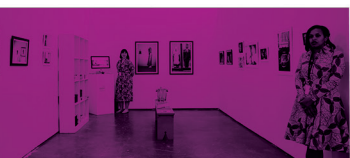
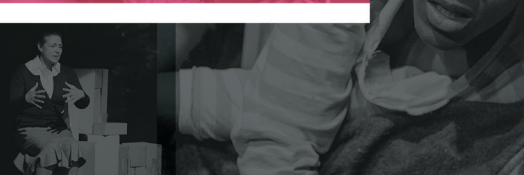




AN AGENCY OF THE DEPARTMENT  
OF ARTS AND CULTURE



2016/17

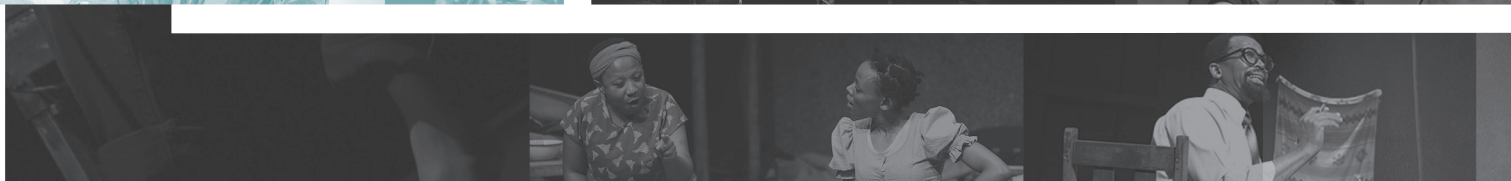
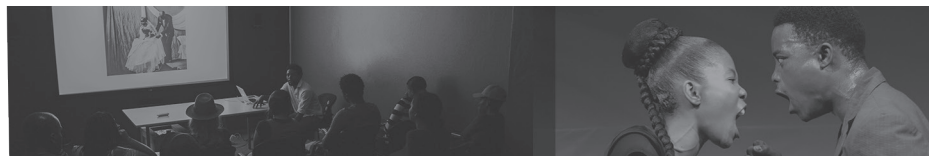


ANNUAL REPORT



THE MARKET THEATRE FOUNDATION  
Declared Cultural Institution  
In terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)  
ANNUAL REPORT  
31 March 2017

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# ACT 01

## HIGHLIGHTS

### PRODUCTIONS

- **Children's Monologues** in partnership with Dramatic Need in Viljoenskroon
- **Tau** a Setswana production supported by the Department of Arts & Culture's (DAC) Incubator Fund
- **Mosali eo nneileng ena** a Sesotho production also produced through the DAC's Incubator Fund
- **Plant vir my 'n boom Andre** as part of the Afrikaans season of works
- **When Swallows Cry**, a premiere of a Mike Van Graan play that deals with globally topical issue about migration and displacement
- Sello Maake ka Ncube, presenting Siphiwo Mahala's play, **The House of Truth**, about Can Themba
- Jeff Stetson's **The Meeting** with support from the US Embassy
- **Lamento**, a daring opera production inspired by South Africa's Truth and Reconciliation Commission
- **Ubizane, A place of Gathering** which was performed for the South African Heads of States in celebration of Afrika Day
- **June 16 in Memory and in Song**, which observed 40 years of the June 16 uprisings; and which coincided with the Market Theatre's 40-year celebrations. The production was also performed for the South African Heads of Mission conference
- **Lampedusa Beach**, an Italian production about migration which was performed by the Market Laboratory first year students. The production won the Adelaide Tambo Human Rights Award at the Student Theatre Festival in Grahamstown
- **Lepatata**, the first Setswana production to be staged by the Market Theatre. The production won the 2016 Naledi Theatre Award for Best ensemble
- Production of a special edition publication that celebrated the Market Theatre's 40 years of storytelling

### MARKET LABORATORY

- Monageng 'Vice' Motshabi, alumnus and teacher at the Market Laboratory, is named the 2017 Standard Bank Young Artist for Theatre
- Warren Masemola, who graduated from the Market Laboratory in 2004, wins his second SAFTA, for Best Supporting Actor in the TV Drama Series, **Heist**
- **Lampedusa Beach**, directed by Raissa Brighi and performed by Market Laboratory first year students, wins the Kopanang Award at the Krekvars-Kopanang Festival
- Five Market Laboratory alumni are nominated for Naledi Theatre Awards in multiple categories

From Left:  
A Class of One: Cold Case, The Year of the Bicycle

### THE MARKET PHOTO WORKSHOP

- The new state of the art photography facilities at Market Square, Newtown, consist of ample photography training spaces including classrooms, darkroom facilities, digital manipulation laboratories, two exhibition venues, a library for scholarly research, outfit for future photography archives, and plenty of room for talks, presentations, and visitors both within and outside the structure.
- 2015 Alumnus Themba Mbuyisa won the 2016 Elle South Africa young fashion photographer award, the Gauteng Premier's Young Excellence Provincial Award 2017, and in April 2017 he was invited to Paris, France at the 32nd International Festival of Fashion and Photography.
- 2016 Alumnus Tshepiso Mazibuko saw her work exhibited in Ethiopia Addis Photo Festival, Netherlands and on Online Time Magazine.
- The MPW hosted the veteran photographers' exhibition that was part of commemorating 40 years of 1976 and the role that Black photographers played in their communities.
- A public debate hosted in Soweto to reflect on the status of Township and Rural photography archives. The outcomes of these two activities informed the Market Photo Workshop's prioritisation on further engagement on excavating and profiling black photography for education, research and heritage value both nationally and continentally.

### FINANCIAL

- Cash on hand at year end amounted to R42,9 million on 31 March 2017 (2016: R32,9 million) of which R38,5 million (2016: R30 million) is the 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 R10 million (2016: R10 million).



## 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 2017.

### 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.

From Top:  
*The House of Truth, The Dying Screams of the Moon, Love of the Nightingale*



# ACT

## 03

# 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 Board 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:

1. Finance and Audit Committee
2. Risk Committee
3. Human Resources Committee
4. Fundraising and Marketing Committee
5. Building Project Committee
6. Artistic Committee

## MEETINGS

### Council:

Council meetings are held annually, at least four times a year. During the period under review, Council held 5 meetings.

### Finance and Audit Committee:

The Finance and Audit Committee is chaired by an external member and comprised of seven members, two from Council and five external members, of which 4 were 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 page 22.

## 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.

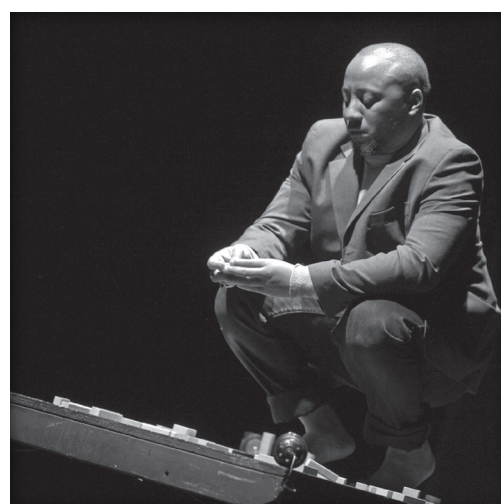
Internal Audit reports bi-annually to the Finance and Audit Committee and Senior Management. The report to the Finance and Audit Committee includes:

- 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.



**From Top:**  
*Disruption Exhibition, Lyrstrata, Cenotaph of Dan wa Moriri*



## A reflection of the 40 Year Anniversary

It all began with an idea by Barney Simon, Mannie Manim and their associates. Today that idea is called the Market Theatre Foundation (MTF). Over the past forty years, this idea has been an oasis for artistic and cultural expression. But we faced our greatest mortality test 15 years ago, when funds dried up and we almost closed the doors. This was before the MTF became a Cultural Institution in terms of Act 119 of 1998.

We have come full circle. Today we mark the resilience and celebrate the artistic excellence which has become the hallmark of the Market Theatre. Our four business units, the Theatre, Photo Workshop, Windybrow and Laboratory, are hubs for society to reflect on itself through brilliant artistic work. We perceive these units as the four legs of our table from which we serve society; we serve the world artistically.

We fully appreciate our elevated position in society and the awareness of the influence we have in the artistic community humbles us. We consider ourselves as mere custodians and trustees, on behalf of the beneficiaries and stakeholders we serve. Our role is to think and act 40 years ahead, to create a future -our future.

Our birth on 19 June 1976 occurred during a tough period in South African history, but it was almost perfectly timed. Africans faced a secondary existential threat after colonization. The highlight of 1976 was the display of courage, bravery and unity of the youth. On our 40th anniversary, 19 June 2016, South Africa finds itself with a democracy that is misfiring with all its cylinders. At the helm, many of our own elected leaders are driving the malaise at full speed.

Society needs the Market Theatre, and the arts community, now more than ever to contextualize and organize the call to establish economic freedom for all South Africans.

At 40, it is time for change. For us that change means operating as a corporate for purposes of governance, thinking like entrepreneurs and acting with creativity like artist. This is who we are and this mantra drives us daily. It is part of our evolving culture. All these efforts must lead us to represent Artistic Excellence without compromise.

The Market Theatre Foundation has transcended the physical space. We are now a platform. Our short to mid-term goal is to tour our productions around the world, while simultaneously maintaining our productions at home. We are also pursuing diligently the intersection of art and commerce, since we realise that commercial success is key to our sustainability. All the resources we acquire and funds we raise are spent wisely, always respecting the value of money.

Our 40-year programme was exceptional. We presented the following productions opening to great applause:

**House of Truth**, written by Siphiwo Mahala, directed by Vanessa Cooke • **I See You**, written by Mongi Mthombeni, directed by Noma Dumezweni • **Tobacco and the Harmful Effects Thereof**, written by William Harding, directed by Sylvaine Strike • **When Swallows Cry**, written by Mike van Graan, directed by Lesedi Job • **Egoli**, written by Matsemela Manaka, directed by Phaala Phaala

The Photo Workshop presented the following exhibitions as part of the 40-year programme:

**40/40 Politics of Photography**, an exhibition in collaboration with black veteran photographers who documented the 1976 uprisings including political struggle activism up until the early 1990s together with young emerging women alumnus photojournalists who documented the recent Fees Must Fall protests • **Marty's Saints and Sell Outs**, an exhibition from UCT by young 1980s photojournalists documenting political activities of the 1980s • **Re-Imagining Sharpeville**, an exhibition from the Market Photo Workshop mentorship that presents the township of Sharpeville in a different light from the historic political narrative • **Disruption**, an end of year exhibition by Market Photo Workshop students showcasing new talent about to enter the professional industry.

We also had the privilege of staging a production - **I See You** - to rave reviews, in partnership with the Royal Court in London. There is still a high demand for artistic excellence around the world for productions (all things art) from South Africa/Africa and for us to tell our stories, and the stories of those loathed and admired.

Our greatest change during the year was the recruitment of our new CEO, Ismail Mahomed. His task is heavy lifting but clear: to pursue the Artistic Excellence agenda in all we do - act like a corporate, think like an entrepreneur and maintain creativity. All our strength and resources are geared towards achieving this ideal daily. We welcome him and support his pursuits.

The secondary major change was the completion of our new campus, the Market Square, where all our business units are now



represented. We now have a campus which also is our corporate space. We work in an environment (manufacturing art) where we measure our impact daily.

Another strategic change was to formally merge the Market Theatre Foundation with the Windybrow, (previously a separate Cultural Institution) and developing it into a Pan-African Community Arts Centre. We are proud and happy to have finalised the merger and completed the integration, adding the Windybrow as a business unit of the Market Theatre Foundation. A divisional head is being recruited.

We thrive on change. We disrupt ourselves to create the future we want. Leading in change often means gaining and losing people along the way. However, what is paramount is the total gain the organisation derives from such changes - our MTF is ahead on change and innovation. Our rapid changes in operations and the expectation from a demanding audience and stakeholders keep us interested in our line functions. We remain engaged in solutions.

We could not do what we do without financial resources. Our funders and sponsors are very important to us. We thank them for their generosity and we are committed to giving meaning and value for their sponsorship. As such, we would like to acknowledge the following sponsors:

Arts and Culture Trust • Barney Simon Trust • Bloomberg Philanthropies • Department of Arts and Culture • Department of International Relations and Cooperation • Embassy of the United States of America • Ford Foundation • Free State Province • Getty Images • Megan Hart • National Lotteries Commission • Open Society Foundation for South Africa • Tierney Family Foundation

I would like to extend my sincere thanks to DLA Cliffe Dekker Hofmeyr Inc and Norton Rose Fulbright for providing legal advice to the Foundation on a pro bono basis.

I would like to thank the CEO Ismail Mahomed for being a great cultural fit for the Market Theatre Foundation. Before he arrived, I told staff that he was coming to the Market; the Market was not going to him. This has proven to be true. To the CFO - Christine McDonald, baie dankie for the hard work, diligence and the capital works programme. To James Ngcobo, siyabonga Fuze ngemisebenzi yakho, igalelo lakho liyazwakala futhi liyabonakala. To our Departmental heads and all members of staff, each one of you make the Market Theatre Foundation a great and energetic space, a place for creativity and a home for Artistic Excellence for all of us. I thank you all.

We have a leadership deficiency at all levels of our country - public sector and private sector. Those with the right ideas, character and courage to do right are not in the leadership positions compared to those who do the opposite. Hence, we experience a country that is imploding. Everything that can go wrong is going wrong in full view of all and nobody seems able to stop it. We are a country in free fall in a democracy with paid people who are tasked to prevent the free fall. "The kettle calling the pot black" has become a daily occurrence on matters relating to corruption and maladministration.

We are grateful that our reality and values do not allow us to squander or misappropriate resources that are entrusted to us. This value system is engrained in the roots of the Market Theatre Foundation. All our members exemplify these values and we are guided by them through every step. In fact, we cherish and hold in high regard the privilege and honour to be stewards of such a great organization and to ensure that its next 40 years is secure and that the Market Theatre Foundation continues to thrive. We thank our students and artists who are the lifeblood of Artistic Excellence.

The Department of Arts and Culture (DAC), through Minister Mthethwa and his Deputy Ms Rejoice Mabudafhasi, we thank you Nyambose for allowing us to do what we do best. We welcome Ms Makhotso Magdeline Soty as new Deputy Minister and hope her tenure is characterized by her deep passion, love for arts and active engagement with institutions and stakeholders. We are grateful for the resources we receive; and yes, I believe that when we do exceptionally well, more resources should follow. I hope one day soon, this becomes a normality. The many officials at the DAC who continue to support our work, we thank you. Most of all, we request that you attend the artistic productions that we create and present - this allows for a greater interaction. Our productions speak truth to power. They speak about you.

Our sincere thanks and gratitude goes to the Portfolio Committee through its Madam Thom, your diligence and oversight inspires confidence.

To my Council, you remain the cornerstone of this great organization. You are good individually and we are great together. I thank you from the bottom of my heart. As a treat for each one of you, I will place a word next to your name that according to me best describes you:

Dr Sebileto Mokone-Matabane - Tenacious • Shado Twala - Intuitive • Peter McKenzie - Revolutionary • Kopano Xaba - Diligent • Cedric Nunn - Insightful • Brooks Spector - Soft-Power

Thank you for the late-night meetings and the work you do with our Committees. To the Chairs members of Committees - we thank you for the great work you do. Welcome to the Chair of the Audit and Risk Committee, Maphalle Maponya, and his new committee members.

*"In life you have to know when to arrive and when to leave"*

This quote has always allowed me to keep evolving and changing so that I can catch all the trains for my journey ahead. One day, we are going to part ways. However, I am still around and I give you my best, daily - thank you for accommodating me.



**Kwanele Gumbi**  
Chairperson of Council  
28 July 2017

CHIEF EXECUTIVE OFFICER'S  
REPORT

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.

Founded in 1976 by Barney Simon and Mannie Manim amidst the student uprising of 1976 and having stoically survived the repressive censorship of the '80's, the Market Theatre Foundation has also boldly embraced the political transformation of the '90's and its new status as a legislated Cultural Institution as from 2005. During its four decades of creating and presenting world class productions the Market Theatre Foundation has earned a strong reputation for excellence and relevance.

In 2016, as students once again marched onto the streets and as funding for the arts became increasingly tougher to access,

the Market Theatre Foundation has boldly remained relevant and responsive to the socio-political environment of South Africa. It stands tall as a dynamic meeting point for newer generations of artists looking for opportunities that give them a voice through creativity and audiences who are looking for stories that can continue to courageously heal them from their pasts, give them the wisdom to engage with the country's current challenges and offer them the optimism to envision a country with newer possibilities.

The next ten years will be the defining years that pave the way for the Market Theatre Foundation's Jubilee celebrations in 2026. It is with this challenge of being at the forefront of shaping both the Market Theatre Foundation's future and the role that it can continue to play in South Africa's arts, cultural and heritage landscape that I warmly embraced the opportunity to serve as the Market Theatre Foundation's Chief Executive Officer effective from 1 August 2016. I express my gratitude to Dr Sebileto Mokone-Matabane who held the reins as Acting CEO during the period 14 March 2016 to 31 July 2016 and to the visionaries, leaders and managers who preceded her in holding the reins of this respected and acclaimed institution.

The past eight months as CEO of the Market Theatre Foundation has been filled with many highlights. Undoubtedly, one of these highlights is the occupation of Market Square, an impressive and modern building funded by the Department of Arts and Culture costing more than R100 million. The consolidation of the Market Laboratory, Market Photo Workshop and the administrative offices of the Market Theatre Foundation now lends itself to exploring newer and many more dynamic ways of programming, marketing and profiling the institution.

In addition, as from 1 April 2016 the Windybrow Arts Centre was amalgamated with the Market Theatre Foundation; which marked the beginning of a new era for both entities. The Windybrow 121-year old heritage house restorations were completed in July 2016 in accordance with heritage conservation and with a budget of R11 million provided by the Department of Arts and Culture. While a recruitment drive continues to find a suitable incumbent to head the Windybrow Arts Centre, the sounds of rehearsals for music, dance and theatre have started to reverberate from several rooms at the Centre.

A highlight of some of the events at the Windybrow Arts Centre include the Market Theatre Foundation's strategy planning workshop, an MOU signing ceremony affirming a partnership pact between the Market Theatre Foundation and the French Institute of South Africa as well as the Annual General Meeting of

ASSITEJ South Africa. A significant strength in the revitalisation of the Centre are the findings from an intensive research study and mapping exercise concluded by the consultative agency, Sticky Situations and Morag Campbell, and the series of eye-opening and socio-political consultative workshops organized by them with artists and community-based organisations operating in Hillbrow.

The restoration of the Windybrow Arts Centre and the completion of Market Square required intense engagement with construction contractors, designers and bureaucrats. This was achieved significantly because of the passion brought to the project by the Market Theatre Foundation's CFO, Christine McDonald, who headed and gave incredible oversight over both projects.

During the year under review, the Market Theatre Foundation's website was revitalized and redesigned to highlight the Windybrow Arts Centre as one of the four business units of the Foundation; the other being the Market Theatre, the Market Laboratory and the Market Photo Workshop. All three units continue to affirm their status both nationally and internationally. Extensive reports from the heads of each of these units are provided in this Annual Report. It is worth noting that the Market Laboratory won the Adelaide Tambo Human Rights Award for Arts Advocacy making this the second award won by the Market Laboratory for the socially-engaging work produced under the able leadership of the Market Laboratory Education Officer, Clara Vaughn.

Under the Artistic Direction of James Ngcobo, productions presented at the Market Theatre during the year under review won 54 nominations in various categories for the annual Naledi Theatre Awards. The winners of the Awards will be announced at a ceremony in June 2017. Under the leadership of the Market Photo Workshop head, Lekgetho Makola, this unit of the Market Theatre Foundation has made significant strides in connecting with similar initiatives on the continent. While the Market Theatre's professional strengths are marked by awards and reviews, its unsung contribution over the past year is the mentoring support and training that it has provided to emerging artists and forcefully catapulted them into the arts economy.

There can't be a more proud moment for the Market Theatre Foundation in knowing that the Market Laboratory has produced the third alumnus to win one of South Africa's most prestigious accolades, the Standard Bank Young Artist Award for Theatre. Monageng Motshadi joins the ranks of Mncedisi Shabangu and Prince Lamla who have previously won this Award. Added to this, Sonia Radebe, the winner of the Market Theatre Foundation's Sophie Mcinga New Voices Award won the Standard Bank Young

Artist Award for Dance. The Market Laboratory's education officer, Clara Vaughn, attained her Masters *cum laude*. She continues to play a dynamic role in curriculum development at the Market Laboratory; and in positioning the curriculum so that it remains relevant to the needs of the creative industry as well as equivalent to the standards as set by formal institutions.

During the past year, the Market Theatre has once again increased its international engagement. An MOU signed with the French Institute of South Africa resulted in two joint public events presented at the Foundation. A series of further events are lined up for this year. A partnership with the US Embassy produced ***The Meeting*** as a Black History Month event. The production was an imagined conversation between Martin Luther King and Malcolm X. The Market Theatre presented the play ***I See You*** at the DIRCO Heads of Mission event in Cape Town. The Market Laboratory scooped the ConnectZA partnership with the British Council that will result in a cross country collaboration. The following staff were invited and fully funded by the hosting institutions for international exchanges:

- Zodwa Shongwe - South Korea
- Thandeka Nheke - Columbia
- Thapelo Mokgosi - Russia
- Penny Morris - Abu Dhabi
- Ismail Mahomed - UK
- James Ngcobo - US (partly funded)

In addition, Mike van Graan's play ***When Swallows Cry*** enjoyed a world premiere at the Market Theatre with the support of the Ibsen Foundation.

In our efforts to give increased accessibility for a broader audience and to reflect the cultural diversity of South Africa, the Market Theatre produced four plays in indigenous African languages:

- ***Lepatata*** - Sesotho
- ***Tau*** - Sesotho
- ***Mosali eo u neileng ena*** - Setswana
- ***As die Broek Pas*** - Afrikaans.

In addition, the Market Theatre staged 3 plays with sign language for hearing impaired audiences.

To celebrate South African arts and cultural legacies, the Market Theatre in partnership with Platform 4 staged the ***Divas of Kofifi***, a tribute to Thandi Klaassen, Abigail Qubeka and Dorothy Masuku. This was Thandi Klaassen's final public performance before she passed away last year. To coincide with the centenary



of the University of Fort Hare, the Market Theatre Foundation sharpened the spotlight on one of its most illustrious alumni, Can Themba, by presenting Siphiwo Mahala's play *The House of Truth* as well as reviving *The Suit*. To coincide with the 10th anniversary of the reclamation of the name Sophiatown, after it was named Triumph, the Market Theatre revived the prescribed school network *Sophiatown*, directed by Malcolm Purkey.

These and many other milestones in the Market Theatre Foundation's cultural offerings stand as a testimony to the Foundation's commitment to support the transformation of South African society; and in particular, the transformation of the creative industry through effective skills development and training. During the year under review, the Market Theatre Foundation successfully provided work opportunities to over 266 practitioners and arts enterprises, presented 47 productions, 8 exhibitions and spent R20 million on programmes for the Theatre, Laboratory and Photo Workshop. In addition, 166 students registered in the programmes offered by the Market Photo Workshop and Market Laboratory and 56 community-based artists participated in the Zwakala Theatre Festival.

During the period under review, the Market Theatre's box office system received a major revamp with revised operating hours and a migration from Computicket to Webtickets with the purpose of giving patrons easier access to buy tickets and to support the arts; and at the same time giving the Theatre more speedy and competent reports to enable strategic audience development initiatives. Weekly tours of the Market Theatre conducted by Market Theatre alumnus, Busi Letwaba, now employed as the receptionist at the Market Square, have become a popular feature of the Johannesburg calendar. The tours continue to drive tourism interest in the Newtown precinct.

Whilst countrywide there has been a decline in print journalism for the arts coupled with the massive retrenchment of arts journalists across the print media industry, the Market Theatre Foundation continues to innovate new ways to engage with its audiences. The launch of BUZZ @ the Market Theatre Foundation as an online digital platform is growing in popularity and it provides a more holistic view of the broad scope of work presented and produced by the Market Theatre Foundation. The tracking down of almost 200 alumni from the Market Laboratory and the Market Photo Workshop during the year under review will result in the launch of a dynamic Alumni Forum that will serve as an ambassadorial initiative for the Market Theatre Foundation in years to come.

Whilst the Market Theatre Foundation is immensely grateful to the Department of Arts and Culture for support, it is also fitting to extend the Foundation's gratitude to the numerous sponsors and Foundations who recognise the value of association with the progressive ideals, excellent output and freedom of creativity advocated by the Market Theatre Foundation. Maintaining and servicing sponsorship relationships requires immense commitment and a thorough understanding of the funding landscape. It is for this reason that this report would be incomplete without an acknowledgment to the Market Theatre's Fundraiser and Stakeholder Relationships Manager, Penny Morris, whose dedicated efforts make it possible for the Market Theatre Foundation to service its core goals: training, skills development, presenting and producing work that resonates with the South African experience.

The Market Theatre Foundation expresses its appreciation to all partners and funders whose support and grants enable the Market Theatre Foundation to stimulate the arts & cultural sector and to grow a vibrant arts economy for the benefit of all South Africans.

- Arts and Culture Trust
- Barney Simon Trust
- Bloomberg Philanthropies
- Department of Arts and Culture
- Department of International Relations and Cooperation
- Embassy of the United States of America
- Ford Foundation
- Free State Province
- Getty Images
- Megan Hart
- National Lotteries Commission
- Open Society Foundation for South Africa
- Tierney Family Foundation

During the year under review, an Artistic Committee under the leadership of Council member, Shado Twala, has been formalized with strategic terms of reference to support and advise the artistic leadership at the Market Theatre Foundation. Discussions are in advanced stages with Wits University for a series of partnerships and a MOU with the University is expected to be signed shortly. An MOU is also in advanced stages with the University of Johannesburg to support student and alumni benefits at the Market Theatre Foundation. An MOU with the European-based Festivals Association is in advanced stages and which will result in the first *Ateljee for Festival Managers* to be held on the African continent at the Market Theatre Foundation during 2018. This could not come at a better time as the Market Theatre Foundation's Zwakala Festival celebrates its 25th anniversary in the coming fiscal year.



**From Top:**  
*The Year of the Bicycle, Hani* (Image by Patrick Selemani), *Market Photo Workshop Tierney Fellowship*

Through the various partnerships, the Market Theatre Foundation boldly affirms its leadership role as innovators and thought-leaders in the cultural sector. The Market Theatre Foundation has been represented at several forums engaging on issues about the creative industries. The Market Theatre Foundation's CEO has been a keynote speaker at several events during the year under review. In addition, the Market Theatre Foundation plays an active role in the cultural policy review process initiated by the Department of Arts and Culture. The Market Theatre Foundation has made two submissions to the White Paper process during the period under review. We look forward to the finalization of the cultural review process as two decades of a democratic dispensation require a refreshed and contemporary approach to arts, culture and heritage support.

A detailed outline of the Market Theatre Foundation's performance against the objectives as committed to the Department of Arts and Culture is listed in the Performance Report. Staff growth and staff retention at the Market Theatre Foundation is crucially vital and in this regard a new Human Resources Manager was appointed, Perpetua Mathsa. During the brief period that she has been at the Market Theatre Foundation she has played a dynamic role in consolidating systems and stimulating new initiatives that can grow staff morale. Committing to accountable processes the Market Theatre Foundation has held several disciplinary meetings during the period under review; and one staff member was dismissed for dishonesty.

With a rich and textured legacy of *Forty Years of Storytelling*, we now embark on a journey towards our fiftieth anniversary. Our ambitions and determinations are fueled by the support that the management of the Market Theatre Foundation receives from its Council, the Department of Arts and Culture, our dedicated staff, our strategic sponsors and partners, the creatives and service providers whom we engage in helping the Market Theatre Foundation to achieve its strategic vision. I am particularly grateful to the Council of the Market Theatre Foundation for entrusting me with leading this iconic institution and to every single member of staff at the Market Theatre Foundation, from the humble cleaner to my associates in Senior Management, who each plays a vital role every single day in honouring our legacy, responding to our new challenges and envisioning new possibilities. When all is done, it is their names that will echo from the walls of the three magnificent buildings that now make up the Market Theatre Foundation: the historic Market Theatre, the modern Market Square and the beautifully restored Windybrow heritage house.

**Ismail Mahomed**  
 Chief Executive Officer  
 28 July 2017

# ACT

## 06

# HUMAN RESOURCE REPORT

## STAFF STRUCTURE

31/03/2017

	Male	Female	Vacancy	Total	%
<b>Managers</b>	3	8	-	11	
African	2	5	-	7	63%
Indian	1	-	-	1	10%
White	-	3	-	3	27%
Vacancies	-	-	-	0	0%
<b>Administration</b>	14	16	5	35	
African	12	15	-	27	77%
Indian	1	-	-	1	4%
White	1	1	-	2	6%
Vacancies	-	-	5	5	13%
<b>Other</b>	3	2	-	5	
African	3	2	-	5	100%
Vacancies	-	-	-	0	0%
<b>Total full time positions</b>	<b>20</b>	<b>26</b>	<b>5</b>	<b>51</b>	
%	40%	50%	10%	100%	

31/03/2016

	Male	Female	Vacancy	Total	%
<b>Managers</b>	2	8	2	12	
African	2	5	-	7	58%
Indian	-	-	-	0	0%
White	-	3	-	3	25%
Vacancies	-	-	2	2	17%
<b>Administration</b>	15	15	4	34	
African	13	14	-	27	79%
Indian	1	-	-	1	3%
White	1	1	-	2	6%
Vacancies	-	-	4	4	12%
<b>Other</b>	2	-	-	2	
African	2	-	-	2	100%
Vacancies	-	-	-	0	0%
<b>Total full time positions</b>	<b>19</b>	<b>23</b>	<b>6</b>	<b>48</b>	
%	40%	48%	12%	100%	

## STAFF TURNOVER

	2017	2016
Number of staff at beginning of year	42	43
Windybrow staff	9	0
Retirement	- 3	0
Resignations	- 6	- 5
Dismissed	- 1	0
New appointments	5	4
<b>Number of staff at end of year</b>	<b>46</b>	<b>42</b>

## LABOUR RELATIONS

### Misconduct and disciplinary hearings:

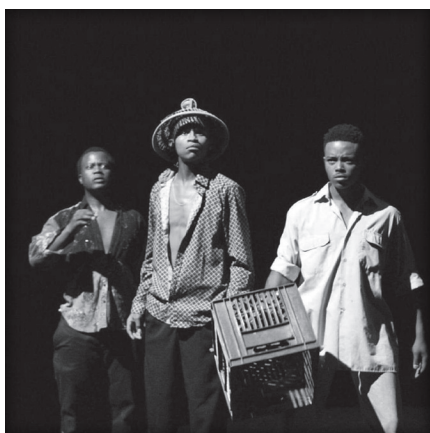
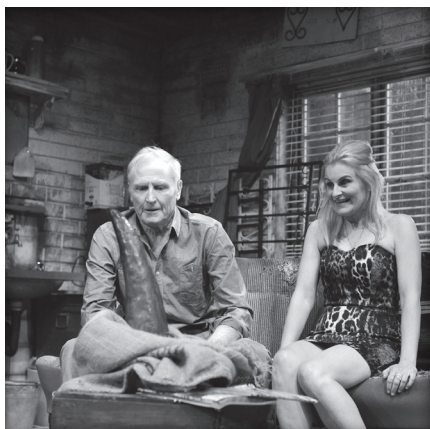
Written warnings	1	Negligence
Dismissal	1	Dishonesty
Written warning	1	Unsatisfactory conduct
Final written warning	1	Absconding

## TRAINING PROVIDED

SHORT COURSES	MALE AFRICAN	MALE INDIAN	MALE WHITE	FEMALE AFRICAN	FEMALE INDIAN	FEMALE WHITE
Management	-	-	-	-	-	-
Technical	2	-	-	1	-	2
Accounting	-	-	-	-	-	-
PR and communications	-	-	-	1	-	-
SCM	-	-	1	-	-	-
Administration	2	-	-	4	-	-
ABET	-	-	-	-	-	-
<b>Total no of courses</b>	<b>4</b>	<b>-</b>	<b>1</b>	<b>6</b>	<b>-</b>	<b>2</b>

Most the staff of The Market Theatre Foundation are members of UASA.





Row 1: Suddenly The Storm, Row 2: Lysistrata, Row 3: Market Photo Workshop Incubator Programme, Row 4: Sophiatown

# ACT

## 07

## ARTISTIC DIRECTOR'S REPORT



2016/2017 was such a blast of a year for The Market Theatre Foundation, a year that saw us celebrating the 40 years of this incredible legacy. We carefully chose the works that we felt will form part of a curated programme to celebrate such a landmark.

We kicked off the year with a re-imagined production of **Egoli** by Matsemela Manaka, a gem that was produced by the Market Theatre in the 80's. We knew that this piece still has a very strong pertinence to today's life as it touches on the lives of the miners. We were rewarded by the volume of audiences who walked in to come see the revival of this South African classic.

Our relationship with the US Embassy led to a production of **A Raisin in the Sun** staged at the Market for the very first time in its history. We were in good company with this play as we were joined by two other international cities, Amsterdam and Stockholm, who also staged this iconic work for the first time in their respective countries. We were invited by Georgetown University to join these companies to celebrate the memory of Lorraine Hansbury.

**Suddenly the Storm** was a new play written by Paul Slabolepszy, a piece that dealt with a young woman who was born on June 16, 1976. This was a perfect piece to include in our 2016 installation and our audiences enjoyed this new work by one of our amazing storytellers. We are now taking it around the country; the Durban Playhouse and also at the Baxter Theatre.

As part of this celebration I felt strongly that we have to also take our hats off to the actors who over the years have showcased their skills in different productions in our stages. I decided to choose 40 actors for the photographic exhibition that we had in the foyer of the Mannie Manim theatre.

We carefully chose directors and actors that we cast in different roles and a design team that we attached to the curated works. It was such a great joy to have all these skilled individuals working in our 2016 programme with a vision completely focused on exciting our patrons with brave works and to boldly say that we are now shaping and imagining a Market Theatre in this contemporary time, a theatre that is in sync with a changing society and a changing country in a changing world. We are constantly asking ourselves questions like:

- Who are we?
- What are we about?
- How are we taking this theatre into the new landscape of our country?

2016 saw us producing two Sesotho production **Tau** and **Mosadi O Nneileng Ena**, another first for this theatre.

We are passionate about finding works in our indigenous languages and clearly articulate that this theatre, just like our country, belongs to everybody. This belief is what drives us to venture into untapped territories.

One of my passions as an Artistic Director is the idea that we should always challenge ourselves and our patrons with new content and clearly articulate that we want to be theatremakers that are not scared to broaden our landscape and offer our loyal patrons a wider choice when it comes to works that we stage.

A Berlin based director came over to direct another exciting piece called **Lamento** - an operatic offering for the Market Theatre in 2016; something different that forms part of that new path for all our spaces.

We make sure that we cast our net wide when it comes to sourcing these works and commissioning playwrights to create new pieces for us.



It is not by chance that in the last three years we have been a leading theatre around the issue of commitment to bravery in our programming and also leading with the number of nominations in theatre awards for all the diverse works we stage every year in such a difficult financial climate.

*I See You* is a piece we co-produced with the Royal Court Theatre in London. It played to beautiful houses there and when we finally brought it over to Johannesburg our audiences enjoyed this new play that dealt with the lives of the young in our country. This was also about international relationships and working on our visibility in that space.

*When Swallows Cry* is another gem that we produced as part of the 40 years' celebration; a new play by the Mike van Graan that looked into immigration and migration. Yet again dealing with very complex issues in a changing world and economic challenges that we are all faced with globally.

When works like this come our way, I immediately start thinking of mentorship and I then look for a young director to attach to a new work like this as part of our commitment to guiding the next generation of theatremakers. We did the same with plays like Luigi Parandello's *Six Character's in Search of an Author*. A young writer / director was given this work to adapt and direct and he created a wonderful piece in his adaptation.

Sonia Radebe was announced as the 2016 recipient of the Sophie Mgcina Emerging Voice Award. She is going to create a new work in August 2017, as part of our women's month celebration. We created a new work called the **June 16 Monologues**, a very interesting take on that day, the stories of people who lost their lives but people who are never mentioned anywhere. It was inspired by the desire to see theatre linking itself with our memory.

We worked with a UK based organisation, the Sainsbury Trust, to stage *The Children's Monologues*, the testimonies of young people growing up in Viljoenskroon just outside of Parys. These were moving stories of how these young people, faced with growing up in places with very little opportunities, are coping.

When it comes to the idea of being socially conscious, the Market Theatre will always stand tall and tackle contemporary challenges and view those challenges as the muse that will trigger new narratives.



**James Ngcobo**

Artistic Director

28 July 2017



**From Left:**  
*6 Characters in Search of an Author, I See You*





### STRATEGIC OUTCOME-ORIENTED GOALS

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

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

### STRATEGIC OBJECTIVE 1

#### Administration

Objective Statement 1.1	To support and strengthen the Foundation's leadership and management delivery capacity				
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	Comment on variances
Compliance with regulatory reporting requirements	Reports submitted	Reports submitted	Reports submitted		Achieved
Percentage of total positions filled	80%	90%	90%		Achieved
Number of skills programmes undertaken by staff	18	10	13	3	Achieved Staff attended a few more affordable courses

Objective Statement 1.2	Corporate support services that ensure the achievement of the MTF's strategic objectives				
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	Comment on variances
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

Objective Statement 2.1	To identify, develop, host and produce performing arts productions to progressively advance the cultural wellbeing of all South Africans				
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	Comment on variances
Number of productions staged (Output indicator, dependent on funding)	48	16	47	31	Achieved More production partnerships and rentals were done than envisaged in the target
Number of audiences attending shows	49 255	55 000	57 475	2 475	Achieved A few exceptional box office successes were staged during the year

Objective Statement 2.2	To identify, develop, host and produce new photography programmes to progressively advance the cultural wellbeing of all South Africans				
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	Comment on variances
Number of exhibitions held (Output indicator, dependent on funding)	5	6	8	2	Achieved Since the move to the Market Square a second gallery is available for exhibitions
Number of public programmes (other than exhibitions) convened	6	4	4	0	Achieved
Number of photographers, curators showcased	35	24	48	24	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 (Dependent on funding)	1 077	1 100	13 275	12 175	Achieved An exhibition held as part of the FNB Joburg Art Fair in Sandton drew large numbers of visitors
Number of publications produced	4	1	3	2	Achieved Additional funding raised made the production of additional publications possible

## PERFORMANCE REPORT (CONTINUED)

STRATEGIC OBJECTIVE 3					
Training and Development Services					
Objective Statement 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				
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	Comment on variances
Number of directors, writers, designers and technical personnel identified for development and/or empowerment (Outcome indicator but not controllable by the MTF due to the dependency on funding)	3	4	7	3	Achieved The favourable variance is due to the incubator funding received from the Department of Arts and Culture.
Number of directors, writers, actors, designers and technical personnel employed, with particular focus on youth (under 35) and women (Outcome indicator but not controllable by the MTF due to the dependency on funding)	308	100	266	166	Achieved The favourable variance is due to the incubator funding received from the Department of Arts and Culture

Objective Statement 3.2	To train and develop interns, students and community theatre practitioners				
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	Comment on variances
<b>Market Laboratory:</b> Number of students enrolled in the first-year drama course	18	20	22	2	Achieved The Laboratory enrolled 2 more students to achieve the 20 students completing the two-year course. History has shown that a few students drop out during or after the first year
Number of students that have completed the first-year drama course (Outcome indicator but not controllable by the MTF)	15	20	15	5	Partially achieved 18 students were enrolled and 3 students dropped out
Number of students selected to participate in the second-year intern programme (8 months) (Outcome indicator but not controllable by the MTF)	9	12	12	0	Achieved 10 Students were originally selected but 2 students were included a few months later



Objective Statement 3.2	To train and develop interns, students and community theatre practitioners				
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	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>	10	12	7	5	Partially achieved Only 8 students were selected the previous year as a trial for smaller classes and 1 student dropped out
Number of festivals organised <i>(Outcome indicator but not controllable by the MTF)</i>	1	1	1	1	Achieved
Number of participants at the festivals	67	225	56	169	Not achieved The target for festivals was reduced from 2 to 1. However, the festival that was dropped was the Community Theatre festival that was where we had large numbers of participants in previous years. This target should be reviewed
Number of audiences attending the festivals	1 527	2 000	1 419	581	Not achieved The target for festivals was reduced from 2 to 1. However, the audience numbers were not reduced. This target should be reviewed

Objective Statement 3.3	To empower students, individual participants in photography				
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	Comment on variances
Number of short courses presented:					
• Foundation	6	6	6	0	Achieved
• Intermediate	3	3	3	0	Achieved
Number of year-courses presented:					
• Advanced Programme in Photography	1	1	1	0	Achieved
• Photojournalism and Documentary Photography Programme	1	1	1	0	Achieved
Number of individuals that have registered in the structured training initiatives mentioned above	134	120	132	12	Achieved The favourable variance is due to a timing difference: The advanced programme started in the 4th quarter of 2016/17 instead of the first quarter of 2017/18

## PERFORMANCE REPORT (CONTINUED)

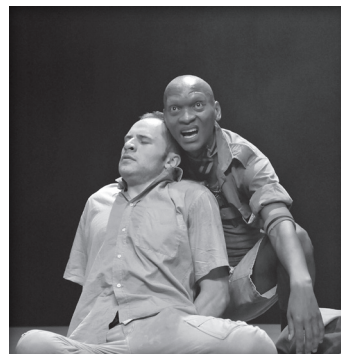
STRATEGIC OBJECTIVE 3					
Training and Development Services					
Objective Statement 3.3	To empower students, individual participants in photography				
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	Comment on variances
Percentage of individuals that have successfully completed the various training initiatives mentioned above	87%	65%	86%	21% points	Achieved The favourable pass rate is due to students having improved access to information and an improved schooling system in the city
Number of mentorship programmes completed	1	2	2	0	Achieved

STRATEGIC OBJECTIVE 4					
Institutional Advancement					
Objective Statement 4.1	To promote the activities of the MTF in order to grow and enhance the brand of the MTF within South Africa				
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	Comment on variances
Number of stakeholder newsletters distributed annually	11	11	20	9	Achieved A weekly electronic newsletter was added in December 2016 to replace the monthly newsletter
Number of newspaper advertisements placed daily (Wednesday to Saturday) when programme is running	230	200	170	30	Partially achieved The negative variance was due to budget constraints. A policy decision was taken to replace the newspaper advertisements with digital media for greater effect and cost containment. This target should be reviewed
Number of internal newsletters distributed to staff annually	11	11	11	0	Achieved
Publicity value achieved annually	R4,5 million	R4,5 million	R5,27 million	R770 000	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) (Output indicator but not controllable by the MTF)	8 237	6 500	6 871	371	Achieved The favourable variance was largely a result of patrons who were deleted because of POPI who requested reregistration

Objective Statement 4.2		To obtain sufficient funding from donors to support the projects and operations of the MTF			
Performance Indicators	Actual Achieved 2015/16	Planned Target 2016/17	Actual Achievement 2016/17	Variance between Target and Actual 2016/17	Comment on variances
Number of funding proposals submitted to donors	40	40	46	6	Achieved Increased fundraising proposals were generated due to increased funding requirements for productions and educational programmes
Amount of actual funding secured, excluding DAC (Output indicator but not controllable by the MTF)	R12,5 million	R13 million	R9,2 million	R3,8 million	Partially achieved A few tranches of funds raised have not been received by year end



**Top:** Love of the Nightingale  
**Right:** A Class of One: My Word



**Left:** When Swallows Cry  
**Below:** Plastic Crowns Exhibition





## REPORT OF THE FINANCE AND AUDIT COMMITTEE

We are pleased to present our report for the financial year ended 31 March 2017.

### 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 four meetings were held on the following dates:

26 May 2016; 21 July 2016, 22 November 2016 and 14 February 2017.

Name of member	Number of meetings attended	Gender	Race	Date resigned or appointed
M L Maponya (Chairperson)	4	Male	African	Appointed 24 February 2011, appointed chairperson 1 August 2016
T F Mosololi (Chairperson)	2	Male	African	Appointed 1 March 2005 (reappointed October 2011), resigned 31 July 2016
Dr S Mokone-Matabane	3	Female	African	Appointed 1 September 2004
K Xaba	3	Male	African	Appointed on 1 April 2015
M L Pududu	1	Female	African	Appointed 14 February 2017
S Mudau	1	Female	African	Appointed 14 February 2017
T Bamuza	1	Female	African	Appointed 14 February 2017
S M Mawela	1	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.

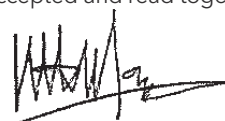
Accordingly, we can report that the system of internal control over financial reporting for the period under review was efficient and effective.

### 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.

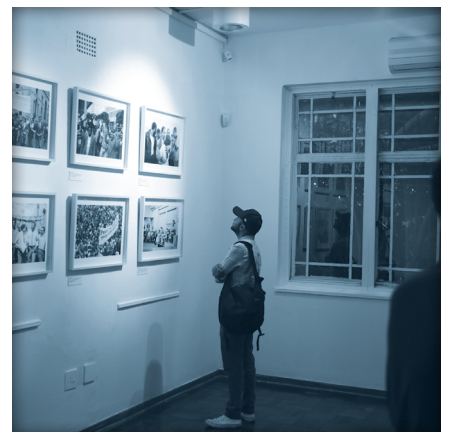
The Finance and Audit committee concurs with and accepts the AGSA's report on the Annual Financial Statements, and are of the opinion that the audited Annual Financial Statements should be accepted and read together with the report of the AGSA.



**Maphalle Maponya**  
Chairman of the Finance and Audit Committee  
Johannesburg, 27 July 2017

**From Top Left:**

*Tobacco, and the Harmfull Effects Thereof, Love of the Nightingale, Martys Saints and Sell Outs Exhibition, Ubu and the Truth Commisson, A Class of One: My Word*



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

### REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

#### Opinion

1. I have audited the financial statements of the Market Theatre Foundation set out on pages 33 to 57, which comprise the statement of financial position as at 31 March 2017, and the statement of financial performance, statement of changes in net assets and cash flow statement for the year then ended, as well as the notes to the financial statements, including a summary of significant accounting policies.
2. In my opinion, the financial statements present fairly, in all material respects, the financial position of the Market Theatre Foundation as at 31 March 2017, its financial performance and cash flows for the year then ended in accordance with Generally Recognised Accounting Practise (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 my report.
4. I am independent of the Market Theatre Foundation in accordance with the International Ethics Standards Board for Accountants' *Code of ethics for professional accountants* (IESBA code) together with 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 the 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 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 the 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 A to the auditor's report.



## REPORT ON THE AUDIT OF THE ANNUAL PERFORMANCE REPORT

### Introduction and scope

10. I have undertaken a limited assurance engagement on the reported performance information for the following selected objectives presented in the annual performance report of the Market Theatre Foundation for the year ended 31 March 2017:

Objectives	Pages in the annual report
<b>OBJECTIVE 2</b> - Performance art and photography services	17 - 17
<b>OBJECTIVE 3</b> - Training and development services	18 - 20

11. 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*.
12. 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.
13. I did not identify any material findings on the usefulness and reliability of the reported performance information for the following objectives:
- Performance art and photography services
  - Training and development services

### Other matters

14. I draw attention to the matters below:

### Achievement of the planned targets

15. Refer to the annual performance report on pages 16 to 21 for information on the achievement of the planned targets for the year.

### Adjustment of material misstatements

16. I identified material misstatements in the annual performance report submitted for auditing. These material misstatements were on the reported performance information of strategic objective 3. As management subsequently corrected the misstatements, I did not raise any material findings on the reliability of the reported performance information.

## REPORT ON AUDIT OF COMPLIANCE WITH LEGISLATION

### Introduction and scope

17. 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.
18. The material findings in respect of the compliance criteria for the applicable subject matters are as follows:

### Expenditure management

19. The accounting authority did not take effective steps to prevent irregular expenditure, as required by section 51(1)(b)(ii) of the Public Finance Management Act. The majority of the irregular expenditure was caused by contravening supply chain management laws and regulations.

## OTHER INFORMATION

20. The Market Theatre Foundation accounting authority is responsible for the other information. The other information comprises the information included in the annual report which includes the council's report and

## REPORT OF THE AUDITOR GENERAL (CONTINUED)

the audit committee's 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.

21. 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.
22. 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. 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 no other material inconsistencies were identified in the other information.

### INTERNAL CONTROL DEFICIENCIES

23. 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 thereon. The matters reported below are limited to the significant internal control deficiencies that resulted in the basis for opinion, the findings on the annual report and the findings on compliance with legislation included in this report.

#### Financial and performance management

24. The entity did not take effective steps to review and monitor compliance with applicable legislation resulting in irregular expenditure being incurred.
25. The entity did not prepare regular, accurate and complete financial and performance reports that are supported and evidenced by reliable information.

*Auditor - General*

Pretoria  
31 July 2017



## ANNEXURE A – 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 the 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 the auditor’s report. However, future events or conditions may cause a Market Theatre Foundation to cease to continue as a going concern.

- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

### Communication with those charged with governance

3. I communicate with the accounting authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.
4. I also confirm to the accounting authority that I have complied with relevant ethical requirements regarding independence, and communicate all relationships and other matters that may reasonably be thought to have a bearing on my independence and here applicable, related safeguards.

### Responsibilities of council for the reported performance information

5. The council is responsible for the preparation of the annual performance report in accordance with the prescribed performance management and reporting framework, as set out in annexure B to the auditor’s report, and for such internal control as the council determines is necessary to enable the preparation of performance information that is free of material misstatement in terms of its usefulness and reliability.

### Auditor-general’s responsibilities for the limited assurance engagement on the reported performance information

6. My objectives are to obtain limited assurance, based on the procedures I have performed and the evidence I have obtained, about whether the reported performance information for the selected objectives presented in the annual performance report is free from material misstatement, and to issue an auditor’s report that includes my conclusions.

## REPORT OF THE AUDITOR GENERAL (CONTINUED)

7. My procedures address the reported performance information which must be based on the approved performance planning documents of the Market Theatre Foundation. I have not evaluated the appropriateness of the performance indicators/ measures established and included in the planning documents. My procedures do not extend to any disclosures or assertions relating to planned performance strategies and information relating to future periods that may be included as part of the reported performance information. My limited assurance conclusion does not extend to these matters.
8. A further description of my responsibilities for the limited assurance engagement on reported performance information is set out in annexure B to the auditor's report.

### ANNEXURE B - AUDITOR-GENERAL'S RESPONSIBILITY FOR THE AUDIT OF THE REPORTED PERFORMANCE INFORMATION

1. As part of my engagement conducted in accordance with ISAE 3000, I exercise professional judgement and maintain professional scepticism throughout my limited assurance engagement on reported performance information for selected objectives.
2. I am independent of the Market Theatre Foundation in accordance with the International Ethics Standards Board for Accountants' *Code of ethics for professional accountants* (IESBA code) together with 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.

#### Quality control relating to assurance engagements

3. In accordance with the International Standard on Quality Control 1, the Auditor-General of South Africa maintains a comprehensive system of quality control that includes documented policies and procedures on compliance with ethical requirements and professional standards.

#### Limited assurance engagement

4. In addition to my responsibility for the assurance engagement on reported performance information as described in the auditor's report, I also:

- identify areas where material misstatement in the reported performance information is likely to arise and design procedures to address those areas.
- inquire of those charged with governance, management and others within the entity to obtain an understanding of the control environment and information systems relevant to the management and reporting of performance information per selected objectives, but not to evaluate the design of particular controls, obtain evidence about their implementation or test their operating effectiveness.
- perform inquiries and limited inspection procedures with respect to the documentation maintained by the Market Theatre Foundation that supports the generation, collation, aggregation, monitoring and reporting of performance indicators/measures and their related targets for the selected objectives. Some analytical procedures may be performed, if it is expected to contribute meaningful evidence in the circumstances.
- evaluate and test the usefulness of planned and reported performance information, including presentation in the annual performance report, its consistency with the approved performance planning documents of the Market Theatre Foundation and whether the indicators and related targets were measurable and relevant.
- evaluate and test the reliability of information on performance achievement to determine whether it is valid, accurate and complete.

#### Communication with those charged with governance

5. 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.
6. 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 bear on my independence and, where applicable, related safeguards.





**Top Left:** *Tau*, **Bottom Left:** *6 Characters in Search of an Author*, **From Top Right:** Market Photo Workshop Graduation (Image by Patrick Selemani), *Desmond Dube (I See You)*, Market Photo Workshop Tierney Fellowship

# ACT

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## REPORT OF COUNCIL

Council has pleasure in presenting its report on the activities of the Foundation for the year ended 31 March 2017.

### 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 Windybrov 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. WINDYBROW AMALGAMATION

Statement of financial position amalgamated	1 April 2016 R
Receivables from exchange transactions	214 151
Cash and cash equivalents	25 237 474
Property, plant and equipment	5 660 225
<b>Total assets</b>	<b>31 111 850</b>
Payables from exchange transaction	1 833 561
Unspent conditional grants and receipts	24 059 184
<b>Total liabilities</b>	<b>25 892 745</b>
Capital donations reserve	5 287 585
Accumulated deficit	(68 480)
<b>Total net assets</b>	<b>5 219 105</b>

The amalgamation of the Windybrov with the Market Theatre Foundation unfortunately also brought the contingent liabilities (as set out in note 21) and irregular expenditure (as set out in note 25) of the Windybrov into the annual report of the Market Theatre Foundation. 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 Windybrov 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 Windybrov 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 Windybrov allocation."

### 3. 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 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.

### 4. STATEMENT OF MEMBERS OF COUNCIL'S RESPONSIBILITY

Council members are responsible for the maintenance of adequate accounting records and the preparation and integrity of the Annual Financial Statements and related information. The Auditor-General is responsible for reporting on the fair presentation of the Annual Financial Statements. The financial statements have been prepared in accordance with South African Statements of Generally Recognised Accounting Practice. The Auditor-General of South Africa (AGSA) has audited the financial statements and their report appears on page 24 - 28.

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.

## 5. FINANCIAL RESULTS

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

	2017 R	2016 R
Income excluding Government Grant	15 754 987	22 473 761
Expenditure	(65 888 315)	(54 252 486)
Shortfall for the year before Government Grant	(50 133 328)	(31 778 725)
Government Operations Grant	42 419 000	29 089 000
Deficit from Operations	(7 714 328)	(2 689 725)
Government Programme Grant	4 405 327	1 287 663
Government Capital Grant	25 075 483	43 045 200
Surplus for the year	21 766 482	41 643 138
Utilisation of Capital Grant reserve		
Depreciation on donated assets	3 066 112	1 787 272
Transfer to Capital Grant reserve	(24 728 887)	(45 760 059)
<b>Operating surplus / (deficit)</b>	<b>103 707</b>	<b>(2 329 648)</b>

Income decreased by 30% (2016: 42% increase) when compared to the prior year as a result of the decrease of 47% in donations received, an increase in operating income of 19%

and an increase in interest received of 26%. Funding received from the Department of Arts and Culture (DAC) for operating costs amounted to R47 million (2016: R30 million), including R12 million of the Windybrow allocation and R5 million (2016: R1,3 million) project funding, and capital works funding utilised amounted to R25 million (2016: R43 million).

Expenditure increased by 21% (2016: 17% increase) when compared to the prior year. This was attributable to additional programme cost as a result of the increased DAC funding.

The Foundation budgeted to break even. The deficit from operations was caused by overspending on repairs and maintenance, salaries, advertising, computer expenses, security and travel. The surplus for the year is R22 million (2016: R42 million). The variance between the budgeted and the actual results is caused by Capital Grants spent of R25 million. The utilisation of Capital Grants of R3,1 million (2016: R1,8 million) contributed to an accumulated surplus of R10 million (2016: R10 million) at year end. The total assets (R200 million) of the Foundation exceeded its liabilities (R45 million) by R155 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.

## 6. 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
Gumbi K (Chairman)	Appointed 30 July 2009 reappointed up to 31 March 2018	Male	African	5	116 080
McKenzie P	Appointed 09 March 2010 reappointed up to 31 March 2018	Male	Coloured	5	15 132
Mokone-Matabane S Dr	Appointed 30 July 2009 reappointed up to 31 March 2018	Female	African	5	9 406
Spector J B (US citizen)	Appointed 30 July 2009 reappointed up to 31 March 2018	Male	White	5	26 273
Nunn C P	Appointed 01 August 2011 reappointed up to 31 March 2018	Male	Coloured	3	8 148
Twala S	Appointed 01 April 2015	Female	African	3	13 429
Xaba K	Appointed 01 April 2015	Male	African	5	17 708
Mahomed I (CEO)	Appointed 01 August 2016	Male	Indian	3	Full time employee - see note 18



The term of all Council members comes to an end on 31 March 2018. Dr Sebileto Mokone-Matabane was acting as interim Chief Executive Office from 14 March 2016 to 31 July 2016. Mr Ismail Mahomed was appointed as the Chief Executive Officer on 1 August 2016.

The Council met five times during the year on the following dates:

19 May 2016  
28 July 2016  
29 September 2016  
24 November 2016  
16 March 2017

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.

## 7. SECRETARY

The CEO's office performs the secretarial duties.



**Kwanele Gumbi**  
Chair

## 8. 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

## 9. SUBSEQUENT EVENTS

Council is not aware of any events subsequent to the year-end that would have a material effect on the statement of financial position, statement of financial performance or cash flow statement as at 31 March 2017.

In July 2017 City Power reduced the electricity account of the theatre from R2,6 million to R880 183 after negotiations. This write off reduces current liabilities by R1,8 million. If the write off was in time for the year end the net current liabilities of R937 435 as reflected in the statement of financial position would have changed to net current assets of R877 672. Further discussions are underway with the City to address other inflated utility accounts.

The Annual Financial Statements and schedule of operating costs set out on pages 33 to 58 were approved by Council on 28 July 2017 and were signed on its behalf by:



**Ismail Mahomed**  
Chief Executive Officer



# STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2017

## ASSETS

### Current Assets

Inventories	6	-	18 196
Trade and other receivables from exchange transactions	7	1 398 544	2 385 995
Cash and cash equivalents	8	42 863 433	32 922 435
		<b>44 261 977</b>	<b>35 326 626</b>

### Non-Current Assets

Property, plant and equipment	3	140 423 351	125 487 746
Intangible assets	4	18 310	70 714
Heritage assets	5	15 326 955	3 282 294
		<b>155 768 616</b>	<b>128 840 754</b>
<b>Total Assets</b>		<b>200 030 593</b>	<b>164 167 380</b>

## LIABILITIES

### Current Liabilities

Trade and other payables from exchange transactions	13	6 270 094	6 032 269
Unspent conditional grants and receipts	11	38 532 971	30 059 957
Provisions	12	396 347	295 562
		<b>45 199 412</b>	<b>36 387 788</b>

### Total Liabilities

<b>Net Assets</b>		<b>154 831 181</b>	<b>127 779 592</b>
Revaluation reserve	9	3 308 295	3 242 295
Capital grants reserve	10	141 532 447	114 582 086
Accumulated surplus		9 990 439	9 955 211
<b>Total Net Assets</b>		<b>154 831 181</b>	<b>127 779 592</b>

## STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEAR ENDED 31 MARCH 2017

	Note(s)	2017 R	2016 R
<b>REVENUE</b>			
Operating income	14	6 513 117	5 451 831
Revenue from non-exchange transactions: Government Grants	15	71 899 811	73 421 864
Revenue from non-exchange transactions: Other	16	8 733 315	16 618 455
<b>Total revenue</b>		<b>87 146 243</b>	<b>95 492 150</b>
<b>EXPENDITURE</b>			
Employee related costs		(22 917 299)	(19 949 478)
Selling and fundraising costs		(15 433 276)	(16 214 348)
Depreciation and amortisation		(4 185 410)	(2 690 570)
Finance costs		(86 395)	-
Lease rentals on operating lease		(390 134)	(451 031)
Debt impairment		(292 837)	-
Repairs and maintenance		(3 791 284)	(3 213 243)
Loss on disposal of assets		(315 763)	(391 419)
Administration expenses		(18 475 917)	(11 342 397)
<b>Total expenditure</b>		<b>(65 888 315)</b>	<b>(54 252 486)</b>
<b>Surplus from operations</b>	<b>18</b>	<b>21 257 928</b>	<b>41 239 664</b>
Investment income		508 555	403 474
<b>Surplus for the year</b>		<b>21 766 483</b>	<b>41 643 138</b>

# STATEMENT OF CHANGES IN NET ASSETS FOR THE YEAR ENDED 31 MARCH 2017

## BALANCE AT 01 APRIL 2015

	Revaluation Reserve	Capital Grants Reserve	Total Reserves	Accumulated Surplus	Total Net Assets
	R	R		R	R
BALANCE AT 01 APRIL 2015	3 249 811	70 609 299	73 859 110	12 284 860	86 143 970
Utilisation of reserve	-	(1 787 272)	(1 787 272)	1 787 272	-
Capital works grant received	-	45 760 059	45 760 059	(45 760 059)	-
Revaluation of collectables	(7 516)	-	(7 516)	-	(7 516)
Surplus for the year	-	-	-	41 643 138	41 643 138
<b>Total Changes</b>	<b>(7 516)</b>	<b>43 972 787</b>	<b>43 965 271</b>	<b>(2 329 649)</b>	<b>41 635 622</b>

## BALANCE AT 01 APRIL 2016

	Revaluation Reserve	Capital Grants Reserve	Total Reserves	Accumulated Surplus	Total Net Assets
	R	R		R	R
BALANCE AT 01 APRIL 2016	3 242 295	114 582 086	117 824 381	9 955 211	127 779 592
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 collectables	66 000	-	66 000	-	66 000
Net income (losses) recognised directly in net assets	66 000	26 950 361	27 016 361	(21 731 255)	5 285 106
Surplus for the year	-	-	-	21 766 483	21 766 483
<b>Total changes</b>	<b>66 000</b>	<b>26 950 361</b>	<b>27 016 361</b>	<b>35 228</b>	<b>27 051 589</b>

## BALANCE AT 31 MARCH 2017

	Revaluation Reserve	Capital Grants Reserve	Total Reserves	Accumulated Surplus	Total Net Assets
	R	R		R	R
BALANCE AT 31 MARCH 2017	3 308 295	141 532 447	144 840 742	9 990 439	154 831 181

Note(s)

9

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## CASH FLOW STATEMENT

FOR THE YEAR ENDED 31 MARCH 2017

	Note(s)	2017 R	2016 R
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Receipts</b>			
Cash receipts from non-exchange transactions - other		8 733 315	16 618 456
Cash receipts from government grants		71 899 810	73 421 864
Sale of goods and services		5 834 952	5 145 498
		<u>86 468 077</u>	<u>95 185 818</u>
<b>Payments</b>			
Personnel cost		(22 816 513)	(19 941 791)
Suppliers		(39 691 404)	(31 994 296)
Interest paid		(86 395)	-
		<u>(62 594 312)</u>	<u>(51 936 087)</u>
<b>Net cash flows from operating activities</b>	<b>19</b>	<b><u>23 873 765</u></b>	<b><u>43 249 731</u></b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of property, plant and equipment	3	(18 991 288)	(47 466 766)
Intangibles	4	(15 389)	-
Purchase of heritage assets	5	(6 691 075)	-
Interest received		508 555	403 474
Prepayments made		1 605 126	(1 605 126)
<b>Net cash flows from investing activities</b>		<b><u>(23 584 071)</u></b>	<b><u>(48 668 418)</u></b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Decrease in unspent conditional grants and receipts		<u>(15 586 170)</u>	<u>(32 964 126)</u>
<b>Net decrease in cash and cash equivalents</b>		<b>(15 296 476)</b>	<b>(38 382 813)</b>
Cash and cash equivalents at the beginning of the year		32 922 435	71 305 248
Windybrow cash at amalgamation		25 237 474	-
<b>Cash and cash equivalents at the end of the year</b>	<b>8</b>	<b><u>42 863 433</u></b>	<b><u>32 922 435</u></b>

# ACT

## ACCOUNTING POLICIES

### FOR THE YEAR ENDED 31 MARCH 2017



## 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	Trade Value	N/A
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.

## NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONTINUED)

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 their residual values at 25% per annum. The residual values of intangible assets is 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. Historical buildings are measured at cost. After recognition as assets the heritage assets are carried at cost less any accumulated impairment losses. At each reporting date historical buildings 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 attaching 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.

#### 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 on the remaining balance of the liability.

Any contingent rents 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



## NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONTINUED)

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 value in use. In assessing value in use, the estimated future cash flows 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 recognise 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 measure 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 recognise 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 recognise 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 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 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 institution 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 21.

## 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 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 arise 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.

## NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONTINUED)

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 and wasteful 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 also 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.



**From Top:**  
*Hani, Joburg Art Fair, Tease!*



## NOTES TO THE ANNUAL FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2017

### 2. NEW STANDARDS AND INTERPRETATIONS

#### 2.1 STANDARDS AND INTERPRETATIONS ISSUED, BUT NOT YET EFFECTIVE

The entity has not applied the following standards and interpretations, which have been published and are mandatory for the entity's accounting periods beginning on or after 01 April 2017 or later periods:

Standard / Interpretation	Effective date: Years beginning on or after	Expected impact:
• Directive 12: The Selection of an Appropriate Reporting Framework by Public Entities	01 April 2018	Unlikely there will be a material impact
• GRAP 20: Related parties	01 April 2017	Unlikely there will be a material impact
• GRAP 26 (as amended 2015): Impairment of cash- generating assets	01 April 2017	Unlikely there will be a material impact
• GRAP 109: Accounting by Principals and Agents	01 April 2017	Unlikely there will be a material impact
• GRAP 21 (as amended 2015): Impairment of non-cash- generating assets	01 April 2017	Unlikely there will be a material impact
• GRAP 18: Segment Reporting	01 April 2017	Unlikely there will be a material impact

### 3. PROPERTY, PLANT AND EQUIPMENT

	2017			2016		
	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	91 117 894	(783 661)	90 334 233	75 053 979	(76 183)	74 977 796
Furniture and fixtures	15 557 944	(7 500 693)	8 057 251	11 708 908	(4 841 177)	6 867 731
Motor vehicles	477 018	(194 770)	282 248	159 800	(34 340)	125 460
IT equipment	3 327 504	(2 358 453)	969 051	3 047 549	(1 885 649)	1 161 900
Leasehold improvements	35 959 253	(5 171 468)	30 787 785	35 855 881	(3 503 590)	32 352 291
Books	97 850	(34 235)	63 615	97 850	(24 450)	73 400
Total	156 466 631	(16 043 280)	140 423 351	135 853 135	(10 365 389)	125 487 746

## RECONCILIATION OF PLANT AND EQUIPMENT - 2017

	Opening balance	Additions	Windybrow amalgamation cost of assets	Disposals	Windybrow amalgamation accumulated depreciation	Depreciation	Transfers	Carrying value
Land	9 929 168	-	-	-	-	-	-	9 929 168
Buildings	5 773 403	16 063 915	69 204 393	-	-	(707 478)	69 204 393	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
Work in progress	69 204 393	-	(69 204 393)	-	-	-	(69 204 393)	-
Books	73 400	-	-	-	-	(9 785)	-	63 615
	<b>125 487 746</b>	<b>18 991 288</b>	<b>2 690 282</b>	<b>(315 763)</b>	<b>(2 312 585)</b>	<b>(4 117 617)</b>	<b>-</b>	<b>140 423 351</b>

## RECONCILIATION OF PLANT AND EQUIPMENT - 2016

	Opening balance	Additions	Disposals	Revaluations	Depreciation	Carrying value
Land	9 929 168	-	-	-	-	9 929 168
Buildings	1 325 892	4 517 476	-	(8 924)	(61 041)	5 773 402
Furniture and fixtures	5 381 502	710 953	(201 911)	1 805 843	(828 656)	6 867 731
Motor vehicles	130 360	-	-	-	(4 900)	125 460
IT equipment	1 236 819	742 328	(182 562)	-	(634 685)	1 161 900
Leasehold improvements	12 961 579	7 563 854	-	12 824 321	(997 463)	32 352 291
Work in progress	49 894 474	33 931 159	-	(14 621 240)	-	69 204 393
Books	82 095	998	-	-	(9 693)	73 400
	<b>80 941 889</b>	<b>47 466 768</b>	<b>(384 473)</b>	<b>-</b>	<b>(2 536 438)</b>	<b>125 487 746</b>

## DETAILS OF PROPERTIES

### Land

	2017 R	2016 R
- 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
	<b>9 929 168</b>	<b>9 929 168</b>

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

Market Square block is situated on consolidated Erf 624, Newtown. The Market Square block has been in development for the past two years. The project was completed in December 2016 and is funded by capital works grants from DAC.

## NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONTINUED)

### 3. PROPERTY, PLANT AND EQUIPMENT (continued)

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 R4,6 million, fully depreciated in prior years, are still in use.

### 4. INTANGIBLE ASSETS

	2017			2016		
	Cost / Valuation	Accumulated amortisation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated amortisation and accumulated impairment	Carrying value
Computer software	401 920	(383 610)	18 310	448 913	(378 199)	70 714

#### RECONCILIATION OF INTANGIBLE ASSETS - 2017

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

#### RECONCILIATION OF INTANGIBLE ASSETS - 2016

	Opening balance	Disposals	Amortisation	Carrying value
Computer software	231 791	(6 946)	(154 131)	70 714

### 5. HERITAGE ASSETS

	2017			2016		
	Cost / Valuation	Impairment	Carrying value	Valuation	Impairment	Carrying value
Art collections, musical instruments and books	3 348 295	-	3 348 295	3 282 294	-	3 282 294
Historical buildings	11 978 660	-	11 978 660	-	-	-
<b>Total</b>	<b>15 326 955</b>	<b>-</b>	<b>15 326 955</b>	<b>3 282 294</b>	<b>-</b>	<b>3 282 294</b>

#### RECONCILIATION OF HERITAGE ASSETS - 2017

	Opening balance	Additions	Windybrow Amalgamation	Revaluation increase	Carrying value
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
	<u>3 282 295</u>	<u>6 691 075</u>	<u>5 287 585</u>	<u>66 000</u>	<u>15 326 955</u>

#### RECONCILIATION OF HERITAGE ASSETS - 2016

	Opening balance	Revaluation decrease	Carrying value
Art collections, musical instruments and books	3 289 813	(7 518)	3 282 295

	2017 R	2016 R
<b>Historical buildings</b>		
- Windybrow heritage house renovation costs - Leasehold improvements	10 732 330	-
- Shlom Eating House	1 246 330	-
	<u>11 978 660</u>	<u>-</u>

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 completed in December 2016. The construction cost of the Shlom Eating House is disclosed as the value of the house.

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 completed in July 2016.

#### Revaluations of collectables

**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 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.



## NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONTINUED)

	2017 R	2016 R
<b>6. INVENTORIES</b>		
Bar stock	-	18 196
<b>7. TRADE AND OTHER RECEIVABLES FROM EXCHANGE TRANSACTIONS</b>		
Trade debtors from exchange transactions	1 291 132	653 331
Prepayments	-	1 605 126
Deposits	107 412	127 538
	<b>1 398 544</b>	<b>2 385 995</b>
Council considers that the carrying amount of trade and other receivables approximate its fair value.		
<b>8. CASH AND CASH EQUIVALENTS</b>		
Cash and cash equivalents consist of:		
Cash on hand	4 678	4 582
Bank balances	42 858 755	32 917 853
	<b>42 863 433</b>	<b>32 922 435</b>
Bank balances held in respect of unutilised grants	38 532 971	30 059 957
Other bank balances	4 330 462	2 862 478
	<b>42 863 433</b>	<b>32 922 435</b>
<b>9. REVALUATION RESERVE</b>		
The revaluation reserve is not distributable.		
Opening balance	3 242 295	3 249 811
Change during the year	66 000	(7 516)
	<b>3 308 295</b>	<b>3 242 295</b>
<b>10. CAPITAL GRANTS RESERVE</b>		
Brought forward from previous year	114 582 086	70 609 299
Utilisation of reserve	(3 066 112)	(1 787 272)
Capital works grant received	24 728 888	45 760 059
Windybrow balance on amalgamation	5 287 585	-
	<b>141 532 447</b>	<b>114 582 086</b>

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

## 11. UNSPENT CONDITIONAL GRANTS AND RECEIPTS

### UNSPENT CONDITIONAL GRANTS AND RECEIPTS COMPRISES OF:

	2017 R	2016 R
DAC - conditional grant in respect of capital works for building projects	31 471 125	22 211 052
National Lottery Distribution Fund	-	811 904
Open Society Foundation	131 648	-
Getty Images	16	-
Free State MPW grant	32 835	-
Atterbury	5 256 000	5 256 000
Giselle Wulfsohn	8 578	129 816
City of Johannesburg Capital Works	-	266 173
Department of Arts and Culture project grants	548 019	268 584
Tierney Fellowship	298 487	353 700
Market Photo Workshop (MPW) and Laboratory tuition fees	759 298	586 478
M Hart	26 965	24 750
Bloomberg	-	114 000
Loewenstein Trust	-	37 500
	<b>38 532 971</b>	<b>30 059 957</b>

### MOVEMENT DURING THE YEAR

Balance at the beginning of the year	30 059 957	63 024 083
Additions during the year	46 687 140	27 987 193
Income recognition during the year	(13 138 643)	(17 906 118)
Capital works expenditure incurred	(25 075 483)	(43 045 201)
	<b>38 532 971</b>	<b>30 059 957</b>

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

## 12. PROVISIONS

### RECONCILIATION OF PROVISIONS - 2017

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

### RECONCILIATION OF PROVISIONS - 2016

	Opening balance	Disposals	Utilised during the year	Total
Provision for bonus	287 875	295 562	(287 875)	295 562

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 (CONTINUED)

	2017 R	2016 R
<b>13. TRADE AND OTHER PAYABLES FROM EXCHANGE TRANSACTIONS</b>		
Trade payables from exchange transactions	5 021 992	4 673 876
Accrued expenses	1 146 173	1 279 238
Deposits received	101 929	79 159
	<b>6 270 094</b>	<b>6 032 269</b>

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

## 14. REVENUE

The amount included in revenue arising from exchanges of goods or services are as follows:

Operating income	<b>6 513 117</b>	<b>5 451 831</b>
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## 15. REVENUE FROM NON-EXCHANGE TRANSACTIONS: GOVERNMENT GRANTS

### OPERATING GRANTS

DAC - Medium-Term Expenditure Framework (MTEF) allocation	42 419 000	29 089 000
DAC project grant received	4 405 328	1 287 663
	<b>46 824 328</b>	<b>30 376 663</b>

### CAPITAL GRANTS

DAC Capital Works grant	25 075 483	43 045 201
	<b>71 899 811</b>	<b>73 421 864</b>

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.

## 16. REVENUE FROM NON-EXCHANGE TRANSACTIONS - OTHER

Public contributions and donations	6 721 260	12 630 359
National Lottery Distribution Trust Fund	2 012 055	3 988 096
	<b>8 733 315</b>	<b>16 618 455</b>

## 17. 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.

	2017 R	2016 R
<b>18. SURPLUS FROM OPERATIONS</b>		
Surplus from operations for the year is stated after accounting for the following:		
<b>SENIOR MANAGEMENT REMUNERATION</b>		
<b>Chief Executive Officer - resigned 11 March 2016</b>		
- Salary	-	1 027 099
- Annual bonus	-	93 945
- Pension	-	78 866
- Leave pay	-	46 182
<b>Chief Executive Officer - appointed 1 August 2016</b>		
- Salary	681 066	-
- Pension	51 080	-
- Annual bonus	44 688	-
<b>Chief Operating Officer Interim - appointed 14 March 2016 to 31 July 2016</b>		
- Salary	418 887	54 637
<b>Chief Financial Officer</b>		
- Salary	1 277 019	1 117 239
- Annual bonus	121 460	111 364
<b>Artistic Director</b>		
- Salary	1 126 722	1 100 662
- Annual bonus	89 292	90 780
- Pension	75 504	71 700
<b>NON-EXECUTIVES</b>		
<b>Members of Council for serving on Council and Council Committees</b>		
- K Gumbi (Chairman)	116 080	50 976
- P McKenzie	15 132	3 408
- Dr S Mokone-Matabane	9 406	13 183
- JB Spector	26 273	16 567
- CP Nunn	8 148	3 408
- S Twala	13 429	5 680
- K Xaba	17 708	8 000
<b>Non-Council members serving on Council Committees</b>		
- M Maponya	12 952	9 184
- ML Pududu (appointed 14 February 2017)	2 411	-
- SF Mudau (appointed 14 February 2017)	2 411	-
- N Bamuza (appointed 14 February 2017)	2 411	-
- SM Maweva (appointed 14 February 2017)	2 411	-
- M van der Spuy	-	2 272
	<b>4 114 490</b>	<b>3 905 102</b>



## NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONTINUED)

	2017 R	2016 R
<b>18. SURPLUS FROM OPERATIONS (continued)</b>		
<b>Operating lease charges</b>		
Premises: Contractual amounts	373 673	423 546
Equipment: Contractual amounts	16 461	27 485
	<b>390 134</b>	<b>451 031</b>
Depreciation and amortisation	4 185 410	2 690 570
Employee costs	22 917 299	19 949 478
Auditors' remuneration	1 331 626	611 364
Loss on disposal of assets	315 763	391 419
<b>19. NET CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Surplus	21 766 483	41 643 138
<b>Adjustments for:</b>		
Depreciation and amortisation	4 180 357	2 690 570
Interest received	(508 555)	(403 526)
Debt impairment	292 837	-
Movements in provisions	100 785	7 687
Loss on sale of assets	315 763	391 419
<b>Changes in working capital:</b>		
Inventories	-	(18 196)
Trade and other receivables from exchange transactions	(678 165)	(288 136)
Trade and other payables from exchange transactions	(1 595 740)	(773 277)
	<b>23 873 765</b>	<b>43 249 731</b>
<b>20. COMMITMENTS</b>		
<b>Operating leases - as lessee (expense)</b>		
<b>Minimum lease payments due</b>		
- within one year	48	191 625
- in second to fifth year inclusive	240	573 023
- later than five years	624	672
	<b>912</b>	<b>765 320</b>

During the year the Foundation awarded three tenders:

- Internal audit for three years at a value of R843 225
- Ticketing solutions for three years at a value of R904 850
- Transport services for evening staff for three years at a value of R386 611

The following projects, funded by the Department of Arts and Culture, are in progress:

PROJECT	Estimated cost	Actual spending	Expected completion date	Capital commitment
Market Square building	105 613 278	97 572 196	03 Dec 2016	8 041 082
Mannie Manim Theatre	22 271 625	21 804 481	01 Jul 2015	467 144
	<b>127 884 903</b>	<b>119 376 677</b>		<b>8 508 226</b>

Outstanding commitments on tenders awarded previously

- Cleaning outsourced services R336 000 over 7 months
- Security outsourced services R823 000 over 9 months
- Design and print services with a variable amount, depending on orders placed, over 2 years

## 21. 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 R10 million (2016: 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 will impact the Market Theatre Foundation positively, but there are also risks associated with the consolidation that needs 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 dismissed CEO and CFO of the Windybrow challenged their dismissals at the CCMA. The CCMA made an award in favour of the CEO and CFO. The amounts awarded in favour of the CEO and CFO are R643 000 and R648 785 respectively. The Windybrow has challenged these awards at the Labour Court and the outcome is pending. No provision for a liability has been raised. Furthermore the Windybrow has instituted a claim against the former CEO and CFO for an amount of R39 million at the Labour Court with regards to alleged overpayments to suppliers for alleged building costs that were incurred at the Windybrow premises.

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.

The previous CEO of the Market Theatre Foundation left her position in March 2016. She has since instituted a case with the Labour Court for unfair dismissal. No date has been set by the Labour Court and no provision for liability has been made as at 31 March 2017.

## NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONTINUED)

	2017 R	2016 R
<b>22. RELATED PARTIES</b>		
Relationships		
Ultimate controlling entity - Department of Arts and Culture		
<b>RELATED PARTY BALANCES</b>		
<b>Amounts included in Trade receivable (Trade Payable) regarding related parties</b>		
Windybrow Theatre	-	223 634
Windybrow Theatre	-	(200 952)
<b>Unspent capital works and project grants</b>		
Department of Arts and Culture	31 471 125	22 479 636
<b>RELATED PARTY TRANSACTIONS</b>		
<b>Department of Arts and Culture (DAC)</b>		
DAC capital grant released to income from unspent portion	25 075 483	43 045 201
Operating grant received from DAC	42 419 000	29 089 000
Production grants received from DAC	4 405 327	1 287 663
<b>Windybrow Theatre</b>		
Ticket sales paid over on joint production agreement	-	338 416
Expenses recovered on joint production agreement	-	4 128 988

The Market Theatre Foundation receives an annual grant from the Department of Arts and Culture.

See note 18 for the remuneration paid to senior management and members of Council.

## 23. FINANCIAL INSTRUMENTS

### Credit risk management

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

### Exposure to credit risk

Financial assets, which potentially subject the Foundation to the risk of default by counter parties and thereby subject the Foundation to concentrations of credit risk, consist mainly of cash and cash equivalent and receivables. Receivables 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.

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

	2017 R	2016 R
<b>Loans and receivables</b>		
Cash and cash equivalents - BB+ rating	42 863 433	32 922 435
Trade and other receivables from exchange transactions - unrated	1 398 544	780 869
Prepayments	-	1 605 126

#### Liquidity risk management

The institution manages liquidity risk by reviewing the bank and cash balances on a daily basis. The institution does not have sufficient resources to meet its short-term obligations. This shortfall is caused by City of Joburg utility accounts with a total outstanding balance of R3 mil. The amount owing is in dispute. A municipal consultant is assisting the MTF to resolve the issue. All bank accounts are held with reputable banking institutions. Please refer to Subsequent Events in the Council report on page 32 for further information on the utility accounts.

#### 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 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	-
	<b>44 803 065</b>	<b>44 803 065</b>	<b>44 803 065</b>	-
At 31 March 2016	Carrying amount	Total contractual cash flow	Not later than one year	1-5 Years
Trade and other payables from exchange transactions	6 032 273	6 032 273	6 032 273	-
Unspent conditional grants and receipts	30 059 957	30 059 957	30 059 957	-
	<b>36 092 230</b>	<b>36 092 230</b>	<b>36 092 230</b>	-

#### Interest rate risk

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

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



## NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONTINUED)

	2017 R	2016 R
<b>23. FINANCIAL INSTRUMENTS (continued)</b>		
<b>Variable rate instruments</b>		
Financial assets	42 863 433	32 922 435
<b>Fixed rate instruments</b>		
Financial liabilities – Trade and other payables from exchange transactions	(6 270 094)	(6 032 269)
Financial assets – Trade and other receivables from exchange transactions	1 398 544	780 869
Prepayments	-	1 605 126
	<b>(4 871 550)</b>	<b>(3 646 274)</b>

### Fair value of financial instruments

At 31 March 2017 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
<b>Assets</b>		
Cash and cash equivalents	42 863 433	42 863 433
Trade and other receivables from exchange transactions	1 398 544	1 398 544
<b>Liabilities</b>		
Trade and other payables from exchange transactions	6 270 094	6 270 094
Unspent conditional grants and receipts	38 532 971	38 532 971

## 24. FRUITLESS AND WASTEFUL EXPENDITURE

Moruba Construction	14 500	-
Able Walling	28 228	-
	<b>42 728</b>	<b>-</b>

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.

## 25. IRREGULAR EXPENDITURE

Opening balance	213 882	80 224
Irregular expenditure current year	130 998	213 882
Irregular expenditure condoned by Council	(344 880)	(80 224)
	<b>-</b>	<b>213 882</b>

	2017 R	2016 R
Details of irregular expenditure - current year	Disciplinary steps taken / criminal proceedings	Amount
Plumbers were called in to do emergency work and 3 quotes were fabricated afterwards. 29 transactions took place over the year.	The staff member received a final written warning letter	119 190
Purchase of IT material without sourcing 3 quotations	This was an oversight. The staff member received a warning letter	11 808
		<b>130 998</b>

Details of irregular expenditure condoned	Condoned by Council	Amount
Security beams installed on theatre roof as a matter of urgency after cables were stolen	28 July 2016	12 983
The extension of contract with the existing ticketing system supplier when the bidder for the new tender awarded withdrew. The permission was not sought from Council before granting the extension supplier withdrew	28 July 2016	193 399
An order was placed on a verbal quotation with no written confirmation from the supplier	28 July 2016	7 500
Plumbers were called in to do emergency work and 3 quotes were fabricated afterwards. 29 transactions took place over the year	25 May 2017	119 190
Purchase of IT material without sourcing 3 quotations	25 May 2017	11 808
		<b>344 880</b>

Council condoned the irregular expenditure having noted that no malicious intent was identified. Council acknowledges that capital projects are not the normal business of the Foundation and that due care has been taken in spending the capital works grant.

#### Windybrow irregular expenditure at amalgamation on 1 April 2016

Opening balance	65 553 756	-
Irregular expenditure condoned by the Windybrow Council on 28 July 2016	(65 553 756)	-
	<b>-</b>	<b>-</b>

Windybrow irregular expenditure condoned by Windybrow Council on 28 July 2016	Amount
Irregular expenditure relating to goods and services where there was no evidence of SCM regulations been followed. This expenditure relates to awards that were made to suppliers prior to 1 April 2015. However, the expenditure was incurred in the current financial year	640 555
Prior years: The irregular expenditure relating to goods and services were incurred in 2014, 2013, 2012 and 2011 financial years as a result of the Windybrow personnel not complying to the PFMA	64 913 201
	<b>65 553 756</b>

The Council agreed to condone the irregular expenditure for the following reasons:

- This WT Council was not responsible for the irregular expenditure. It was incurred before the Council took over in March 2014
- The irregular expenditure was subjected to a forensic investigation done by E&Y
- The previous CEO and CFO were dismissed based on the E&Y report and a case was opened with the Hawks to investigate and, if possible, recover the irregular expenditure.

## 26. STAFF INFORMATION

Number of employees	46	42
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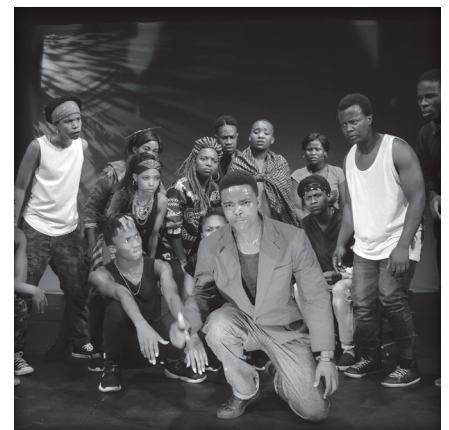
## SCHEDULE OF OPERATING COSTS

FOR THE YEAR ENDED 31 MARCH 2017

	2017 R	2016 R
<b>SELLING AND FUNDRAISING COSTS</b>		
Marketing and advertising	2 206 667	1 678 410
Production costs	12 658 763	13 932 080
Travel and entertainment - local	359 897	531 692
Travel and entertainment - overseas	207 949	72 166
<b>Total selling costs</b>	<b>15 433 276</b>	<b>16 214 348</b>
<b>PERSONNEL COSTS</b>		
Salaries and wages	21 960 397	19 035 002
Staff transport	245 231	172 675
Staff training	50 494	199 301
Staff welfare	56 135	35 440
Consultancy fees	605 042	507 060
<b>Total personnel costs</b>	<b>22 917 299</b>	<b>19 949 478</b>
Personnel cost as % of total operating costs	35%	37%
<b>ADMINISTRATION COSTS</b>		
Depreciation, amortisation and impairments	4 185 410	2 690 570
Auditors remuneration	1 331 626	611 364
Communications	311 000	317 461
Performance payments	541 849	224 949
Computer expenses	1 293 550	1 255 660
Other expenses	972 509	649 130
Insurance	706 218	365 678
Laboratory expenses	1 368 126	1 058 040
Legal fees	852 509	110 398
Photo workshop expenses	5 860 597	3 657 786
Repairs and maintenance	3 791 284	3 213 243
Lease rentals on operating lease	390 134	451 031
Security	1 755 544	1 442 271
Printing and stationery	287 806	245 531
Utilities	3 144 583	1 404 129
Donations	50 000	-
Loss on disposal of assets	315 763	391 419
Bad debts	292 837	-
<b>Total administration costs</b>	<b>27 451 345</b>	<b>18 088 660</b>
<b>Total operating costs</b>	<b>65 801 920</b>	<b>54 252 486</b>

The supplementary information presented does not form part of the annual financial statements and is unaudited





**Column 1:** *Ubu and the Truth Commission, The Dying Screams of the Moon, Mosali Eo u 'Neileng Eena, The House of Truth*, **Column 2:** *Market Photo Workshop Education & Training*, **Column 3:** *Hani, Market Laboratory Graduation* (Images by Patrick Selemani)



# ACT 19

## REPORT OF THE MARKET LABORATORY

The Market Theatre Laboratory has moved into the Market Square, which is a tremendously exciting opportunity to re-imagine the role that the Lab can fulfil for the performing arts community. With more space, resources and equipment, and most excitingly the new Ramolao Makhene Theatre, the Lab is growing every day.

The new Market Lab has been the venue for several exciting events since the space opened in December 2016, including a workshop with Robyn Orlin, the launch of Monageng Motshabi's anthology of plays, *Reading the Palms of the Time*, POP Art's annual *24 Hours in the City* (with all proceeds going towards Market Lab bursaries), *Lion King* auditions, Sifiso Nene's *Comedy Station*, *Word 'n Sound* and several student performances. In addition, an average of 150 students attend classes at the Lab every week, as we now offer a variety of courses:

- Theatre and Performance (full-time two-year course)
- Acting (part-time course)
- Writing (part-time course)
- Open Dance Classes (twice weekly)
- Children's Dance classes (weekly)

This has made the Lab 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. In the past year, the Market Lab presented work at the National Arts Festival, Sanaa Festival, the Dance Umbrella, the Krekvars-Kopanang Festival, Pop Art Theatre, the Barney Simon Theatre, the Hillbrow Theatre, schools, the French Institute and the Ramolao Makhene Theatre. The productions created by our students include *Shh!*, a piece of children's theatre for ages four and up, directed by Dutch director, Christiaan Bloem; *Hani: the Legacy*, a hip-hop telling of Chris Hani's life and its relevance to young people today, directed by Leila Henriques; the award-winning *Lampedusa Beach*, about immigration on the African continent, directed by Italian director Raissa Brighi; *Of Spells and Monkeys*, directed by Pusetso Thibedi, *Lysistrata*, directed by a winner of the Emerging Theatre Director's Bursary in 2016, Mahlatsi Mokgonyana; and Timberlake Wertenbaker's *The*

*Love of the Nightingale*, directed by Nondumiso Msimanga. In these and other creative processes, they have worked with some of South Africa's most prestigious theatre-makers, artists from around the world, and exciting emerging directors.

Both the first and second year students have also had the opportunity to gain extra income and experience through corporate theatre work. In addition, the Lab's relationship with the Market Theatre as a space for work experience continues to grow, with students getting the opportunity to perform alongside professional performers in several productions, including Naledi-nominated *Six Characters in Search of an Author*.

### PARTNERSHIPS

**Pop Art Theatre:** 2017 is the third year in which the Market Lab has collaborated with Pop Art Theatre to offer our second-year students an innovative course called 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. This year, the students are presenting African adaptations of two Greek stories: Timberlake Wertenbaker's *The Love of the Nightingale* and Aristophanes' *Lysistrata*.

**Hillbrow Theatre:** The Hillbrow Theatre's Inner City High Schools' Festival, has worked in partnership with the Market Lab 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 has entered into an agreement with the National Theatre Live, to offer a free screening for students from any institution, of all productions in 2017. This is a wonderful opportunity to ensure that our students are exposed to global theatre of a high standard.

**Connect ZA / OddManOut:** We will be collaborating on a cultural exchange programme with an exciting 'new writing' theatre company based in North-East England, OddManOut, supported by the British Council's Connect ZA programme. This will result in a production created and performed with six

Lab students and six young people from the UK, which will be performed both in South Africa and the UK later this year.

## BURSARY AWARDS

**POP Art Theatre Bursary:** Pop Art Theatre initiated a bursary programme for Lab 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 2016, the recipient of this bursary was Dimpho More.

**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 Lab, covering the tuition fees for their second year.

We are proud to announce that the 2016 recipient of this special scholarship is Mathews Rantsoma.

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

## CORE PRINCIPALS

The Market Lab 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 Lab 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. In 2017, they have already performed *Incoko*, choreographed by Teresa Mojela, at the Dance Umbrella, and two plays presented at Pop Art Theatre. They will be presenting two plays at the National Arts Festival, *Hani: The Legacy*, which they developed and first performed in their first year, and *Pop iCherri*, a production conceived and created entirely by the students themselves.

## THE DRAMA COURSE

- Prepares learners to function in a professional environment
- Provides an optimum teacher/student ratio
- Employs teacher 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 to 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): continues a successful acting career of over 20 years, most recently taking a role in a South African thriller soon to be released, *Five Fingers for Marseilles*.
- **Mncedisi Shabangu** (1996): performed in Naledi-nominated play, *The Inconvenience of Wings*, directed by Lara Foot,

## REPORT OF THE MARKET LABORATORY (CONTINUED)

and performed the role of the Marquis de Sade in *Marat/Sade* at the Baxter Theatre, directed by Jaco Bouwer.

- **Harriet Manamela** (1996): performing in *Skeem Saam* (SABC 1).
- **Lindiwe Ndlovu** (1998): performed in *Lockdown* (Mzansi Magic).
- **Nomathamsanqa Baleka** (1998): performing in Naledi Award winner, *Crepuscule*, at the Playhouse.
- **Monageng Motshabi** (2002): was named as the Young Artist of the Year for Theatre, 2016. He published a new anthology of plays, titled *Reading the Palms of the Time*.
- **Paul Maila** (2002): performing in *Rhythm City* (e.tv), and owns a wine distribution company.
- **Dimakatso Mookodi** (2002): runs her own company, Mookodi Creative Consultants, focusing on voice work.
- **Warren Masemola** (2004): won his second SAFTA, Best Supporting Actor in a TV Drama Series, for his role in the action drama series *Heist!* (e.tv). He performed in *When Swallows Cry*, written by Mike van Graan and directed by Lesedi Job.
- **Omphile Molusi** (2004): co-writing and performing in *Ankobia*, the Standard Bank Young Artist Project for the National Arts Festival. He is currently teaching theatre-making and writing at the Lab.
- **Paul Noko** (2006): studying at Drama for Life, and performing in *Chilahaebolae*, written and directed by Kgafela oa Magogodi.
- **Phillip Dikotla** (2010): performing a new comedy show of his own devising, *The Big Show: Road to Stardom*.
- **Thapelo Motsikoe** (2010): performing in *Generations* (SABC 1), and he is a member of Drama for Life's company.
- **Thabiso Rammala** (2010): nominated for several Naledi Awards for the production he wrote and co-directed, *Tau*: Best Cutting Edge Production, Best Director, Best New South Africa Script, and Best Ensemble. He performed in *Itsoseng* at the Market Theatre.
- **Barileng Malebye** (2011): nominated for a Naledi Award for Best Supporting Actress for her role in *Sophiatown*, which she reprises for the second year at the Market Theatre.
- **Lillian Tshabalala** (2011): will be performing in *Ankobia*, premiering at the National Arts Festival.
- **Billy Langa** (2012): co-directed the Naledi-nominated production, *Just Antigone*. He received rave reviews for his one man show, Tshwalo, which has performed at Soweto Theatre, the Alexander Bar, and Pop Art Theatre. He is currently teaching a movement class at the Market Lab.
- **Ann Modula** (2013): performing in *Muvhango* (SABC 2).
- **Marcus Mabusela** (2013): performed by Caucasian Chalk Circle directed by Lebohlang Motaung. He performed in *My Children! My Africa!* directed by Mahlatsi Mokgonyana.
- **Mlilendeli Zondi** (2013): performing in the Naledi award-winning *Making Mandela* directed by Jenine Collocot, at the Assitej World Congress for Theatre for Young Audiences. He teaches drama at the Sibikwa Saturday Arts Academy, and has just been selected as a member of the Well Worn Theatre Company.
- **Alfred Motlhapi** (2013): choreographed *Itsoseng* at the Market Theatre. He is currently teaching at AFDA.
- **Lethabo Bereng** (2013): performing in *The Hustle* (e.tv), *Mamello* (SABC 2), and *Generations* (SABC 1).
- **Kagiso Radebe** (2013): performing in *Keeping Score* (SABC 2) and *Generations* (SABC 1).
- **Sibongile Fisher**: won the 2016 Short Story Day Africa Prize for Short Fiction for her story *A Door Ajar*.
- **Katlego Letsholonyana** (2014): nominated for a Naledi award for Best Supporting Actor for his role in *Egoli*. He performed in *Itsoseng*, directed by Lesedi Job.
- **Mahlatsi Mokgonyana** (2014): Directed *Lysistrata* with the Market Lab second year students, which performed at POP Art Theatre. He co-directed *Just Antigone*, which has been nominated for a Naledi Award. He directed *My Children! My Africa!* as the winner of the Emerging Theatre Director's Bursary, which is now being produced for a Gauteng season by Nobulali Productions.
- **Tebogo Machaba** (2015): performed in *Firehouse* at the National Arts Festival, shortly to be presented at Pop Art Theatre.
- **Linda Tshabalala** (2015): assistant directed *Hani* at the Market Lab, which will be presented at the National Arts Festival in 2017.
- **Lerato Sefoloshe** (2015): selected as a member of Well Worn Theatre Company.
- **Dimpho More** (2016): performing in *Itsoseng* at the Market Theatre. She performed in *The Summoning of Everyman* at the Festival of Fame and Pop Art Theatre.
- **Khanyisile Ngwabe** (2016): performing in *Itsoseng* at the Market Theatre. She performed in *The Summoning of Everyman* at Pop Art Theatre and the Festival of Fame.
- **Helman Mampa** (2016): won the Gauteng Schools Festival 2016.



## TEACHERS 2016/2017

- Dan Robbertse (Text and Performance)
- 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 De Silva (Mime and Physical Theatre)
- Onthathi Matshidiso (Design and Visual Literacy)
- Tebogo Moloto (Singing)
- Teresa Phuti (Movement)
- Billy Langa (Movement)
- Kealebogile Seodigeng (Movement)
- Mbali Nkosi (Ballet/African Dance)
- Alex Halligey (Voice/Theatre in Context)
- Dorothy Ann Gould (Acting for Television/Voice)
- Monde Mayepthu (Writing)
- Hayleigh Evans (Business of Theatre)
- Patricia Boyer (Audition Techniques)
- Tamara Guyrs (Facilitation/Collaborative play-making)



**Left:** *Hani: The Legacy* (Image by Patrick Selemani), **From Top Right:** *Lysistrata*, *Love of the Nightingale*, *Market Laboratory Graduation* (Image by Patrick Selemani)



# ACT 20

## REPORT OF THE MARKET PHOTO WORKSHOP (MPW)

The Market Photo Workshop, in its 27th year of operation, celebrates activation of a new milestone in public programming and photography training at its new state of the art photography facilities at Market Square, Newtown. These new facilities consist of ample photography training spaces including classrooms, darkroom facilities, digital manipulation laboratories, two exhibition venues, a library for scholarly research, outfit for future photography archives, and plenty of room for talks, presentations, and visitors both within and outside the structure. The facility has direct access to the Mary Fitzgerald Square which will provide opportunities for interactive public photography activities and programming.

This new space, under new leadership of Lekgetho Makola who was appointed as the HEAD in February 2016, provides critical opportunities for, among others, establishment of a *Pan African inspired Arts* campus represented by both Market Theatre Laboratory and Market Photo Workshop, which would explore further ideas around intra-disciplinary programming to foster for innovative ways of artistic practice and excellence.

Yet again in this financial year, the Photo Workshop has witnessed more of its Alumni receiving national and international recognition due to their artistic excellence.

Among others; the 2015 Alumni Themba Mbuyisa won the 2016 Elle South Africa young fashion photographer award, after that he received the Gauteng Premier's Young Excellence Provincial Award 2017, and in April 2017 he was invited to Paris, France at the 32nd International Festival of Fashion and

Photography as part of the top 10 fashion photography finalists from 9 different countries. 2016 Alumni Tshepiso Mazibuko saw her work in the past few months being exhibited among others in Ethiopia Addis Photo Festival, Netherlands and her photo was also featured on Online Time Magazine.

Training remains the core of our business and our courses continues to examine relevance and inclusion of all communities in photography both locally and internationally. On the other hand, public programmes development remains the pillar support for curriculum strategies. The highlight of development in this area was the hosting of veteran photographers' exhibition that was part of commemorating 40 years of 1976 and the role as Black photographers played in their communities. After that we hosted a public debate in Soweto to reflect on the status of Township and Rural photography archives. The outcomes of these two activities informed our prioritisation on further engagement on excavating and profiling black photography for education, research and heritage value both nationally and continentally.

### EDUCATION AND TRAINING: PHOTOGRAPHY COURSES

In the period of this report (1 April 2016 – 31 March 2017) 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)

132 students registered for courses:

- 95% were black, 5% were white.
- 43% of the students were female and 57% were male.
- 86% of the students who formally entered assessment completed successfully and were found competent.

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

- |                      |                        |
|----------------------|------------------------|
| • Michelle Loukidis  | • Thandile Zwelibanzi  |
| • Michelle Harris    | • Sanele Moya          |
| • Ilse van der Merwe | • Sally Shorkend       |
| • Mpho Khwezi        | • Natalie Payne        |
| • Buyaphi Mdledle    | • Francki Burger       |
| • Alison Kearney     | • Maria Fidel Regueros |

- Fouad Asfour
- JP Henekom
- Daylin Paul
- Teresa Forquino
- Marco Longari
- Tracy Stark
- Lebo Mashiloane
- Ruth Sacks
- Angelo Fick
- Thato Mogotsi
- Kholeka Shange
- Michel Bega
- Paul Botes
- Greame Williams
- Sydney Seshebedi
- Lebogang Thlako
- Chris Stamatiou
- Raimi Gbadamosi
- Claire Rousell
- Peter McKenzie
- Tsioharana Nirina Rabearivelo
- Anthony Cousens
- John Fleetwood
- Rene Mathibe
- Musa Nxumalo
- Mack Magagane
- George Mahashe
- Rita Potenza
- Paul Shiakallis
- Patrick Selemani
- Siphosihle Mkhwanazi
- Same Mdluli
- Tiffany Mentoor
- Antony Kaminju
- Nanka Hawes
- Jimmy Mololwane
- Alet Pretorius
- Akona Kenqu

### 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 teach 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 four key aspects:

- The inclusion and relevance of African photography within the curriculum.
- Improvement on Professional Practice course content to be more relevant to the dynamic industry landscapes
- The incorporation of entrepreneurial skills in line with contemporary modes of working as a photographer.
- Criticality within the courses.
- The role of research, writing, and reading in photography education.

## PUBLIC PROGRAMMES AND DEVELOPMENT

Both current and past students of the Market Photo Workshop engage with projects as secondary layer of trainers with

communities and professional environment to better equip them for the photography industry. These projects include Mentorships, Public Engagement Projects and usually give voice through public talks, exhibitions and publications.

### SPECIAL PROJECTS

#### *Community Media Training Programme*

**September 2016 – April 2017**

#### **Market Photo Workshop**

Supported by the Open Society Foundation SA, the project initiated by the Photo Workshop has selected participants from independent community based publications across the province of Gauteng. The selected participants were identified as those who would benefit the most from this training because they run publications that are distributed in impoverished communities.

With the assistance of the Association of Independent Publishers, 10 publications from across the province were invited to participate in the custom tailored investigative photojournalism training. The publications are:

- Phadima Tsotetsi | Bua Sedibeng News | Sedibeng District Municipality
- Lebogang Molote | Loxion News | Sedibeng District Municipality
- Vincent Kane | Bua Soweto News | Johannesburg
- Doctor Moyo | Cosmo City Chronicle | Johannesburg
- Thami Aphane | Greater Alex Today | Johannesburg
- Shiraz Mohamed | Ennerdale Sun | Johannesburg
- Shirley Brijjal | Orange Farm News | Johannesburg
- Letlhogonolo Mosete | Sosh Times | Tshwane
- Motlalepula Ntshana | Hamitown Journal | Tshwane
- Mpilo Makanya | Thisability | Tshwane

The project is part of the Market Photo Workshop strategies to initiate long-term development of photojournalists who can report on the challenges facing communities with professionalism.

#### *Photography Incubator Programme Cycle 2*

**May 2016 – March 2017**

#### **Market Photo Workshop**

The rationale behind the 2016 Photography Incubator Programme remains to benefit emerging photographers – to improve their professional practice through giving them access

## REPORT OF THE MARKET PHOTO WORKSHOP (CONTINUED)

to developmental resources and business opportunities.

The 10 photographers, participating in the programme, were selected through an open call based on the depth of their photography project proposals and portfolios.

The 10 photographers are:

- Angus MacKinnon
- Chris Stamatiou
- Thabo Mokale
- Hemisha Bhana
- Jacques Nelles
- Jeremiah Mogapi
- Mandisa Buthelezi
- Philisa Zibi
- Thulani Mbele
- Giyani Baloyi

### Masterclasses

The Incubation Programme saw the Market Photo Workshop conducting 17 Masterclasses with the 10 participants. The first phase Masterclasses took place from 20 June – 25 June 2016, and the second phase Masterclasses took place from 18 July – 23 July 2016.

Facilitators were invited for a variety of Masterclasses on photography related topics.

### Mentors

After the masterclasses, the photographers were assigned mentors to work with in the production of their projects. Appointed mentors included Graeme Williams – renowned South African documentary photography, Buyaphi Mdledle – South African documentary photography and Senior Trainer at the Market Photo Workshop and Iris Dawn Parker – photographer and visual artist. The implementation of mentorship part to the programme ensured that the emerging photographers are afforded the support and guidance of established art and photography practitioners, curators and administrators. This part was, also, regarded as a development strategy to provide support to the 9 participating photographers in gaining a foothold in the broader photography community, developing networks and growing relationships.

### Group and individual critique sessions

During the development of their individual projects, participants attended group critique sessions. The sessions required that the participants identify the status of their projects, challenges and strategies on how to resolve the challenges. The critiques facilitated interaction between the participants and industry experts comprising of Musa Nxumalo, Thato Mogotsi and Neo Ntsoma.

### Business mentorship

Business Development Workshops were conducted by TML

Creative Industries Consultancy. TML provides expertise in building and strengthening emerging as well as small to medium (SME's) cultural and creative businesses and organisations, and as such, their role during the programme was premised on equipping, guiding and mentoring the photographers in meeting their objectives. For this programme and given the time limitations, the 10 photographers were guided in developing a sound sponsorship and grant proposal. Furthermore, the structure and function of a business plan in relation to a sponsorship and grant proposal was explored.

### Curatorial mentorship

Curatorial and gallery preparation and installation workshops were held in October 2016 and January 2017 with Lerato Bereng from Stevenson Joburg Gallery and Maria Fidel Regueros from ROOM Gallery. These sessions helped to prepare the participants for the programme final outcomes, which include an exhibition, publications and multimedia pieces. The outcome of the incubation programme saw the participants working with curatorial mentors, Michelle Loukidis and Musa Nxumalo, to conceptualise, produce, curate a display and exhibition of the different aspects of the outcomes of the 2016 Photography Incubator Programme. *The Photo Incubator: Edition Two* exhibition opened at The Photo Workshop Gallery on 29 March 2017, 6PM.

## LIST OF PROGRAMME FACILITATORS AND MENTORS

### Curators

- Musa Nxumalo
- Michelle Loukidis

### Programme Mentors

- Graeme Williams – renowned South African documentary photography
- Thokozani Mthiyane – renowned South African artist
- Juan Orrantia – South African based photographer and visual anthropologist
- Buyaphi Mdledle – South African documentary photographer and Senior Trainer at the Market Photo Workshop
- Michelle Loukidis – South African documentary photographer and Trainer at the Market Photo Workshop
- Iris Dawn Parker – photographer and visual artist
- Amichai Tahor: Scanning, retouching and printing expert
- TML Creative Industries Consultancy (PTY) LTD – Entrepreneurial and Business Mentorship

### Programme facilitators

- Iris Dawn Parker: Participants presentations of projects

- Michelle Loukidis: Participants presentations of projects
- Buyaphi Mdledle: Developing bodies of work and exhibition walkabout
- Londiwe Langa: Representation in Visual Literacy
- Michelle Harris: Image Analysis
- Lerato Bereng: Introduction to Curatorial Practices
- Maria Fidel Regueros: Introduction to Curatorial Practices
- Sifiso Moyo: Entrepreneurial and Business plans
- Khona Dlamini: Developing a curriculum for photography training.
- Mark Turpin: Business essentials for artists. Working as a Professional with sub-themes: Self Presentation/Branding and Building your Identity, On-going Learning and Networking
- Bronwyn Law-Viljoen: Art books publishing
- Amichai Tahor: LIGHTFARM: Scanning, retouching and printing
- Tiffany Mentoer: Project Management
- John Fleetwood: Development of documentary and media bodies of work
- Lonwabo Mavuso: Fundraising and grants and proposals writing
- Munyaradzi Chatikobo: Fundraising and grants and proposals writing
- Antony Cousens: Studio Photography workflow
- Online presence for photographers
- Phumzile Nkosi: Photography technical practical training
- Patrick Selemani: Photography technical practical training
- Maxine Thomik: Selections panel judge
- Loyiso Oldjohn: Selections panel judge
- Lekgetho Makola: Selections panel judge
- Musa Nxumalo: Critique and portfolio readings
- Thato Mogotsi: Critique and portfolio readings
- Buyaphi Mdledle: Critique and portfolio readings
- Michelle Loukidis: Critique and portfolio readings

Crowdfunding session with [www.thundafund.com](http://www.thundafund.com): South Africa's Leading Crowdfunding Platform for Creatives and Innovators.

### **Free State Photography Training Project**

**Bloemfontein**

**October 2016 - December 2016**

The Market Photo Workshop and Free State Provincial Government established The Free State Photography Training Project, which is a specialised basic photography-training for 48 participants from the Free State province. The project aimed to train the participants in basic photography and visual literacy. The participants were taught introductory approaches

to covering breaking and general news events, portraits, and studio images. Through the project, participants were also trained to conceptualise and develop projects around their communities' defining aspects.

Six photographers, mostly Market Photo Workshop alumni, including Bloemfontein based young photographers were tasked with fulfilling the training of these participants. Masterclasses were also held with veteran photographers Lucky Shots, Neo Ntsoma and Buyaphi Mdledle. The veteran photographers spent some time imparting their experience and knowledge of the photography landscape in South Africa and assisted participants by viewing their portfolios and giving them advice towards future projects.

A screening of participants' works was held on the last day of the project. This was a culmination of 5 weeks of training of 36 participants who completed.

The project objectives are summed up as follows:

1. To create a learning platform that will facilitate independent thought among photographers.
2. To keep photographers abreast of technical developments and able to meet the challenges of the digital era.
3. To develop photographers who are knowledgeable about compelling matters such as HIV/AIDS, xenophobia and governance, and who are sensitive to emerging cultural and political trends.
4. To help photographers produce work that regularly challenges stereotypical representation of cultures and gender.
5. To ensure high levels of competence, commitment and reliability among photographers.
6. To catalyse social change through the influence of images and text.
7. To nurture and maintain passion for photography among its practitioners.

The project has allowed the Market Photo Workshop, the Free State Provincial Government and the Free State Department of Sport, Arts, Culture and Recreation to bring photography education of a high standard to a larger number of persons – and enable practitioners from other provinces, other than Gauteng, to make real inroads into the photography industry.

## **MENTORSHIPS**

### **Tierney Fellowship**

The Tierney Fellowship was created in 2003 by The Tierney

## REPORT OF THE MARKET PHOTO WORKSHOP (CONTINUED)

Family Foundation to support emerging artists in the field of photography. The primary goal of the Fellowship is to find aspiring artists who will be tomorrow's leaders and to assist them in overcoming challenges that photographers face at the start of their careers.

The Tierney Fellowship builds on other Market Photo Workshop platforms geared towards a South Africa where photography plays an important part in the development of careers and the development of photography

Its 9th recipient Celimpilo Mazibuko, mentored by Cedric Nunn, In Jus'this a photography documentary project that confronts land injustice by engaging human settlement programme in South African townships. The projects interrogate the impact of Reconstruction and Development Programme (RDP) policy introduced in 1994 with the aim of alleviating poverty in townships by providing free service deliveries such as low-cost houses, electricity and running water.

The main focus of the body of work follows Celimpilo's personal experiences of human settlement and spatial constraints by documenting housing "development" in his community, Palm Ridge, Katlehong, in the East Rand 30 kilometers from Johannesburg.

### PUBLIC ENGAGEMENT PROGRAMMES

#### *Excavating and Profiling Hidden Photography Archives*

**Public Dialogue between Mike Mzileni, Bongani Mnguni, Kholeka Shange, Peter McKenzie, Akona Kenqu and Jabulani Pereira moderated by Khwezi Gule**  
**June 16 Memorial Acre, Soweto**

Market Photo Workshop in partnership with Soweto Museums hosted the first of a series of Public Talks/Debates/Dialogue on excavating and profiling hidden photography archives within our township and rural communities. These discussions and dialogue forms part of a bigger plan of conserving, preserving memories and work by Veteran Photographers predominately in these communities.

The discussions aimed at getting a better comprehension of the status of photography collections within Township and Rural communities, and thereafter establish urgency to intervene with the purpose of saving the national heritage resource of this country and the region.

Topics for discussions included the following:

- Excavating and Profiling hidden archives within own communities
- Through these archives how to tell an alternative story to the master narrative of SA History
- Writing those Archives from Places of obscurity to places of prominence
- How to write about archives in a way that emphasizes the particular instead of the universal and re-inscribe the ordinary into history

### EXHIBITIONS

The exhibitions at the Photo Workshop assisted students and photographers to showcase their work in a public platform and to engage with current discussions around photography, increasing their knowledge and awareness. As a broader support to training, the public engagement projects and travelling exhibitions encouraged community participation and visual literacy development in our society.

#### *40/40 Politics of Photography*

Group exhibition by Black Veteran photographers  
14 June 2016 – 31 July 2016  
The Photo Workshop Gallery

#### *Joburg Art Fair*

Group Exhibition Market Photo Workshop Women photographers  
09-11 September 2016  
Arts on Main, Johannesburg

#### *Martys Saints and Sell Outs*

University of Cape Town Curated Group Exhibition of Struggle Photography  
01 September 2016 – 23 October 2016  
The Photo Workshop Gallery

#### *Re-Imagining Sharpsville*

Solo Exhibition by the 2015 Tierney Fellow Tsepo Gumbi  
04 August 2016 – 28 August 2016  
The Photo Workshop Gallery

#### *Disruption*

Group Exhibition by the 2016 Advanced Programme in Photography graduates  
17 November 2016 – 07 December 2016  
The Photo Workshop Gallery



### *Plastic Crowns*

Solo Exhibition by the 2015 Gisele Wulfsohn Mentorship in Photography recipient Phumzile Khanyile  
18 February 2017 – 19 March 2017  
The Photo Workshop Gallery

### *Ngale*

Traveling Group Exhibition from Durban Centre for Photography  
29 March 2017 – 11 April 2017  
Gallery 1989

### *Photo Incubator: Edition Two*

An exhibition by 9 photographers that participated in the 2016 – 2017 Photography Incubator Programme at the Market Photo Workshop Gallery  
29 March 2017 – 10 May 2017



**Left:** Ngale Exhibition, **From Top Right:** Joburg Art Fair, Disruption Exhibiton, Free State Training



# PRODUCTIONS

FROM APRIL 2016 - MARCH 2017

## JOHN KANI THEATRE:

### SOPHIATOWN

Season: 1 - 17 April 2016

- Director: Malcolm Purkey
- Associate Director: Gina Shmukler
- Lx Designer: Denis Hutchinson
- Musical Director: Arthur Molepo
- Choreographer: Nhlanhla Mahlanhgu
- Stage Manager: Lebeisa Molapo
- Cast: Arthur Zitha, Tracey Tshabalala, Barileng Malibye, Nicholas Nkuna, Christine van Hees, Sechaba Ramphele, Hlengiwe Madlala and Joel Zuma

### INTERNATIONAL JAZZ DAY

Season: 30 April 2016

### CHILDREN'S MONOLOGUES

Season: 20 May 2016

- Authors: Amy Jephta, Tanika Gupta, David Hare, Oladipo Agboluaje, Laura Wade, Roy Williams, Neil La Bute, Napo Masheane, Lynn Nottage, Jack Thorne, Eliot Moleba, Richard Warlow.
- Director: James Ngcobo
- Lx Designer: Thapelo Mokgosi
- Costume Designer: Nthabiseng Makone
- AV Designer: Jurgen Meekel
- Stage Manager: Emelda Khola
- Cast: Sello Maake ka Ncube, Robert Whitehead, Jamie Bartlett, Masasa Mbangeni, Pakamisa Zwedala, Lebohang Toko, Leseli Job, Makhaola Ndebele, Nathaniel Ramabulana, Zoleka Mvundla, Gift Nowokerie, Dimpho More, Mpho Lesedi, Nthabeleng Radebe, Goodness Masekwana.
- Musicians: Tshepo Mngoma, Ezbie Moilwa, Nokukhanya Dlamini, Gugulethu Shezi, Nomfundo Dlamini.
- Dancers: Sonia Radebe, Gregory Maqoma and Alfred Motlhabi

### RAPS

Season: 2 - 4 June 2016

### JUNE 16 MEMORY AND SONG

Season: 14 June 2016

- Author and Researcher: Sandile Ngidi
- Director: James Ngcobo
- Lx Designer: Thapelo Mokgosi
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- AV Designer: Jurgen Meekel

- Choreographer: Luyanda Sidiya
- Stage manager: Thulani Mngomezulu
- Cast: Akhona Namba, Andile Nebulane, Tshepo Mngoma, Mpho Kodisang, Sakhile Nkosi, Ezbie Moilwa, Lerato Gwebu, Nokukhanya Dlamini, Gugulethu Shezi, Nomfundo Dlamini, Bonginkosi Kulu, Lesego Chabedi, Hamilton Dlamini, Pakamisa Zwedala and Ratang Mogotsi.

### THABO MBEKI'S BIRTHDAY CELEBRATIONS

Season: 18 June 2016

### ANC PRESIDENTIAL EVENT

Season: 13 July 2016

### WALK THIS WAY

Season: 27 July 2016

### DIVAS OF KOFIFI

Season: 11 - 13 August 2016

### UBU AND THE TRUTH COMMISSION

Season: 25 August - 11 September 2016

### ANIMAL FARM

Season: 20 September - 2 October 2016

### WORD AND SOUND INTERNATIONAL YOUTH POETRY FESTIVAL

Season: 7 - 8 October 2016

### ACTS AWARD

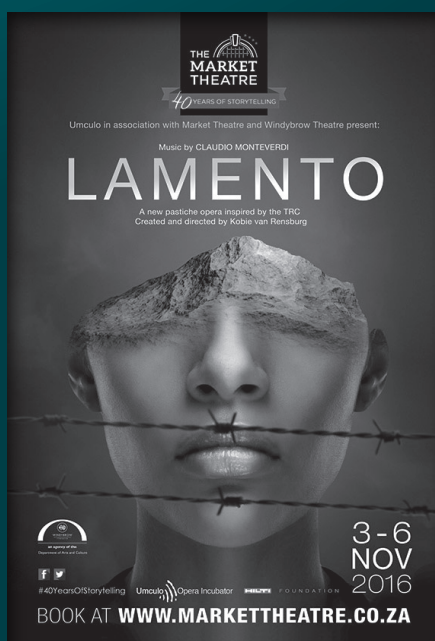
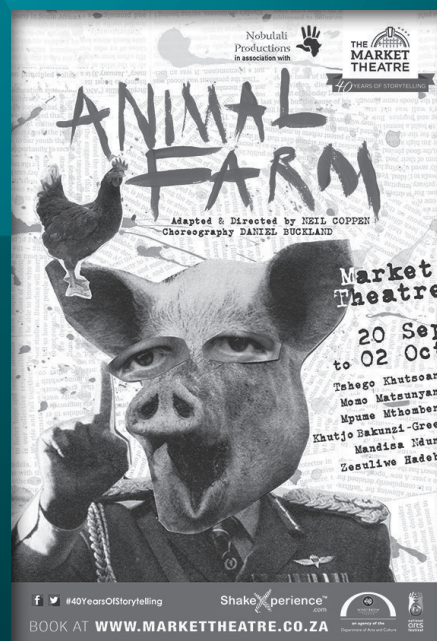
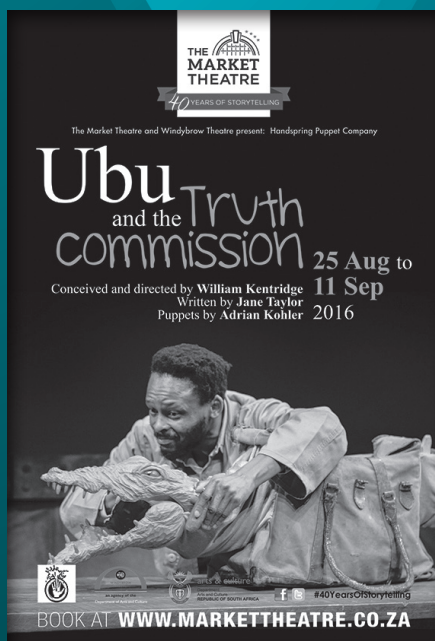
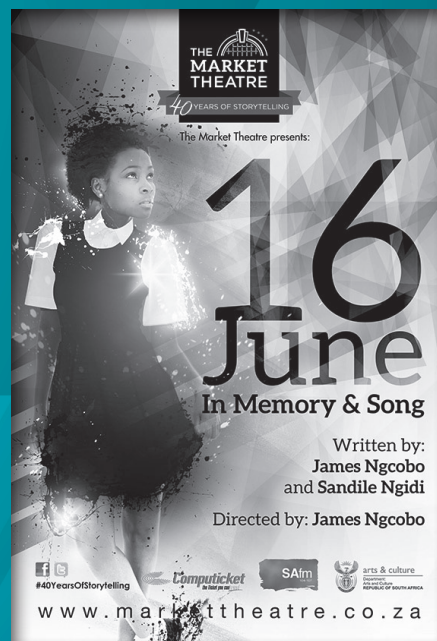
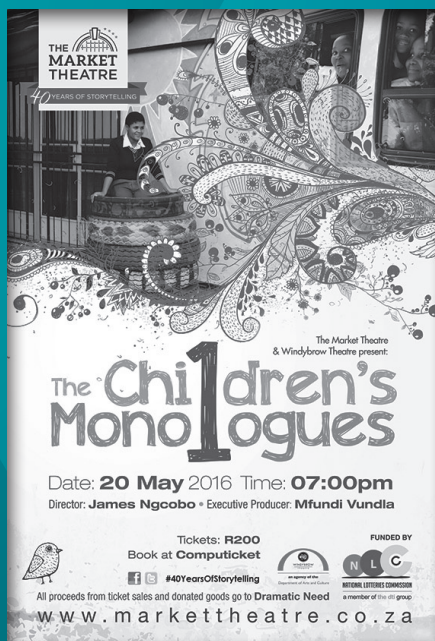
Season: 10 October 2016

### JUNE 16 IN MEMORY AND SONG - HEADS OF MISSIONS

Season: 17 October 2016

- Author and Researcher: Sandile Ngidi
- Director: James Ngcobo
- Lx Designer: Thapelo Mokgosi
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- AV Designer: Jurgen Meekel
- Choreographer: Luyanda Sidiya
- Stage manager: Thulani Mngomezulu
- Cast: Akhona Namba, Andile Nebulane, Tshepo Mngoma, Mpho Kodisang, Sakhile Nkosi, Ezbie Moilwa, Lerato Gwebu, Nokukhanya Dlamini, Gugulethu Shezi, Nomfundo Dlamini, Bonginkosi Kulu, Lesego Chabedi, Hamilton Dlamini, Pakamisa Zwedala, Ratang Mogotsi.





## LAMENTO

Season: 3 - 6 November 2016

## A TRIBUTE TO MARGARET MCINGANA

Season: 9 - 13 November 2016

## BENEATH THE ARMOR: A MOTH STORYTELLING SHOWCASE

Season: 16 November 2016

## SIGNATURES

Season: 1- 4 December 2016

## BUTTERFLIES

Season: 6 -7 December 2016

## GOSPEL AWARDS

Season: 9 December 2016

## VILLAGE SQUARE

Season: 19 - 22 January 2017

## RAPID LION

Season: 27 Feb - 12 March 2017

## BARNEY SIMON THEATRE:

### PLANT VIR MY 'N BOOM ANDRE'

Season: 07 - 24 April 2016

- Director: Jan Groenewald
- Lx Designer: Nomvula Molepo
- Set Designer: Izel Smuts
- Costume Designer: Jan Groenewald
- Producer: Marguerite Robinson
- Stage Manager: Emelda Khola
- Cast: Erik Holm and Tinarie van Wyk Loots

### AT PLAY

Season: 28 - 29 April 2016

- Director: James Ngcobo
- Set Designer: Nthabiseng Makone
- Costume Designer: Noluthando Lobese
- Choreographer: Fana Tshabalala
- Stage Manager: Lebeisa Molapo
- Cast: Hungani Ndlovu, Alfred Motlhapi, Billy Langa, Khatatshelo Ramabulana, Palesa Sakati, Lesego Chabedi, Khomotso Khunoane, Zondwa Njokweni and Didimalang Moagi.

## THE YEAR OF THE BICYCLE

Season: 5 - 22 May 2016

## SUDDENLY THE STORM

Season: 7 June - 3 July 2016

- Author: Paul Slabolepszy
- Director: Bobby Heaney
- Lx Designer: Wesley Westcott
- Set Designer: Greg King
- Stage Manager: Lebeisa Molapo
- Assistant Stage Manager: Lindani Dlamini
- Cast: Charmaine Weir-Smith, Renate Stuurman and Paul Slabolepszy

## A CLASS OF ONE: COLD CASE REVISITING DULCIE SEPTEMBER

Season: 19 July - 7 August 2016

- Author: Basil Appollis and Sylvia Vollenhoven
- Directors: Basil Appollis
- Lx Designer: Faheem Bardin
- Stage Manager: Namhla Kalipa
- Cast: Denise Newman
- Stage Manager: Namhla Kalipa

## A CLASS OF ONE: MY WORD REDESIGNING BUCKINGHAM PALACE

Season: 19 July - 7 August 2016

- Author: Sylvia Vollenhoven
- Director: Sandra Temmingh
- Lx Designer: Faheem Bardin
- Stage Manager: Namhla Kalipa
- Cast: Basil Appollis

## TAU

Season: 11 - 21 August 2016

- Author: Thabiso Rammala
- Directors: Thabiso Rammala and Kgomotso Matsunyane
- Dramaturge: Monageng Motshabi
- Lx Designer: Hlomohang Mothetho
- Lx Intern: Ntokozo Ndlovu
- Set and Costume Designer: Thando Lobese
- Set Design Intern: Philani Nelson Masedi
- Costume Design Intern: Lebogang Mphahlele
- Choreography Overseer: Nhlanhla Mahlangu
- Stage Manager: Malebo Mokoto
- Stage Manager Intern: Lebogang Mphahlele
- Cast: Allen Cebekhulu, Mosa Phiri, Nono Dombo, Abdnigo Moruti Dlamini and Paul Noko.



**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

IZIKO LAKWALU in association with the Market Theatre present:

# TRIBUTE TO MARGARET MCINGANA



FEATURING: MANDISA DLANGA  
FAITH KEKANA & STELLA KHUMALO  
EXECUTIVE PRODUCER: STUNKIE VUNDLA  
MUSIC DIRECTOR: NTOKOZO ZUNGU

**9-13 NOV 2016**

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

# THE MOTH

true stories told live

presents  
**BENEATH THE ARMOUR:  
A STORYTELLING SHOWCASE**

wednesday  
**NOVEMBER 16TH**  
at the **MARKET THEATRE**

hosted by:  
**DAME WILBURN**

stories By:  
GRACE KAMAU  
CHILUFYA KASANDA  
GETHWANA MAHLASE  
CHAMUNORWA "CHAMU" MASHOKO  
LEPHEANA MOSOANE  
MARY KALIMI VALAI




supported by: **702** **AVAC**

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The French Institute of South Africa (FAS) in association with the Market Theatre presents:

In a world full of **butterflies**  
it takes balls to be a  
**CATERPILLAR...**  
some thoughts on falling...



Two propositions by Robyn Orlin

**6-7 December 2016**

Starring:  
Eric Languet  
Elisabeth Bakamba Tambwe

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The Market Theatre and Windybrook Theatre present a Foxwood Festival production:

# PLANT VIR MY 'n BOOM ANDRÉ

**7-24 APRIL 2016**

ERIK HOLM  
TINARIE VAN WYK LOOTS

DIRECTED & PRODUCED BY:  
JAN GROENEWALD



[www.markettheatre.co.za](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING


The Market Theatre presents:

# AT PLAY

An assortment of the Market Theatre's early works...

Directed by  
**James Ngcobo**

**19 Jun 2016**  
Time: 15:00




FUNDED BY  
**NLC** **Computicket**

[www.markettheatre.co.za](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

# THE YEAR OF THE BICYCLE



**5-22 MAY 2016**

DIRECTED BY JOANNA EVANS  
STARRING APHIWE LIVI & AMY WILSON

[www.markettheatre.co.za](http://WWW.MARKETTHEATRE.CO.ZA)


**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The Market Theatre and Windybrook Theatre present:

PAUL SLABOLEPSZY'S

# SUDDENLY THE STORM

Starring: Renate Stuurman, Charmaine Weir-Smith and Paul Slabolepszy Directed by: Bobby Heaney



**7 June - 3 July 2016**

[www.markettheatre.co.za](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

**19 JUL - 7 AUG 2016**  
19:00 THE BARNEY SIMON @ THE MARKET THEATRE  
THE MARKET THEATRE AND WINDYBROW THEATRE PRESENT:

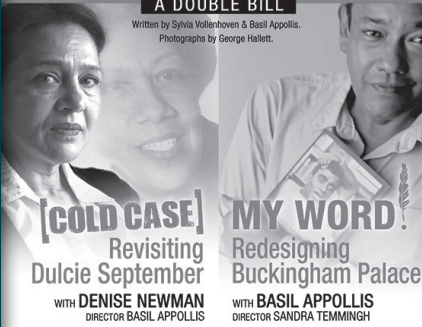
# A CLASS OF ONE

A DOUBLE BILL

Written by Sylvia Vollenhoven & Basil Appollis.  
Photographs by George Hallatt.

**[COLD CASE]**  
Revisiting  
Dulcie September  
WITH DENISE NEWMAN  
DIRECTOR BASIL APPOLLIS

**MY WORD!**  
Redesigning  
Buckingham Palace  
WITH BASIL APPOLLIS  
DIRECTOR SANDRA TEMMINGH



[www.markettheatre.co.za](http://WWW.MARKETTHEATRE.CO.ZA)


**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The Market Theatre and Windybrook Theatre present:

# TAU

**11 - 21 Aug 2016**

Written by: Thabiso T. Rammala  
Directed by: Thabiso T. Rammala & MoMo Matsunyane



[www.markettheatre.co.za](http://WWW.MARKETTHEATRE.CO.ZA)



### MOSALI EO U'NEILENG EENA

Season: 5 - 25 September 2016

- Author: Ntsēliseng 'Masechele Khaketla
- Mentor Director: Makhaola Ndebele
- Mentee Director: Selloane Mokuku
- Production Manager: Thapelo Mokgosi
- Production Manager Incubatee: Sibongile Fisher
- Lx Designer: Nomvula Molepo
- Lx Designer Incubatee: Mfundo Maumakwe
- Set Designer: Karabo Legoabe
- Set Designer Incubatee: Lerato Sefoloshe
- Costume Designer: Nthabiseng Makone
- Costume Designer Incubatee: Thabiso Bohlokoa Matlabe
- Choreographer: Sonia Radebe
- Stage Manager: Emelda Khola
- Stage Manager Incubatee: Linda Jackson Tshabalala
- Cast: Tina Mnumzana, Titi Motsieloa, Pulane Rampoana, Lerato Makara and Kekeletso Matlabe.

### WORD AND SOUND INTERNATIONAL YOUTH POETRY FESTIVAL

Season: 3- 6 and 8 October 2016

### HARTKLOP

Season: 13 - 23 October 2016

### IF WE DIG

Season: 28 October - 6 November 2016

- Director: Megan Wilson
- Assistant Director: Thabiso Rammala
- Lx Designer: Nomvula Molepo
- Set and Costume Designer: Nadya Cohen
- Stage Manager: Malebo Mokoto
- Cast: Fiona Ramsay

### JOHNNY BOSKAK IS FEELING FUNNY

Season: 16 November - 04 December 2016

### THE HOUSE OF TRUTH

Season: 10 - 29 January 2017

- Author: Siphiwo Mahala
- Director: Vanessa Cooke
- Lx Designer: Bruce Koch
- Stage Manager: Ofentse Mothusi
- Cast: Sello Maake ka Ncube

### THE MEETING

Season: 2 - 26 February 2017

- Author: Jeff Stetson

- Director: James Ngcobo
- Lx Designer: Wesley France
- AV Designer: Jurgan Meekel
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Stage Manager: Thulani Mngomezulu
- Cast: Aubrey Poo, Litha Bam and Brendon Daniels

### THE RAPID LION

Season: 27 February - 12 March 2017

## MANNIE MANIM THEATRE

### I SEE YOU

Season: 13 April - 1 May 2016

- Author: Mongiwekhaya Mthombeni
- Movement Director: Noma Dumezweni
- Assistant Director: John Haidar
- Production Manager: Bernd Flauer
- Lx Director: Richard Howell
- Sound Designer: Giles Thomas
- Stage Managers: Julia Slinger and Daniel Gammon
- Cast: Bayo Gbadosi, Sibusiso Mamba, Austin Hardiman, Jordan Barker, Amaka Okafor, Lunga Radebe and Desmond Dube.

### MILKED VOICE

26 May 2016

### AT PLAY

Season: 19 June 2016

### SIX CHARACTERS IN SEARCH OF AN AUTHOR

Season: 28 June - 24 July 2016

- Author: Luigi Pirandello
- Adapted and Directed by: Sibusiso Mamba
- Director Incubatee: Mxolisi Masilela
- Lx Designer: Thapelo Mokgosi
- Set Designer: Karabo Legoabe
- Set Design Incubatee: Nthabiseng Malaka
- Costume Designer: Nthabiseng Makone
- Costume Design Incubatee: Gift Nokweri
- Sound Designer: Ntuthuko Mbuyazi
- Dound Technician: Disney Nonyane
- Stage Manager: Emelda Khola
- Stage Manager Incubatee: Sibongile Mhaga
- Cast: Chantal Stanfield, Desmond Dube, Gontse Ntshengang, Lebogang Inno, Rebecca Letwaba, Alick magemane-Mdlongwa and Tebogo Konopi.

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The Market Theatre and Windybow Theatre in association with the Soweto Theatre present:

# Mosali Eo U 'Neileng Eena



Directed by Selloane Lulu Mckuku  
Written by Ntsele Masechele Khaketla  
Mentor: Makhacela Siyanda Ndebele  
Artwork by Khehla Chepape Makgato

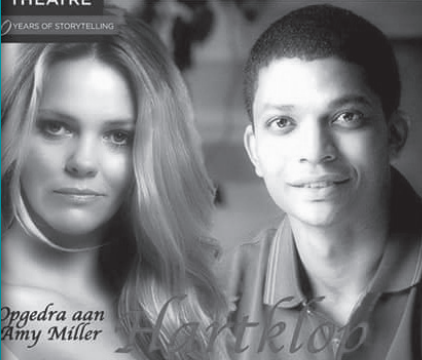
**8 - 25 Sep 2016**

Made possible by the DAC Incubator Programme  
Soweto Theatre, arts & culture, REPUBLIC OF SOUTH AFRICA, #40YearsOfStorytelling

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

FOXWOODFEES 2016 IN SAMEWERKING  
MET THE MARKET THEATRE BIED AAN:



*Opgedra aan Amy Miller*

# TESSA DENTON & CHRISTO DAVIDS

JAN GROENEWALD - SKRYWER & REGISSEUR  
IZEL SMUTS - PRODUKSIEBESTUURDER

**13 - 23 OKTOBER 2016**

Computicket, #40YearsOfStorytelling

[www.markettheatre.co.za](http://www.markettheatre.co.za)


**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The Market Theatre presents

# If We Dig

Inspired by the life and work of Luli Callinicos

Starring Fiona Ramsay  
Directed by Megan Willson




**28 Oct - 6 Nov 2016**

#40YearsOfStorytelling

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The Market Theatre and Windybow Theatre present:



# CRAIG MORRIS IN JOHNNY BOSKAK IS FEELING FUNNY

**16 NOV - 4 DEC 2016**

DIRECTED BY: ROSLYN WOOD-MORRIS & CRAIG MORRIS  
PLAYWRIGHT: GREG COETZEE


BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**

The Market Theatre in association with Sello Maseko kaNcube Foundation presents:

# The House of Truth

Starring Sello Maseko kaNcube  
Written by Siphiwo Mahala | Directed by Vanessa Cooke  
Premiered at the National Arts Festival



**10 - 29 JANUARY 2017**

#MarketTheatre, #40YearsOfStorytelling, National Arts Festival

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**

The Market Theatre presents a Black History Month production supported by the US Embassy

# the meeting.

**2 - 26 February 2017**

Directed by: James Ngcobo | Written by: Jeff Stetson



BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

RapidLion Film Festival, 04 - 12 March 2017, The Market Theatre, Jhb.

**BAJIRAO MASTANI:**  
THE LOVE STORY OF A RAJASTHANI

**MARINA ABRAMOVIC IN BRAZIL**  
THE SPACE IN BETWEEN

**Movies To See at RapidLion 2017.**  
The Market Theatre, Jhb.  
04 - 12 March.  
[WWW.RAPIDLION.CO.ZA](http://WWW.RAPIDLION.CO.ZA)

**93 DAYS**  
COUNTRY: NIGERIA

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)


**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

THE MARKET THEATRE AND ROYAL COURT THEATRE PRESENT:

# I SEE YOU

INTERNATIONAL PLAYWRIGHTS: A GENESIS FOUNDATION PROJECT

**12 APR - 1 MAY 2016**



By **Mongiwekhaya**

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

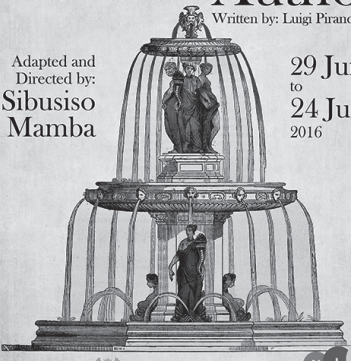
The Market Theatre and Windybow Theatre present:

# 6 Characters in search of an Author

Written by Luigi Pirandello

Adapted and Directed by: Sibusiso Mamba

**29 June to 24 July 2016**



BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)



### THE DYING SCREAMS OF THE MOON

Season: 28 July – 21 August 2016

- Author: Zakes Mda
- Director: John Kani
- Musical Composer: Ezbie Moilwa
- Lx Designer: Nomvula Molepo
- Set Designer: Karabo Legoabe
- Costume Designer: Nthabiseng Makone
- Stage Manager: Lebeisa Molapo
- Cast: Ezbie Moilwa, Masasa Mbangeni and Tinarie van Wyk Loots

### THARI

Season: 31 August – 4 September 2016

### I TURNED AWAY AND SHE WAS GONE

Season: 15 September – 02 October 2016

### CENOTAPH OF DAN WA MORIRI

- Season: 18 – 30 October 2016
- Author: Tony Miyambo
- Director: Daniel Robbertse
- Dramaturge: William Harding
- Lx Designer: Julia August
- Stage Manager: Emelda Khola
- Cast: Tony Miyambo

### TEASE

Season: 16 November – 4 November 2016

### WHEN SWALLOWS CRY

Season: 13 January – 5 February 2017

- Author: Mike van Graan
- Director Mentee: Leseli Job
- Director Mentor: Megan Wilson
- Lx Designer: Mandla Mtshali
- Set Designer: Nadya Cohen
- Costume Designer: Noluthando Lobese
- Stage Manager: Lebeisa Molapo
- Cast: Mpho Osei-Tutu, Warren Masemola, and Christian Schoombie

### THE RAPID LION

Season: 27 February – 12 March 2017

### KIPPIES

#### LOCATION/LEKEYSHINI/LOKASIE

Season: 6 – 10 December 2016

Season: 12 – 15 January 2017

### TOURS

### THE FUGARD THEATRE

#### I SEE YOU

Season: 2 – 28 May 2016

- Author: Mongiwekhaya Mthombeni
- Movement Director: Noma Dumezweni
- Assistant Director: John Haidar
- Production Manager: Bernd Flauer
- Lx Director: Richard Howell
- Sound Designer: Giles Thomas
- Stage Managers: Julia Slinger and Daniel Gammon
- Cast: Bayo Gbadosi, Sibusiso Mamba, Austin Hardiman, Jordan Barker, Amaka Okafor, Lunga Radebe and Desmond Dube.

### NATIONAL ARTS FESTIVAL 2016

#### CREPUSCULE

Season: 8 – 10 July 2016

- Director: Dominique Gumedé
- Mentor to Director: Kgafela oa Magogodi
- 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 Conrad Kemp

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The Market Theatre and Windybrow Theatre present:

# The Dying Screams of the Moon

28 July to 21 August 2016

Written by Zakes Mda  
Directed by John Kani

FUNDED BY

COMPASSION  
#40YearsOfStorytelling

NATIONAL LOTTERIES FOUNDATION  
a member of the al group

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

Wits Theatre, The Wits School of Arts/Division of Theatre and Performance (TAP)  
in partnership with the Market Theatre present:

# THARI

devised by cast and Prince Lamla

31 August - 04 September

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The Market Theatre and Windybrow Theatre present a Magnet Theatre production

# I TURNED AWAY AND SHE WAS GONE

15 SEP - 02 OCT 2016

Directed by Mark Fleishman  
Written & Performed by Jennie Reznick

Nominated for 4 FLEUR DU CAP AWARDS

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The Market Theatre and Windybrow Theatre present:

# The Genotaph wa Moriri

An original Wits Theatre Production  
13-30 October 2016

Directed by: Gerard Bester  
Starring: Tony Miyambo  
Written by: Gerard Bester, William Harding, Tony Miyambo

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

2015 Ovation Award

BLOOM & STONE IN ASSOCIATION WITH THE MARKET THEATRE PRESENTS

# Tease!

TUMI MORAKE & VANESSA FROST IN

A BLOW WAVE OF SEXUAL AWAKENING  
DIRECTED BY JOSE DOMINGOS

LOLA MONTEZ

16 NOV - 4 DEC 2016

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

The Market Theatre presents  
An original Buhlebutu Buhlebutu Ntu production

# WHEN SWALLOWS CRY

13 JAN - 05 FEB 2017

WRITTEN BY MIKE VAN GRAAN • DIRECTED BY LESEDI JOB • MENTORED BY MEGAN WILLSON

DAILY MAVERICK IBSEN INTERNATIONAL

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

Movies To See at RapidLion 2017  
The Market Theatre, Jhb.  
04 > 12 March.  
[WWW.RAPIDLION.CO.ZA](http://WWW.RAPIDLION.CO.ZA)

**NOEM MY SKOLLIE**

**SKULLS OF MY PEOPLE**

COUNTRY: SOUTH AFRICA | DOCUMENTARY

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
KPN

Kiri Pink Nob in association with the Market Theatre present:

Location | Lekeyshini | Lokasie

a game - meets talk - meets sketch format

14 & 15 January 2017

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)

**THE MARKET THEATRE**  
40 YEARS OF STORYTELLING

THE MARKET THEATRE AND WINDYBROW THEATRE BY ARRANGEMENT WITH DALRO (PTY) LTD PRESENT

# CREPUSCULE

BY CAN THEMBA  
ADAPTED FOR THE STAGE BY KHAYELIHE DOM GUMEDE  
MENTORED BY KGAFELA OA MAGOGOOI

8 JULY AT 18:00  
9 - 10 JULY AT 10:00 & 18:00  
VENUE: VICTORIA THEATRE

BOOK AT [WWW.MARKETTHEATRE.CO.ZA](http://WWW.MARKETTHEATRE.CO.ZA)





# THE MARKET THEATRE FOUNDATION COUNCIL AND PATRONS

## COUNCIL - CURRENT

Mr Kwanele Gumbi (Chairperson)  
Dr Sebiletso Mokone-Matabane  
Mr Peter McKenzie  
Mr Cedric Nunn  
Mr J Brooks Spector  
Ms Shado Twala  
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:

### Founding Trustees

Mr Cyril Fisher  
Mr Petrus Breytenbach  
Mr Mannie Manim  
Mr Murray McLean  
Mr Barney Simon  
Mr Benjamin Trisk  
Mr Raymond Tucker

### Chairpersons of Trustees 1976-2004

Mr Murray McLean  
Mr John Wall  
Mr Ian Haggie  
Mr Grahame Lindop  
Dr Nthato Motlana  
Ms Irene Menell

### Council members 2004-2007

Dr Sebiletso Mokone-Matabane  
(Chairperson)  
Ms Bongzi Dhlomo-Mautloa  
Dr John Kani  
Ms Angela Makwetla  
Dr Ivan May

Professor Zakes Mda  
Mr Les Phillips  
Mr Allan Swerdlow  
Adv Kgomoitso Moroka  
Mr Brooks Spector

### Trustees 1976 - 2004

Professor Kadar Asmal  
Mr Wilby Baqwa  
Mr Humphrey Borkum  
Professor Guerino Bozzoli  
Mr Petrus Breytenbach  
Ms Cheryl Carolus  
Ms Vanessa Cooke  
Mr Philip Cronje  
Mr Mohammed Dangor  
Mr Christopher Day  
Ms Anne Feldman  
Mr Cyril Fisher  
Mr David Gevisser  
Mr David Goldblatt  
Mr Rodney Grosskopff  
Mr Ian Haggie  
Mr Lawrence Herber  
Mr Manfred Hermer  
Mr Helmut Hirsch  
Ms Janice Honeyman  
Dr Tamsanqa Kambule  
Dr John Kani  
Mr William Kentridge  
Ms Winnie Kunene  
Ms Rosemary Krause  
Mr Grahame Lindop  
Ms Thelma Machogo  
Ms Angela Makwetla  
Mr Mannie Manim  
Professor Es'kia Mphahlele  
Mr Nigel Matthews  
Dr Ivan May  
Mr Fanyana Mazibuko  
Mr Murray McLean  
Professor Zakes Mda  
Ms Irene Menell

Dr Nthato Motlana  
Ms Xoliswa Ngema  
Mr Michael O'Dowd  
Ms Joyce Ozynski  
Mr Les Phillips  
Ms Jo Ratcliffe  
Mr Stephen Rendel  
Mr James Robertson  
Mr Howard Sacks  
Mr Cassim Saloojee  
Ms Mary Slack  
Mr Barney Simon  
Ms Thea Soggo  
Mr Paul Stopforth  
Mr Simon Steward  
Mr Peter Thurling  
Mr Christopher Till  
Mr Benjamin Trisk  
Mr Raymond Tucker  
Mr Pieter-Dirk Uys  
Ms Christina van der Walt  
Mr John Wall  
Mr Wolf Weinek  
Mr John Wentzel  
Mr John White Spinner

### Council members 2007-2014

Dr Sebiletso Mokone-Matabane      Mr  
Peter McKenzie      Dr Oupa  
Moshebi  
Mr Kwanele Gumbi  
Adv Kgomoitso Moroka  
Ms Nicola Cloete  
Ms Nomveliso Ntanjana  
Ms Vanessa Cooke  
Mr J Brooks Spector  
Ms Marjorie Letoaba  
Mr Rory Bester  
Ms Jo Ractliffe  
Ms Bongzi Dhlomo-Mautloa

# THE MARKET THEATRE FOUNDATION STAFF

ACT  
23

## CORPORATE

- |                                   |                          |
|-----------------------------------|--------------------------|
| 1. Chief Executive                | Ismail Mahomed           |
| 2. Personal Assistant*            | Portia Muvirimi          |
| 3. Fundraiser                     | Penny Morris             |
| 4. HR Manager                     | Perpetua Mathsa          |
| 5. Brand & Communications Manager | Zama Sweetness Buthelezi |
| 6. Senior Publicist               | Lusanda Zokufa           |
| 7. Audience Development           | Anthony Ezeoke           |
| 8. Digital Communications Officer | Thato Kobile             |

## FINANCE

- |                                    |                    |
|------------------------------------|--------------------|
| 9. Chief Financial Officer         | Christine McDonald |
| 10. Accountant                     | Fazel Mayet        |
| 11. Financial Administrative Clerk | Reuben Myanga      |
| 12. Handy Man                      | Bismarck Hungwe    |
| 13. Supply Chain Administrator     | Vickey Pienaar     |

## PRODUCTION

- |                                     |                     |
|-------------------------------------|---------------------|
| 14. Artistic Director               | James Ngcobo        |
| 15. Producer                        | Zodwa Shongwe       |
| 16. Production Manager(HOD)         | Hailey Kingston     |
| 17. Production Manager              | Thapelo Mokgosi     |
| 18. Senior Stage Manager            | Motlalepule Makhate |
| 19. Stage Manager                   | Thulani Mngomezulu  |
| 20. Stage Manager                   | Emelda Khola        |
| 21. Head of Lighting                | Nomvula Molepo      |
| 22. Project Administrator           | Mvuzo Mfobo         |
| 23. Assistant Stage Manager         | Lebeisa Molapo      |
| 24. Technical Crew                  | Floyd Dlamini       |
| 25. Sound Technician                | Ntuthuko Mbuyazi    |
| 26. Project Coordinator             | Sipho Mwale         |
| 27. Administrative Assistant        | Seipati Ncube       |
| 28. Laundry and Wardrobe Assistant* | Dimakatso Maega     |

## LABORATORY

- |                               |                  |
|-------------------------------|------------------|
| 29. Head of Market Laboratory | Clara Vaughan    |
| 30. Administrator             | Thandeka Nheke   |
| 31. Venue Technician*         | Sibusiso Ndumdum |

## MARKET PHOTO WORKSHOP

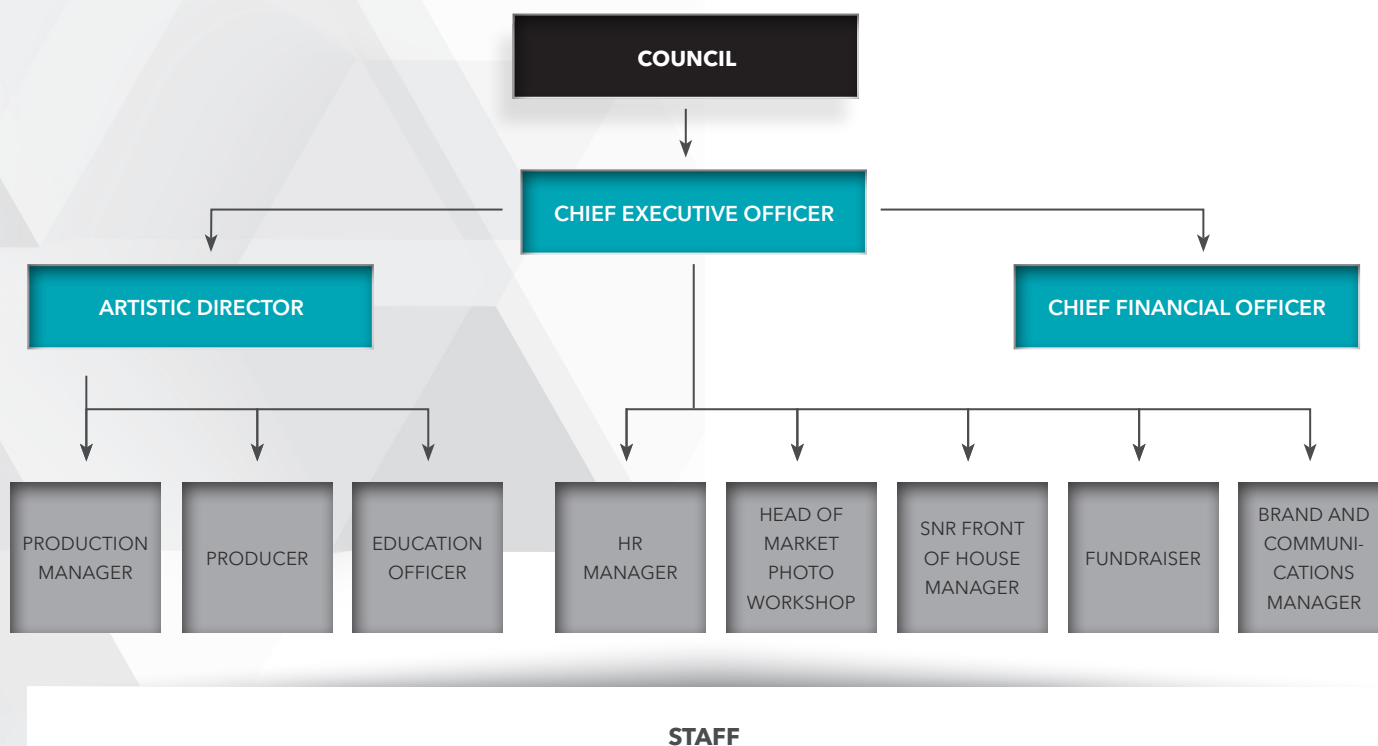
- |   |                      |
|---|----------------------|
| 32. Head of Photo Workshop  | Lekgetho Makola      |
| 33. Manager: Programmes and Projects                                    | Khona Dlamini        |
| 34. Manager: Operations and Administration                              | Busisiwe Sithole     |
| 35. Manager: Public Programmes and Development*                         | Mika Conradie        |
| 36. Coordinator: Course and Training                                    | Tebello Mohapi       |
| 37. Coordinator: Mentorship and Training*                               | Bekie Ntini          |
| 38. Coordinator: Photojournalism and Documentary Photography Programme* | Tsepo Gumbi          |
| 39. Officer: Resources  | Tswaledi Thobejane   |
| 40. Assistant: Administration   | Babalwa Mtanga       |
| 41. Assistant: Projects*  | Sipho Gonxeka        |
| 42. Assistant: Courses*   | Phumzile Nkosi       |
| 43. Assistant: Courses*   | Nathi Khumalo        |
| 44. Assistant: Courses*   | Patrick Selemani     |
| 45. Weekend Workshop Assistant*   | Loyiso Old John      |
| 46. Coordinator: Exhibitions*   | Bafana Zembe         |
| 47. Intern: Project*  | Siphosihle Mkhwanazi |
| 48. Reception   | Magadi Monaheng      |

## THEATRE COMPLEX

- |                                   |                  |
|-----------------------------------|------------------|
| 49. Snr FOH Manager               | Thabisile Mbuli  |
| 50. FOH Manager                   | Mavis Nengovhela |
| 51. Box Office Administrator      | Siwe Hashe       |
| 52. Client Relations Officer      | Tebogo Konopi    |
| 53. Client Relationship Assistant | Simpiwe Boya     |
| 54. General Worker                | Bonnie Sibanda   |
| 55. General Worker                | Samson Vilakazi  |
| 56. Receptionist                  | Busi Letwaba     |
| 57. Cleaner                       | Christine Maseko |
| 58. Cleaner                       | Mary Mathebula   |
| 59. Gardener                      | Justice Bila     |

\*Contract personnel

## 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, 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, John Kani, Lewis Manilow, Manuel Manin, Gregory Mosher, Howard Orlin, Allen Turner.

Auditors: Janover LLC



## ABOVE: MANAGEMENT

**Back Row:** Thuli Hlaneke (Senior Front of House Manager), Zodwa Shongwe (Producer), Perpetua Mathsa (Human Resource Manager), Lekgetho Makola (Head of the Market Photo Workshop), Thapelo Mokgosi (Production Manager), Christine McDonald (Chief Financial Officer)

**Front Row:** Zama Sweetness Buthelezi (Brand and Communications Manager), Penny Morris (Fundraiser), Ismail Mahomed (Chief Executive Officer), Clara Vaughan (Head of the Market Theatre Laboratory), Khona Dlamini (Manager programmes and development)

**Insert:** James Ngcobo (Artistic Director)

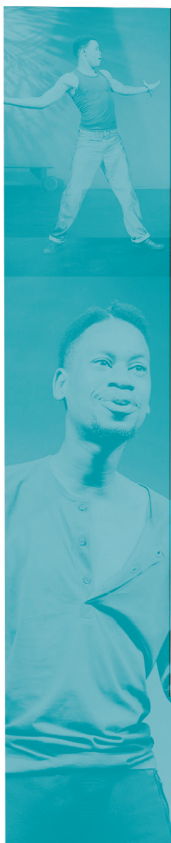


## LEFT: COUNCIL

**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



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

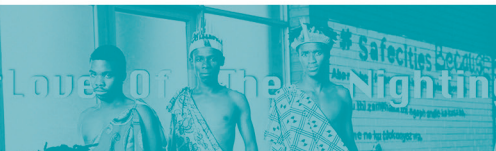
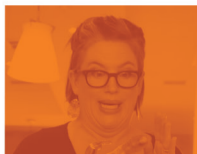
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