
52. Manager Curriculum and Training*
53. Course Coordinator*
54. Course Coordinator*
55. General Assistant*

Lekgetho Makola
Khona Dlamini
Busisiwe Sithole
Mika Conradie
Bekie Ntini
Tsepo Gumbi
Tswaledi Thobejane
Babalwa Mtanga
Sipho Gonxeka
Phumzile Nkosi
Nathi Khumalo
Patrick Selemani
Loyiso Old John
Tamara Maake
Morris Mohanoe
Lemogang Matlhong

Theatre Complex

56. Snr FOH Manager
57. FOH Manager
58. Box Office Administrator
59. Client Relations Officer
60. Client Relationship Assistant
61. General Worker
62. General Worker
63. Receptionist

Thabisile Mbuli
Mavis Nengovhela
Siwe Hashe
Tebogo Konopi
Simpwile Boya
Bonnie Sibanda
Samson Vilakazi
Busi Letwaba

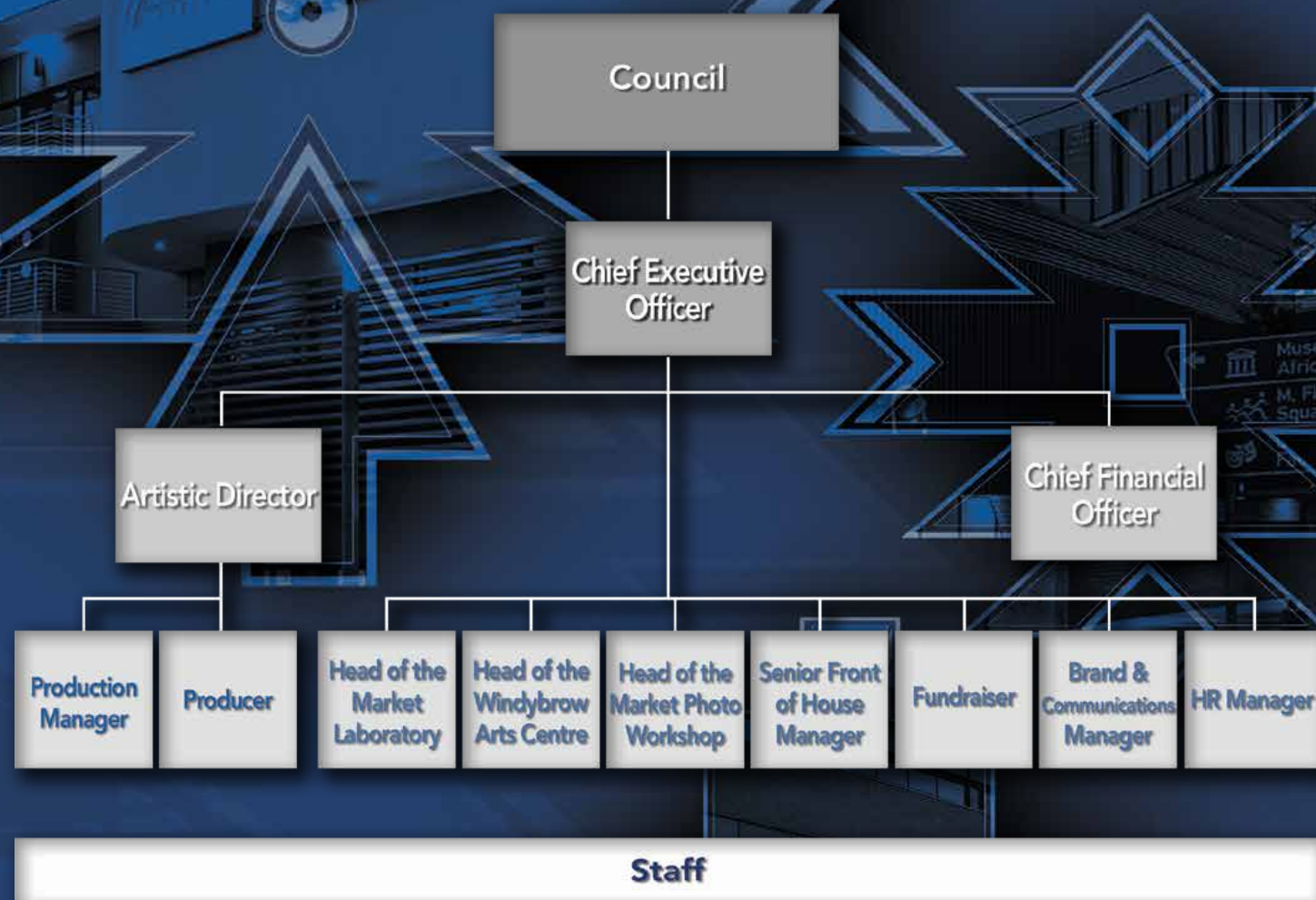
Windybrow Arts Centre

64. Administrator
65. Head of Windybrow
66. Cleaner
67. Cleaner
68. Gardener

Nomalanga Nkosi
Keitu Gwangwa
Christine Maseko
Mary Mathebula
Justice Bila

*Contract Position

ORGANISATIONAL STRUCTURE



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), Grahame Lindop, 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



SENIOR MANAGEMENT

Ismail Mahomed (Chief Executive Officer), Christine McDonald (Chief Financial Officer), James Ngcobo (Artistic Director)



MANAGEMENT

Top Row: Clara Vaughan (Head of the Market Theatre Laboratory), Hailey Kingston (Production Manager), Keitu Gwangwa (Head of the Windybrow Arts Centre), Khona Dlamini (Manager programmes and development), Lekgetho Makola (Head of the Market Photo Workshop)

Bottom Row: Penny Morris (Fundraiser), Perpetua Mathsa (Human Resource Manager), Thuli Hlaneke (Senior Front of House Manager), Zama Sweetness Buthelezi (Brand and Communications Manager), Zodwa Shongwe (Producer)

RP102/2018

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THE MARKET THEATRE FOUNDATION - AN AGENCY OF THE DEPARTMENT OF ARTS AND CULTURE

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